

The Development of Morphological Trends in Graphic Design

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Abstract: *In a constantly changing world seeking development in graphic design in the 21st century, as well as its form, function and countless related combinations, the way of transmission integrated with operations and adaptation to change has also played an irreplaceable role. Different from the cognitive category of traditional ideology, it doesn't just mean the conventionalization of morphological modes but its cultural connotations and content unique in its paradoxical nature plays an inestimable role for the subjective discernment and integration of design by means of research and inheritance at different levels. With the different development of the dual nature of form and content, graphic design (including its morphology and creative construction), is also undergoing a constant changing integration, different adaptations, and different evolution. We still need to rise together to interpret its inner connotative dimensions. The gradually developing process of graphic morphological trends in graphic design is also the development course of the inner cognition of graphic design. The construction of the internal and external connotative dimensions of graphics will play an important role in level innovation in graphic design. This paper makes some beneficial exploration on the development of the connotative consciousness composition of graphic design graphics in 21st-century graphic design.*

Keywords: *graphic design, vision, language, graphics, trends, composition*

Introduction

Organic integration of all types of aesthetic expression of the 21st century was developed at different levels by graphic design. Although there are differences in viewpoint interpretation and sedimentation in most fields but we cannot say that the vital soul of design has been dimmed and became vulgar. The new form of design broke through the stagnation of design's development, creating an avenue for its evolution with wider and more diversified aesthetic inner concepts: e.g., Goritedabah sought some inspiration from Dutch graphic design during design modernism which can combine various viewpoints into a multi-layered, multi-dimensional, multi-spatial and multi-temporal paradoxical dimensional landscape; Shigeo Fukuda and others in Japan, the mainstream of Japanese graphic design trends, dedicated themselves to the mainstream structure of design forms and weighty emphasis, it embodies a kind of paradoxical derivation and expressive depth.

1. Coordination of Innovative Forms in Graphic Design

1.1 Integration of Design Forms and Coordination of Concepts

Reviewing the history of graphic design, thinking about the design form, content, natural understanding, life consciousness and conceptual expression is greatly manifested in the cognitive aspect of the 21st century. Objective figurative level overlaps with objective abstract level greatly. Innovative conceptual forms of graphic design, emotional perception and cognition need corresponding content to coordinate it. Complex concepts of graphic design will fade out in other fields. Although the proposed goals which are difficult to measure have no hope of existing; the concept of design naturally exists and plays an ineffable role. Integration that graphic design faces can gather different departments of knowledge into a multi-layered, multi-faceted landscape. Subjective functional graphics design strive for characteristics in modeling, decoration, texture, color, suitable environment and practical function. Some accidental factors are also within the scope of graphic design. Graphic design belongs to the important trend category of visual communication design. It does not only inherit the existence role of information cognition, but also regard the media of visual communication: text, shape, character,

combinatorial changes of form and changes in metaphorical integration, and the coupling of basic elements in the form of points, lines, and planes, can fully exert the role of its basic forms in visual communication. Morphological visual transmission emphasizes aesthetics and psychological effects of visual-cognitive paradoxical perception, interpret and embody personalization and stylization through traditional and modern aesthetics.

1.2 Classification and Expression of Basic Forms

A fairly clear concept must exist when creating a new image through graphic design – composition is thinking, cognizing; application and seeking for basic concepts form in morphology. Basic forms in graphic design composition have three types:

a. Figurative — refers to visible images, denoting concrete objects existing in ordinary visual experience and possessing clearly specified identifiability, such as flowers, grass, and trees.

b. Abstracted form (or semi-abstract or decorative form) Type of form by processing, refining, generalization, simplification and reduction that makes some of it become a certain characteristic which is not belonging to the ordinary visual perception, but possessing a certain visibility.

c. Abstract form Induced, elevated and finally sublimated from many complex and multi-layered object images into a special visual symbol (point, line, plane) Plane forms are: geometric forms, organic forms, straight forms, curved forms, and irregular forms – we call them abstract forms. Images cannot represent all specific image characteristics that exist in our daily visual perception.

All these can be adopted and borrowed into graphic design based on your own sensibility: if you want that the composition of graphic design has a vigorous and majestic rhythm, then take dynamic objects as the basic form for combinatorial construction to express longing and aspiration for a better life; take soft and beautiful forms (peony, chrysanthemum) etc. for composition.

To show a valiant and spirited mood: We can take a rooster with his head held high, etc.; To demonstrate a clear and intuitive composition effect to the audience in graphic design: we can use the embodiment of figurative forms for expression; If we want our form to be particularly concise, exaggerated, elegant, highly decorative: Firstly, we can make it a semi-abstract form and arrange and combine it; If we want to combine ideological cognition in a more abstract and implicit form in graphic design: we can adopt non-paradoxical forms for combination.

Whether abstract or figurative forms, or richly embodied forms, are used for compositional combination, one must first follow the formal or formal principles possessed in graphic design for composition.

1.3 Laws and Norms of Form Combination

Combination and shaping based on the basic forms and formal synthesis of basic composition in graphic design, complying with the compositional rules of design elements. The training methods and forms for designers through graphic design are many, such as gradation, radiation, repetition, contrast, and simplification. Regarding coordination of forms and mode of combining form with background, there are various processing methods summed up by graphic design, including separation, contact, overlapping, and transparent overlapping. Various conditions will be respectively put into restriction when separating each form or structuring them. For instance, in coincident composition, we may utilize the space that has been divided by structural lines, but the shapes have to be similar. Areas need to be equal, and the arrangement and combination of basic forms is also the compounding of the same form. Different restrictions and norms are respectively set up while carrying out composition according to active and non-active structural lines. After choosing an image, regardless of which formal compositional factors they use, they need to strictly observe the specific normative components of the form. "What form constructs" must conform to a certain framework: form should resemble emotional expression, form should conform to principles; emotion should achieve within principles, and emotion and principles should be integrated.

Different situations exist in different modeling forms, which is contained in its respectively different forms; we can't divide them apart -- only the forms they reveal are different. The figurative and semi-abstract forms because of their obvious recognizability, easily convey their situations for viewers. But the situational characteristics contained by abstract forms isn't obviously direct, compared, they seem more implicit and typological, and might be formed through imagination. Facing the

complex and changing situational characteristics of abstract forms, designers will also choose "emotionally suitable form" that best suit their own situation for combinatorial composition, but don't abuse it.

1.4 Refinement of Forms and Application of the Laws of Form

There should have certain clear theoretical corroboration and distinctive guidelines for forms in graphic design. Refining form is that in graphic design composition, based on clear concept, designers always repeatedly take basic structural components as norm, open up new method and extract more diversified formal coordination; Graphic design standardize a lot of forms and compositional methods, which guides designers to combine according to design principle, follow rational and distinct compositional principle, thus designing beautiful compositions that are formally multi-paradoxical and vividly individual. Only rigid explanatory diagram made by modeling elements alone will be designed if it follows rules. How to get beautiful combination with infinite inner formal quality and highlighted individuality under limited conditions? We must use "form" for refinement and simplification and using contrast and unity to regulate rhythm to constitute diversified forms.

Basic composing factors (form, size, direction, color, texture, position) which should be possessed by the modeling elements of graphic design. There is also an equivalent amount of matching factors for any visual element: e.g., in shape factors there are complexity and simplicity, curvature and straightness, convergence and dispersion, geometric form and irregular form; in size factors there are length and shortness, width and narrowness; in different directions there are up and down, left and right, and straight and diagonal; in color there are brightness, purity, hue, and warmth and coolness; in position there are juxtaposition and side-by-side placement; in texture there are concavity and convexity, roughness, smoothness and astringency, and combination, etc. The concept of contrast in design modeling means the difference between mutual factors. Unity means that consistent and assimilated mutually corresponding factors, like same shape, same size, same position, and same transparent overlapping, etc. If we can in composition combine various visual forms differently, let the two characteristics of contrast and unity embodied by the relative factors among visual concepts and visual forms interpenetrate and correspond with each other so that they can get multiple combinations of graphic design forms.

Many combination factors make different sense of rhythm in graphic design like: lightness and heaviness; strength and weakness; gathering and scattering; brightness and darkness etc., To standardize and keep constant rhythmic harmony in graphic design, we can use the method of repeatedly combining basic form as mutually corresponding factor, alternation and interweaving arrangement. We need some distance between two corresponding factors moving. If we want to get the desired perception effect and pursue the natural beauty of composition or the harmonious rhythm of spatial movement, we have to use the technique of mutual gradual transition and displacement between corresponding factors for arrangement (such as arrange and combine basic forms with mutual gradually transition and displacement).

2. The Influence of Graphic Morphological Trends on Graphic Design

Various ideas of graphic design undergo all kinds of transformations and deepening across various fields; diverse changes of the times, different changes and integrations of design functions – it is inevitable that graphics (visual art and a basic concept of form) triggered by modern graphic design triggers deep reflection in the field of art and design philosophy at the time when the perceptual and rational ages alternate differently. Philosophical reflection on graphics plays an irreplaceable role in innovating and deepening graphic theory. Here we will make some deliberate exploration about the development of graph morphological trends in graphic design.

2.1 The Concept of Graphics

English word "graphics" originates in Latin "graphicus", Greek "graphikos". Graphics - pictorial signs made using methods like: drawing, writing or carving. An explanatory pictorial image which differs from verbal words, written text and linguistic visual forms. From the concept of graphics we understand that its essence is a man-made designed pictorial symbol conveying information. The graphic design includes not only the emotional consciousness of the designer, but also a materialized visual art form – it is an effective carrier for expressing the relationship between form and content;

importantly it conveys effectively constructed information.

Orientation of graphics in graphic design certainly one of the simplest language. We have concepts that allow us to make vivid, visible, powerful artistic images which transmit information quickly. Designers strive towards unique and new graphic morphological trends for perception of information contained in graphics. It all depends upon success or failure lies in a tension of graphic morphological trends.

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2.4 The Relationship Between Content and Form of Graphic Morphological Trends

2.4.1 The Relationship Between Form and Content

Form and content are dialectically united. Concerning the constructive role of form for content: there are many constraints on producing design form whose main dimension is the diachronic evolution of the designer's own aesthetic interests. Aesthetic psychology of designers contained what art theorist Riegl termed "the artistic will". Sedlmayr also expounded upon it explaining that the bearer of such "will" was not the individual or all the population but a manifestation of consciousness of a certain "supra-individual will". We find several forward-looking ideas in Riegl's concept – design form as an autonomous and irreplaceable manifestation of spiritual form opposed the expansion of individualism and emphasized wholeness, thoroughly dissolves the traditional border between art that imitates nature and decorative art, history is not totally governed by causal chains which proves the autonomous nature of spirit.

The aesthetic taste of designers is normative; Change in artistic spirit dominates the regulating direction of the designer's aesthetic psychology, and the external manifestation of aesthetic physiological characteristics reflects the characteristics and ideas of the era where the designer lives. Transformation of the spirit of the age affects the designer's different aesthetic psychological structure at different times. Aesthetic psychological trends must be reflected externally as a form. Designers are restricted and influenced by the spirit of the age, showing different formal orientation under different historical stages. For example, the design methods of American modern design master Frank Lloyd Wright have close ties with the development of art movements; his creations changed from traditional depictive methods to use modern technological means, showing an intimate relationship between the formal changes and historical context.

2.4.2 Content Determines Form

Having clearly designed content, designers choose suitable expressive techniques in traditional graphic design: graphic modeling uses design forms (graphic images) which affect our perception; by using some basic graphic forms and applying the basic elements of these basic forms to design ideal graphics. We can see from this that content determines form. It's a rational process mixed with sensibility, it has a very modern aspect especially grasping accidental factors in the graphic design process.

Thus, from the process of modern graphic design we can draw this conclusion: Form decides content; without any particular content (expressive meaning is not clear and obvious) there is no choice of the expressive form for the designer. Different psychological feelings and psychological effects at different levels will happen even if the so-called graphic response was completed by an inadvertent/accidental condition. Compositional force of graphics and responsive force to reality

arousing our memory and feeling produce a high integration of formal beauty, content and form, which in turn indirectly produces the visually interesting forms unique to excellent graphic design.

2.5 Constituent Factors of Graphic Morphological Trends

Constituent factors of graphic morphological trends in graphic design and construction of graphic visual elements will be shaped, sized, directed, composed, etc. as a whole for arrangement and processing; arranging them uniformly by the same form, quantity and direction depending on the changing degree of complexity or simplicity of the basic forms gives us different results (neatness, simplicity, harmonious coordination) but combining them with variation brings us richness and complexity in compositional effect through use of a rather small number of relative elements in each visual factor that become disorderly and unmanageable if adding too many relevant factors.

2.6 Compositional Relationships of Graphic Morphological Trends

We mean that we treat one part of all visual elements consistently. If for example the basic shapes are similar in shape, identical in size and identical in position; but another part of visual elements varies properly (for example: part of the basic forms differ in their morphology), then by an appropriate amount one part of the visual elements arranged as a series while the other part is varied. The combination of both parts achieve infinite differences and different compositions.

2.7 Constituent Elements of Graphic Morphological Trends

The ability to use figure-ground relationship and comprehend the paradoxical transformation of black-and-white space is required from designers: acquire form constructed by emotion, transform according to principle, emotion in principle, integrate emotion with principle. Designers need to search for form using emotion and construct it with originality. To express an emotional tone, designers adopt a unique morphological composition, rich use of black-and-white form construction and abundant use of rhythm and cadence.

2.7.1 Rhythm

Rhythm: The regularity of repeating beautiful visual images from outside. Designers use completely the laws of change during their movement and they create rhythm based on the laws of contrast and change in movement. Each formal element has an effect of simplicity and clarity; gives to the form of the composition a regular feeling of movement that repeats with intensified intensity, which deepens our visual perception.

2.7.2 Cadence

Cadence: means restrained change of rise and fall, pause and transition which can make all kinds of composition have a rich beauty of rhythmical movement. Rhythm is the visual intensity formed through rational mechanical movement while Cadence is the visual aestheticization of life forms with rich sensibility.

2.7.3 Application of Rhythmic Movement Factors

We can apply rhythmical movement factors (lightness and heaviness; gathering and scattering; interruption and return; strength and weakness; brightness and darkness) in various ways. To get the effect of neat and consistently beautiful cadence, we might employ mutually corresponding factors for repetition with an alternating arrangement. Two corresponding elements in movement must have a constant regularized distance between them. Getting such effect, pursuing the natural beauty of composition or cadence beauty of spatial movement, we could combine the mutually corresponding factors by mutual gradual transition and progression – using the law of change of basic forms making them gradually smaller and darker.

With such as: black and white; solid and void; separation and combination; repetition; overlapping; differential transformation; reduction; differential overlapping etc., by using the basic forms of planar composition, designers will make one solid form gradually becoming another void form (positive background) or one void form gradually turning into the void of a solid form (negative background); finally forming a rich and novel beauty of cadence setting off and complementing each other. Designers can get a vivid and beautiful planar composition with distinct rhythm movement order in a very coordinated manner for its formal beauty.

Through harmonious changes, with complex rhythms and cadences we arrive at a place that seeks its form by means of emotion; it seeks novelty through emotion; it obtains spiritual freedom from formal rules.

So, developing graphic morphological trends in graphic design gradually develop with various forms and contents that are adaptable; until we realize the gradual degree of basic qualities and some regular forms (solid and void, black and white, tension) – we really know the essence of changes in graphic morphological trends in graphic design and make a real leap in graphic design.

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