Emotional Rationality: Exploring the Application of Visual Process in Layout Information Editing Design

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ABSTRACT

The process of scheduling information and various elements to be presented in time and space is called layout information editing design. Reasonable layout information editing design can form rational and efficient information transmission, and reflect the emotional aesthetic value of space, which is a kind of emotional rationality. Visual process is a visual dynamic design for the orderly organization of information. This article analyzes the concept and design practice of two-dimensional (2D) and three-dimensional (3D) multidimensional spatial visual processes in information editing design, as well as the conceptual analysis and design practice of color and text-oriented visual processes. The design work is no longer seen as an object for viewing or a text for reading, but rather as a process through which the communication and dialogue between the designer and the viewer are formed.

Keywords: Visual process, Two-dimensional space, Element orientation, Visual guidance, Layout information editing design.

1. INTRODUCTION

The layout is like a space where information flows freely. Visual process and spatial segmentation are the skeletons that support the layout and are integrated with each other. Visual process is a spatial movement in which the viewer's gaze wanders. As stated in "Landscape and Rights", space is a "place of practice", a place activated by actions, activities, narratives, and symbols. Inviting viewers to appreciate design in space is not inviting them to see anything specific, but rather ignoring all details to appreciate a complete gestalt, where a specific feature dominates and a visual process is designed to create a visual image. Guiding the viewer's gaze and allowing them to discover information themselves, designers and readers are equal, and the process of guiding the viewer's gaze by designers is in the form of dialogue. Going back and forth, it is just like there were important things to present.

2. CONCEPT OF LAYOUT INFORMATION EDITING DESIGN

As primates, one-third of the human brain is dedicated to vision, and many sulci are dedicated to tactile, auditory, motor, and spatial senses. The designers decompose redundant and complex information layer by layer, and showcase "who said what to whom" to the viewer, evolving from "I thought I understood" to "I understood". The stacked information needs to be arranged, designed, and sorted out, while the core information needs to be inferred through visual processes.

Layout information editing design is "the design and control of the balance between graphic and textual elements in the concept of a plane. It is the coordinated production of various design elements on the plane, forming an effective reading and conveying design that reflects aesthetic value."[1] As an important component of modern design, it is an important means of information communication. Layout information editing design not only conveys information, but also generates sensory beauty. Therefore, it is not only a skill, but also a highly integrated rational technology and perceptual

aesthetics. The scope of layout information editing design can involve various fields of graphic design such as newspapers, magazines, books, advertisements, packaging, etc. Its design principles run through every graphic design, and the effectiveness of layout information editing design largely depends on the design planning of visual processes.

3. VISUAL PROCESS DESIGN IN LAYOUT INFORMATION EDITING DESIGN

The so-called visual process refers to the ability of readers to naturally follow the content of each request step by step when they gaze at the layout. This intangible visual spatial movement is called the visual process. [2] The visual process in layout information editing design is a visual "spatial movement", which is the process of the audience's line of sight moving along a certain trajectory in space with various visual elements. Visual process is the soul of editing design, which not only conveys the information between the work and the author, but also broadens the boundaries of the work. Like an invisible line that conforms to visual principles, the viewer's gaze follows this line in the layout, echoing back to the viewer like an echo, completing the transmission of information.

The route that guides readers to read all the content in the layout is called the visual process in the screen. [3] Under the premise of following a unique movement pattern, it is necessary to guide readers to follow the design elements into an organized, well-organized, clear, fast and smooth, relaxed and enjoyable reading process, in order to facilitate readers to read and understand the core of the layout clearly and accurately, greatly reflecting and enhancing the visual communication effect of the layout.

4. VISUAL PROCESS DESIGN FOR 2D SPACE

A good visual process carries a hint of arrangement, guiding the viewer to complete the "added value" of communication beyond the content. A work of art is located in space, but this does not mean that it only exists passively in space. Art works handle space, define space, and even create the necessary space according to their own needs. The space of life is a known quantity, and life willingly submits to this quantity; The space of art is a plastic and ever-changing material. [4]

2D space refers to a flat space composed of only two dimensions, namely length and width. Due to the limitations of space, the audience's line of sight can only flow within one plane range, which is a type of visual process that has begun to be valued in the field of modern art and design.

4.1 Linear Visual Order in 2D Spatial Visual Process Design

The linear visual order in 2D spatial visual process design is clear and concise, information can be understood, and the line of sight is not obscured. "Figure 1" shows the famous poster work "Giselle" designed by Swiss design master Hoffman for outdoor theater in Basel in 1959.

Figure 1 Armin Hofmann, Switzerland. Giselle, Basler Frelichtspiele, 1959.

As a famous ballet created by French composer Adam, this work is also known as "The Soul of a Girl". This legend describes a girl who dies before marriage and becomes a ghost that dances to entangle young men in the middle of the night, leading to their death. This is a story of oppression and struggle, following the visual process designed by Hofmann. The viewer's first visual sequence is the most important dance drama name that falls at a bold inverted 90 degree angle, bold and weighty. Secondly, the illusory and dynamic girl, the illusory black and white time at the boundary, and the vertical and rigid title text form a directional echo, as well as a contrast between reality and emptiness, which become the second foothold of the viewer's visual experience. The traditional smaller text arrangement in the upper left corner provides viewers with the remaining poster information, becoming the final visual ending.

Figure 2 "Code".

Taking the poster in "Figure 2" as an example, "code" originally refers to a symbol system arranged according to a set of organizational rules and recognized by specific cultural members. Code is the material for constructing a text system and the rule for deciphering the meaning of the text. The poster work "Code" expresses the meaning behind this word very well. At first glance, the viewer can perceive that the text in the center of the layout is connected to the freely growing branches and forks, which is in line with the symbols with a certain symbolic identity. With the guidance of process design, the next thing viewers see is a horizontal string of information that looks like garbled code. Different viewers can interpret it as different consciousness, and this design coincides with the meaning inherent in the code.

4.2 Free Visual Order in 2D Spatial Visual Process Design

The linear visual order in 2D spatial visual process design places everything in the field of view, allowing the viewer to have a clear view without any assistance. Free order is not the case, as viewers strive to find what is worth showcasing and find the best order to observe it.

Figure 3 "TAMABI" by Japanese designer Sano Kenjiro.

In 2013, Japanese designer Sano Kenjiro designed a series of image posters for his alma mater, Tama Art University (TAMABI). At the request of the school, it is necessary to integrate the school's craftsmanship concept and simultaneously demonstrate the challenging, avant-garde, and innovative art design teaching guidelines of Tama University of Fine Arts. So, Sano Kenjiro's poster features the theme of "Made by Hands" in a simple format, with direct black and white hues, elements that are free and easy to navigate, making viewers' gaze effortlessly wandering. In addition to the powerful grip that can be seen at first glance, the letters scattered by the fist can be TABIMA, TAMABI, or TIABMA. Some viewers' gaze will follow the direction of gravity downward, first attracted by the line cluster next to "M", and then see the vertical information on the left side of the layout. Some viewers' gaze will sort and read based on different text sizes. The visual effect of such ups and downs well reflects the teaching philosophy of Tama Art University, which is committed to inspiring creativity and promoting boundary thinking.

Figure 4 "Quiet Night Thought".

Compared to clear and distinguishable visual information, the poster shown in the picture erases the readability of the information itself. The sharp entangled color blocks of deep blue, resembling English or Chinese, are the result of the expansion and sharpening of the poetic text in the Tang poem "Quiet Night Thought". The photo in the top right corner of a dimly aged windowsill is the message that the designer wants to convey. For the viewer, the visual sequence may be the yellowed upper

right corner, followed by unreadable dark blue blocks, which can be yellowed withered leaves or fragmented silhouettes. By immersing oneself in the layout, a free visual process and ambiguous visual representations are replaced by readable metaphors, making the viewer's thinking abstract.

5. ELEMENT-ORIENTED VISUAL PROCESS DESIGN

Qian Zhongshu once mentioned in "Tan Yi Lu": "readers and authors have a fusion of perspectives" [5]. It refers to the fusion of the author's original intention and the reader's feelings generated by reading the work. While acknowledging the objective status of the work and considering the reader's acceptance activities, the design work is the intermediary between the designer and the viewer, and its appearance and internal structure change with the receiving environment in time and space. The design work "where words are spoken, where feelings are felt" [6] not only needs to explore the

original meaning of the information content, but also needs to explore the visual perception of the audience. To achieve this effect, various design elements play a crucial role in the layout information editing design. Especially in complex layout information editing design, large sections of information can form a visual direction, path, and process through the auxiliary arrangement of text, extra white, and color, guiding readers' visual foothold and suggesting primary and secondary relationships, thereby bringing a more flexible and comfortable reading experience. This is the functional display of element-oriented visual process design.

5.1 Color Element-oriented Visual Process Design

Color elements are explicit visual landmarks, and changes in color not only represent changes in content, but also represent fluctuations in emotions and hidden thoughts.

Figure 5 "La Prose du Transsib érien et al. de la petits Jehanne de France" 1913 Sonia Delaunay.

During the 1905 Russian Revolution, the poet Blaise Cendrars traveled by car from south to north through Russia, witnessing and hearing intense revolutionary storms, magnificent scenery along the way, and oppressed farmers' lives were written into 12 poems. In 1913, poet Blaise Cendrars collaborated with Orpbism artist Sonia Delaunay to create "La Prose du Transsib érien et de la petits Jehanne de France", which Blaise Cendrars himself referred it as "a sad poem imprinted on the sun". As shown in "Figure 5", the book adopts an organ pleated binding method, which is two meters long. As the "first synchronized book", the color pattern on the far left and the poem in the middle, as well as the watercolor gradient color block on the far right, can be read synchronously. The special arrangement method and the designer's iconic Orfeistic color style allow viewers to understand the differences in content through different color changes while reading different poems, as well as the emotional changes behind the poet through color changes, and to be guided into the poetry. The

continuous and beautiful color collage, changing and unified, not only fits the poet's journey mood of never turning back after departure, but the viewers follow the colors and the intertwining vortex discs, reading them all in one go.

Figure 6 "Jiangnan Culture Series" 2019, Zhou Weiwei.

The continuous colors give the viewer a sense of continuity, while the changing color elements are the most obvious visual landmarks. Taking the

"Jiangnan Culture Series" of China's "Most Beautiful Books" in 2020 as an example, this set of books includes five volumes: calligraphy and painting, carving, dyeing and weaving embroidery, seals, and ceramics, connecting the history of Jiangnan art with detailed and vivid descriptions. The designers of the five volumes adopted different shades of gray, giving this set of books a gentle and delicate appearance. The ring lining serves as the cover, with a molded Jiangnan garden window frame at the fold, revealing the book series name. The belt forms a wrap, which not only carries traditional characteristics but also appears elegant and young, integrating the unique temperament of Jiangnan into it.

Figure 7 "Quanzhou Ancient Cuo" (1).

In the case of complex layout information, if there is no uniformity, the screen will appear chaotic and irregular, affecting the effective reading of the audience. The audience will be unable to find the visual focus and understand the designer's intentions, which often occurs in the information design of books. Taking the book design of "Quanzhou Ancient Cuo" in "Figure 7" as an example, the book includes 69 ancient houses in Quanzhou, scattered in 8 counties and urban areas of Quanzhou. The designer selects representative gray color elements representing each district to visually distinguish them the most intuitively.

Figure 8 "Quanzhou Ancient Cuo" (2).

The book design of "Quanzhou Ancient Cuo" is also the same, and "Figure 8" shows the application of another series of color elements. Different colors give the design work a different sense of object. The high contrast color scheme runs through the entire book, creating a very unique atmosphere. Under the dispersed colors, there are gradually fading words, and the high brightness of red, yellow, blue, and green allows viewers to know that the style conveyed in this book is more positive and youthful, making the readability of the book more efficient. The application of two different color elements showcases completely different styles and associations beyond information for the viewers.

5.2 Text Element-oriented Visual Process Design

Text is not only limited to the concept of conveying information, but also a noble form of artistic expression. [7] As an indispensable design element in complex layout information layout, text is a communication tool between designers and viewers. There is an inherent relationship between text and text. Designers should endow text with dual functions of conveying content and stimulating imagination, so that the editing design of text can create a rich sense of rhythm and a sense of space beyond the 2D layout.
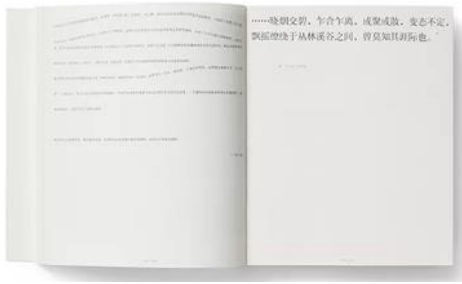
Figure 9 "Climate" by Liu Xiaoxiang in 2016.

"Figure 9" "Climate" is a social science book designed by Liu Xiaoxiang Studio in 2016. Due to its relatively complex text style, it includes regular grid arrangement, variable free arrangement, and other layout forms, providing readers with a rhythmic visual experience.

Figure 10   "Climate" interior page. Design source: "From One Character to One Book: Chinese Character Layout".

As shown in "Figure 10", the section on "Artists Talking about Creation" in the book has rich visual layout forms, combined with different themes. If readers quickly flip the book page, they can experience the beauty of text elements bouncing back and forth in the originally static page. In the arrangement, the designer inserts a full width space between words to create a sand-like visual effect in the text. The gap formed in a neat and varied rhythm is like the application of climate changing text elements with a strong sense of rhythm.

Figure 11   "Quanzhou Ancient Cuo" (1) interior page.

Text oriented visual process design not only provides viewers with a musical sense of rhythm, but also conveys richer information and emotional feelings to the viewers. "Figure 11" is the interior page design of the "Quanzhou Ancient Cuo" (1), with compact stacked text blocks resembling the red brick walls of the Quanzhou ancient cuo. The varying sizes of squares in the middle are left blank, echoing the characteristic of "from bricks to stones" in Minnan architecture. Blank is the stone, and text is the brick. The tense arrangement can provide viewers with more content and information, but it can also easily cause internal resistance and fatigue. The large and small squares and white spaces in the text paragraphs that fill the entire layout space give the text a sense of rhythm and flow. The space between paragraphs naturally forms a visual corridor. Text paragraphs of different sizes organize the information content for the viewer, while corridors of different widths guide the reader's reading rhythm and order, bringing different visual tension and psychological impact to the reader.

Figure 12   "Quanzhou Ancient Cuo" (2) interior page.

Taking the text elements on the inner page of "Quanzhou Ancient Cuo" (2) in "Figure 12" as an example, the oversized text size changes, as well as the interspersed arrangement of images in the text, guide the viewer to identify the visual order of the

primary and secondary texts, or the vertical or parallel arrangement, requiring the viewers to cooperate with body or hand movements, invisibly changing the rhythm and method of reading, and adding fun and interactivity to the reading.

6. CONCLUSION

Design adds beauty to the world. Compared to simply putting everything in perspective, the viewer is at a glance without knowing what is happening. Emotional and rational visual process design is not the same. Designers are committed to finding elements or information that are worth showcasing, and finding the most favorable perspective and sequence for the viewer to observe it. For viewers who want to read elegantly, seeing refreshing layout information, attractive spatial design, and playful design elements can be considered a great joy in life.

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