Innovation Strategy of Visual Thinking Mode in Visual Communication Design

Ziwei Zhao

Handan University, Handan 056005, Hebei, China

Abstract: The purpose of this paper is to explore the innovative strategy of visual thinking mode in visual communication design, so as to meet the aesthetic needs of modern people and improve the innovative quality of visual thinking mode in visual communication design. Taking literature research as the theoretical basis, through the analysis of this paper, we can see that we should start from several aspects such as cultivating designers' divergent thinking, cultivating designers' reverse thinking, cultivating designers' associative thinking, and designers' establishing advanced design concepts. This helps to increase the level of innovation of visual communication designers.

Keywords: visual communication, design, visual thinking, mode, innovation strategy

Introduction

Against the backdrop of social personalized development, people's visual appreciation ability witnessed constant improvement and the visual thinking mode in visual communication design is facing new challenges. How to effectively innovate the visual thinking mode in visual communication design, so as to highlight the value of the era of visual communication design, has become the focus of attention of the current visual communication designers. This paper analyzes the visual thinking mode and its innovation principle in visual communication design, and puts forward several innovation strategies, which are very important for the development and progress of visual communication design.

1. Visual thinking mode in visual communication design

1.1 Overview of visual thinking mode

At present, the academia failed to reach a unified view on visual thinking mode. Some scholars have different views on visual thinking mode due to their different artistic perspectives. A more extensive view is that the visual thinking mode is the process of analyzing, summarizing and processing visual images perceived by the outside world, which can be classified to obtain the information they belong to, so as to understand their connotations. In popular theories, sensory instinct absorbs information vision to achieve the purpose of obtaining information, while thinking is mainly responsible for reasoning, analysis and demonstration of such information.

Therefore, based on the traditional theory, the main reason why people have different views on vision and thinking lies in that they should belong to different sensory perception modes respectively. In the visual perception mode, people mainly focus on the overall form and specific structure of the object, instead of being limited to a certain part of the characteristics. The visual thinking model is made mainly based on the external stimulation of the eye. An image generated by the nerve center of the brain is analyzed, screened and judged by the brain before it is processed into a visual thinking model. It can be seen that although there is rational consciousness in visual thinking mode, it belongs to a perceptual activity, which is a remolding of the things seen by the brain, including processing and imagination. However, the communication of visual design is mainly realized by converting visual objects in the form of text, pictures and videos, so as to achieve the purpose of communicating visual information. Therefore, visual information itself is not the identical concept as visual expression, but there is an obvious connection between visual thinking design and visual communication[1].

1.2 Types of visual thinking mode

The visual thinking mode in visual communication design mainly includes the following three types. First, divergent thinking mode. Divergent thinking mode mainly refers to that people's brain will expand the breadth of thinking in the process of thinking, so as to form diversified associations, and thus emit more possibilities. Second, reverse thinking. Reverse thinking mainly refers to that designers for visual communication think about normal objects or ideas in the reverse manner, so as to break through the barriers of conventional thinking and generate innovative ideas. Finally, associative thinking.

Associative thinking mainly refers to the ability of designers for visual to transform different images into new designs through the chain reaction of images and free thinking of the brain[2].

2. The innovation principle of visual thinking mode in visual communication design

2.1 Strengthen the emphasis on the visual center

Visual thinking has obvious characteristics when looking for the correspondence of registered images: when scanning visual objects, the center of interest will only be interested in meaningful and most critical images, and there is obvious specificity: only focusing on an image that corresponds to an existing image stored in the visual organ. And for images that are beyond the scope of cognition and do not have too many intersections, they will instinctively ignore them. When the visual organ establishes cognition of the image, the visual perception will quickly shift the focus to other interest centers and re-experience the new visual thinking process. The above process can be called the visual thinking process. In the visual thinking process, the efficiency and ability to distinguish object images are guaranteed, but due to the influence of personal cognition, there are certain habituation and limitations, and for images outside the visual center, there are simple cognition and fuzzy cognition.

When people appreciate design art, there is often a certain order of appreciation, such as viewing the whole work of art first, so as to form an overall impression; then focus on a specific position, which is the visual center of the work of art; and finally re-appreciate the work of art as a whole. This is mainly due to the physiological structure of people's visual organs, so that people's eyes cannot gather at two positions at the same time in an instant, but only form a focus. Therefore, the visual center has a very obvious feature for visual design and can have an impact on the audience's perception of the core elements of the design. In the plane composition, the visual center has a very important position, which requires visual designers to pay more attention to it [3].

2.2 Strengthen the emphasis on the coordination ratio

In the visual thinking mode, the overall impression of an image or an object is a very critical link, which can help people consciously improve and organize the cognitive object, and has a strong driving force for innovation. For example, even if people who are familiar with people around them put on makeup and change their hairstyles, people can still use visual perception to analyze them and make correct judgments. This is the role of visual thinking, enabling people to understand visual objects perceive it as a whole. Visual thinking is not a single element, nor is it a mechanical response to some specific phenomenon, but an ability to deeply organize it after an overall response. When using visual thinking to analyze the characteristics of objects, the brain will automatically group them according to the corresponding elements, and visual perception will combine the internal connection of similar elements to organize and identify the space, lines and shapes of the objects. It can be seen that the visual thinking mode has a certain supplementary effect on the overall perception and can improve the incomplete image.

In the process of viewing flat works, people will firstly have an overall understanding of the plane from a visual point of view. This overall cognition is the result of the synthesis of different visual elements in the graphic works, and it is the expression of the interdependence between the elements. Therefore, in the overall design, visual designers should pay attention to the coordination ratio between various elements, fully grasp the relationship between the primary and secondary content, rationally arrange black, white and gray, and correctly handle the layout of points, lines and surfaces [4].

3. The innovative strategy of visual thinking mode in visual communication design

3.1 Cultivate designers' divergent thinking

Many psychologists have long believed that divergent thinking is an important part of innovation. Divergent thinking mode plays a very important role when visual designers are creating. For example, for things with the characteristics of unity, visual designers can use divergent thinking to provide power for their own innovation consciousness, which helps visual designers to create works better.

As visual designers may consider many factors in the process of creation, divergent thinking can help visual designers use the characteristics of self-divergent thinking to complete the specialization of design works. However, when visual designers use divergent thinking for creation, they should fully consider the design requirements of the work and their actual ability, so as to ensure the feasibility of divergent thinking and avoid the phenomenon of disunity with the design requirements of the work, so as to highlight the excellence of the design work. Based on this, strengthening the cultivation of divergent thinking of visual designers is conducive to the effective innovation of visual thinking mode [5].

3.2 Cultivate designers' reverse thinking

The value of a work of art beyond its object itself mainly lies in the uniqueness of artistic creativity. Therefore, when visual designers create works of art, they can integrate reverse thinking into their creative behavior, which will help the works of art to present a special creative effect. Especially when the conventional visual thinking mode has been unable to meet the expression needs of visual designers, visual designers should try to use reverse thinking to express visual information, and then burst out different artistic sparks.

In addition, visual designers can also combine the design theme of art works,and it is possible to achieve unexpected effects by integrating some thinking materials into reverse thinking and creating art works through exaggeration but not deviating from the theme of art presentation.The reason why many excellent works of art can leave a deep impression on the audience for the first sight is mainly because of the uniqueness of the author's visual communication design, so as to attract the attention of the audience and fully show the unique charm of the works of art. Based on this, visual designers should strengthen the cultivation of reverse thinking, which is conducive to presenting distinctive visual design works[6].

3.3 Cultivate designers' associative thinking

In the work of visual communication design, cultivation of designers' associative thinking is a very conventional means for training visual thinking. Associative thinking mainly means that when facing different things, people will have indefinite imagination space. Association can be divided into three types: causal association, contrast association and proximity association. When designers carry out visual communication design, each type of association will be used by the visual thinking mode on most occasions.

In addition, in daily life, associative thinking is also the thinking mode that people use in a frequent manner, so compared with other visual thinking innovation mode, it is easier for cultivation. Designers can integrate the actual needs of art works, analyze and sort out relevant information, and finally organically integrate new associative ideas with analysis results to form new creative thinking, which is conducive to improving the creative ability of designers[7].

3.4 Designers should establish advanced design concepts

In the context of the new era, visual designers should also update their own design concepts in time, establish advanced visual communication design thinking concepts, so as to meet people's appreciation needs for visual communication design. Therefore, visual designers can improve their aesthetic level through visiting, learning and visiting and other diversified activities, and then achieve the purpose of innovative design concept. Innovative design concepts have a direct impact on the creation quality of visual communication design works.When creating works, designers should fully consider the current era background and people's aesthetic concepts to effectively innovate the visual thinking mode, which helps highlight the characteristic culture of the era[8].

Conclusion

Through the analysis and research of this paper, the effective innovation of visual thinking mode in visual communication design is conducive to highlighting the important value of visual communication design. Based on this, this paper puts forward several strategies: To cultivate designers' divergent thinking, reverse thinking, and associative thinking. Designers are required to establish advanced design concepts and so on. The strategies proposed in this paper have positive significance for the further development of visual thinking mode.

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