Visually Overwhelmed Graphic Design Element Anxiety Syndrome and Its Value Leading

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Abstract: In recent years, along with the diversified development of culture, two-dimensional elements in posters, posters, logos, and many other types of graphic design have become contemporary testimonies and symbols. However, many graphic designers have neglected to improve their structure and creative abilities and started to rely on the software and tools they use to produce art, leading to reduced quality of output and making everything look the same in our information-saturated world, which in turn impact the audience who has developed aesthetic anxiety and facing challenges to absorb the information they truly need in an ocean of images that is chaotic and fast-moving. In light of this, this paper analyzes the creative process and the application of contemporary graphic design. It discusses the problems in using two-dimensional elements and the corresponding solutions, such as starting from images, words, and colors simultaneously. These suggestions can significantly help to improve the effect of graphic design and creative industries to relieve the aesthetic anxiety of the public and provide them with better solutions and the ability to absorb the information they need.

Keywords: graphic design, two-dimensional elements, aesthetic anxiety

1.   Introduction

Graphic design could trace back as early as 15,000 BC. As known, graphic design is simply "graphics" in the form of art but being produced visually on the surface. Thus, designs that exist in a two-dimensional format, such as art on canvas, stone, paper, computer screen…etc., could all be considered graphic design. In the early ages, the rising of graphic design is the invention of pictographs and symbols on stone or bamboo for communication, which is also the early form of words. Later on, the combination of words and images then lets graphic design improve, and more specific terms and vocabulary on graphic designs are mentioned. William Addison Dwiggins, an American type of designer, opened up an era of graphic design and brought it to the public in the 18th century. Through his research, terms such as typesetting, typography, and illustration become essential elements when discussing graphic design.

In the new era of rapid development of digital technologies and the constant evolution of the Internet in the 21st century, the flourishing of intelligent media platforms has made the flow of information more complex, decentralized, iterative, and uncontrollable. The movies, TV, corporate logos, event banners, posters and mascots, and even image design are all related to visual culture and the visualization trend of almost every aspect of our lives. Along with the consumption of visual media, the tools and methods of creating such media have seen rapid growth. With more design

avenues available, many graphic designers have neglected to improve their design and creative skills and have instead put a higher focus on technology and being limited by the drawbacks of technology. As a result, the quality of the work has decreased rather than increased. In the long run, many published works are not supported by cultural and professional design concepts, negatively impacting the current design industry. The standardization of visual images leads to aesthetic fatigue in audiences and important discerning information in a saturated landscape. This paper focuses on how graphic design elements can be used to alleviate aesthetic anxiety and how to help audiences recognize and digest the information they find on the internet by improving public aesthetic literacy.

2. Literature Review

Some papers have studied and analyzed various elements in graphic design. Still, they mainly focus on how to use the features, do not go deeper into the problems exposed by the current design works, and do not make a detailed and in-depth discussion on how to use two-dimensional elements to relieve aesthetic anxiety.

In the article "The integration of contemporary art visual elements in visual communication design," Wenjuan Liu points out that the rapid development of China's economy and the integration of contemporary art visual elements in visual communication design has led to an increasing demand for spiritual culture [1]. Art is a cultural form for people to communicate their emotions and thoughts; people rely more on visuals to interpret and explain. Once the audience has formed aesthetic fatigue of good artwork, they cannot solve it accurately based on their vision. As a result, the ideas and information contained in the painting cannot be effectively conveyed to the audience. Therefore, the author suggests that artists should optimize the visual design and integrate visual elements of contemporary art into design works to make them more relevant to people. It is of great importance to convey artistic ideas more deeply and clearly. The research in this paper also focuses on how graphic design elements can help the public relieve aesthetic fatigue.

The article "The application analysis of visual elements in graphic design" mainly frames graphic design as a combination of color, text, and graphics to express images, display aesthetics, and convey information [2]. This provides the direction for this paper: to optimize the graphic design by analyzing the various elements that influence graphic design and exploring the influence mechanism of each component. It also sets the focus of this paper to discuss how to use color, text, and images wisely to alleviate aesthetic fatigue that optimizes graphic design to more effectively convey the message to the audience and improve the artistic cultivation of the public.

As the most sensitive formal element, color is one of the most expressive elements, and its nature directly affects people's feelings. The audience's first impression of art is often achieved through color; as long as the visual design is concerned, it is inseparable from color. The article "Application research of graphic design based on information resource-sharing and big data technology" shows that color, as a uniquely human emotion, plays a pivotal role in graphic design [3]. Here, the author focuses on the relationship between color composition and cognitive neuroscience to give full play to the advantages of color in graphic design and help create innovative forms and meanings in artworks.

Text is not only an element for people to read information, but it is also enhanced in the visualization itself. The text that carries the information is often the most boring graphic design point. In "Font Design in Visual Communication Design of Genetic Algorithm," the author highlights that most books on the market today focus on pictures and colors and neglect the design of text [4]. This makes the text boring and causes visual fatigue to the readers. This paper aims to investigate how to construct texts that are immediately recognizable and appealing to readers and, through this innovative visual concept, solve the problem of boring texts today so that readers can enjoy gaining knowledge. Therefore, the suggestions of this essay are significant to finding solutions to improve the aesthetic and media literacy of the public and make it easier to find and digest important

information.

Illustration has developed into an independent art form, and its expressions are becoming increasingly diverse. As a basic form of visual communication, it occupies a specific place in design for its intuitive imagery, a real sense of life, and charming beauty. The article "Analysis of the Application of Illustration Art in Graphic Design" also argues that illustration plays an increasingly important role in graphic design [5]. Through the above literature, we can understand that scholars have mainly realized the importance of images, words, and colors in graphic design and have explored, to a certain extent, the related fields. Still, there appears to be a gap in knowledge on how to alleviate the aesthetic anxiety of audiences and the root causes of such stress.

3.   Research Methodology

This study collected, summarized, and analyzed the literature on the current situation and application of graphic design through various credible resources, including the Institute of Electrical & Electronics Engineers, Wiley InterScience, etc.

4.   Analysis

4.1.   Influence of Illustration

Regarding graphic design, it can be said that it covers all visual art forms formed by printing methods, such as packaging design, book design, poster design, sample design, magazine design, and, today, web design. As a whole, all these contain three fundamental design elements: text, illustration, and color. Among these three elements, illustration is the one that attracts the most attention from the audience. Therefore, illustration is a component element of graphic design and has an important position in graphic design, which can convey information more visually and attract the attention of more audiences. Illustrations allow people to understand the message they want to get at a glance, and the mighty, persuasive power of graphics and images often makes many textual descriptions tedious and redundant. In other words, an excellent graphic design usually includes corresponding illustrations designed to make it more accessible to readers.

First of all, there is no doubt that the art of illustration positively impacts graphic design. We will analyze the impact of illustration art on graphic design from several aspects. Easy-to-understand and interesting illustration art can create a relaxed view for readers.

4.1.1. Illustrations Are Easier to Be Accepted

Illustrations make readers feel less bored and enrich their imagination as they consume or read. Images with various stylistic features are more likely to attract readers to explore the specific content and help them understand it to a certain extent.

4.1.2. Educational Value of Illustration

Visual culture has new connotations and development opportunities, and information culture has brought breakthroughs to its development. In such an atmosphere, visual culture and information culture have begun to integrate and promote each other, naturally having a positive impact on all levels of society, and contemporary education is no exception. It can be said that visual culture is everywhere in our everyday lives, such as television, movies, various newspapers, books, and the Internet. In this real world, which is full of visual symbols, the issue today is how to let audiences better understand and accept the educational value of illustrations and be able to use them to obtain more practical information. Textual descriptions are rich in humanistic connotations. We further consider them based on the study of the language of the text and give guidance on the method of obtaining information using textual illustrations, which will guide students in understanding visual

culture based on their knowledge of this method.

4.1.3. Enhancing the Visual Effect

As a graphic art form, illustration is famous because graphics can give a strong visual impact, and the meaning is relatively simple and easy to understand. Many excellent works with novel style and artistic shock bring people a feast of visual enjoyment. The purpose and value of illustration art in graphic design are relatively independent of aesthetic function and strong visual impact. Successful graphic design works can accurately convey the designer's unique thinking and show extraordinary creativity. It can be said that illustration art plays a vital role in completing graphic design and can serve as a bridge between the disseminator and receiver of information.

4.2. Importance of Fonts

Text is an integral part of human culture, and its primary function visually is to convey the author's intention and various messages in public communication. To achieve this purpose, the text's overall effect must be considered to give a clear visual impression. Therefore, the typeface design should avoid clutter, be easy to recognize and understand, and not be designed for design's sake. Keep in mind that the basic structure of the text is to convey the author's intention and to better and more effectively express the design theme and ideology. Generally speaking, designers should grasp the basic principles of text usage:

4.2.1. Improve Text Readability

The text design itself improves the graphic design's readability and conveys the work's information to the audience. In the text design process, the text's typography should be rationalized, and the text's focus should be highlighted.

4.2.2. Express the Designer's Thinking

Graphics, symbols, colors, and other factors can express the designer's thinking, but compared with other characters, text symbols are more direct and more accessible for the audience to understand. For example, if the primary purpose of the designer is to market the product, then in the text design section, not only the content related to the product introduction but also the words "sale," "discount," and "marketing" will appear. "The purpose of the text design is to market the product. Therefore, when the audience sees such words, they can accurately capture the designer's intent and judge the designer's thinking.

4.2.3. Increase the Human Touch of the Work

It is essential to tap into people's needs in text design. In the work process, we found that people tend to look at the whole of the graphic work and ignore the small words, and they have relatively high requirements for the interestingness of the phrase. Therefore, in the subsequent design process, designers can start from the angle of interest to improve the expressiveness of text works. Second, different graphic works face other groups of people, so the design needs also vary. Some of the audiences of graphic works are middle-aged and older adults, so when designing graphic works, the font can be enlarged to meet the reading needs of the audience.

Font design is an integral part of graphic design, and the quality of font design affects the perception of graphic design. Therefore, in the process of font design, designers should reasonably adjust the font type, font, color, etc., to improve the overall coordination of the font design.

4.3. The Role of Color

Color, as a unique language, can tell people's inner feelings. Still, it also strongly influences meeting people's psychological demands in rendering people's emotions plays a huge role. Graphic design needs to consider many aspects, clear visual information conveyed and the relationship between colors, based on scientific color matching, can alleviate the aesthetic anxiety of young people today. The role of color is mainly manifested in the following aspects.

4.3.1. Convey the Theme Information

The content of graphic works needs to be conveyed through color, which can make the works a solid visual presentation aesthetic. Color is easily perceived by people intuitively and can share certain information about the design work. Color has a unique role in the design process. When comparing the public's preference for colorful works and monochromatic works, it is easy to find that the practical application of multiple colors makes the works more attractive and can attract the attention of others and can also better convey the content of the works, so that viewers are willing to explore the connotation of the works and understand the theme of the works.

4.3.2. Enhance the Infectious Power

The application of color in our life can focus people's attention for a short time. For example, if colors are divided into cool and warm tones, red can make people feel warm, and blue can play a calming role. Different colors can give people different feelings, and an exemplary configuration of colors can attract people's attention. Appropriate adjustments in the color call can deliver the work a strong sense of visual presentation.

4.3.3. Mobilize People's Emotions

Color is essential in human visual aesthetics, affecting people's feelings and influencing their state. Therefore, it is necessary to pay more attention to color in graphic design so that it can cause people's psychological and emotional fluctuations. As a language of visual expression, color can evoke associations and emotions that cause people to experience emotional disparities. For example, when people see orange, they feel warmth; when they see blue, they feel a sense of concentration. Through the rational application of color, people's emotions can be changed to better associate and feel lightness, warmth, warmth size, and so on.

Color is an essential element in people's visual information collection, so if we can make the graphic work have a solid visual effect and improve the overall aesthetics of the work, we must focus on the color configuration. Graphic design must determine the principal elements and, through the proper application of color, meet the target audience's psychological needs so that graphic design's value can be reflected.

4.4. Measures to Alleviate the Aesthetic Anxiety of Young People

The face of visual communication has permanently changed with the historical development of humanity, and the scope of graphic communication design has also changed with the changes in technology. In today's world, where media are so diverse and communication is so fast, designers should see the impact of technology on the medium of visual communication rather than the technological change itself. According to the information, choose the appropriate medium to achieve the design concept; the actual design and technology are changing, and the medium is also evolving, but the visual communication through visual symbols to convey information properties is unchanged. The correct understanding of various technologies can transcend the self-regulatory logic of the medium and ensure the principle of subjectivity and emotional freedom in the aesthetic process.

In addition, design concepts must keep pace with the times, and the design level directly impacts the quality of design works. Therefore, designers should learn new technologies and ideas, expand their knowledge in the design field, and not be limited by the existing scope. Open your eyes, keep learning the excellent modern culture, pay attention to and understand the real-time dynamics of contemporary design, get new materials to analyze the change of consumers' aesthetic interests and preferences in time, and improve your knowledge of the world's popular graphic elements. Furthermore, visual communication should contain particular lifestyle and social ideals so that visual communication can be supported by a rich humanistic spirit and aesthetic pursuit after visual symbols, get rid of mechanics and hollowness, so that it can have spiritual resonance with the public in the same social and cultural background, and truly realize the communication of information, to realize the social function and mission of visual communication designers, and get rid of low-level interest and worthwhile pursuit—the pursuit of utilitarianism.

5. Conclusion

Graphic design is a complex and comprehensive work; the designer must have the ability to deal with various elements and coordinate the overall relationship between the parts. With the rapid development of media and the pursuit of art, graphic design problems are gradually being exposed. This paper analyzes the role of illustration, text, and color in graphic design. It discusses how to use these elements to relieve the aesthetic anxiety of young people, which is believed to help improve the current situation of graphic design. In design, we should focus on the whole and not ignore the charm of details. The study of classification by design elements has sorted out a clear path and research method for us to study graphic design itself in depth, which is of practical significance to improve the graphic design.

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