

# On The Transformation of Visual Communication Design under the Influence of New Media

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**Abstract:** This paper discusses the current situation, problems and future development directions of visual communication design under the influence of new media. From the current situation of visual communication design, the diversity of visual communication design at the moment is introduced, and the specific analysis of its diversified performance exists in all aspects. In today's rapid development of new media, designers are also faced with many problems, such as not being overly dependent on information technology, lacking innovation awareness, and blindly catering to vulgar aesthetic needs. The focus is on how to solve the difficulties faced and guide the smooth development and transformation of visual communication design into the future.

**Keywords:** New Media; Visual Communication Design; Diversified; Designer.

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## 1. Introduction

With the emergence and rapid development of new media, the civilization and progress of the material world have been greatly promoted. Under the current situation of social development and the continuous reform, innovation and practice of social production level, the development of new media is particularly prosperous, and the emergence of 3G, 4G and even 5G will always cause great changes in an era.

New media is an emerging product in the era of rapid development of information technology, which has brought a huge impact on traditional media, changing the way traditional media is simply paper, pictures, text and other communication channels, and the rapid development of intelligent electronic products enables users to receive information in different ways and experience different sensory communication methods. It has also had a significant impact on visual communication design, broadened the communication field of visual communication design, increased a variety of forms of expression, and became more and more diversified, such as: short video, interior design, interactive platform, public art for multidisciplinary cross-communication, improve the service of visual communication design, so that the receiver of the information can effectively receive the information conveyed by the sender of the information from all aspects through various channels. However, because the designers of visual communication design are still bound by the traditional thinking mode and communication mode in their thinking, lack a certain sense of innovation, and cannot keep pace with the times, there are still many problems under the rapid development of new media, resulting in the design of the works contrary to the way of thinking and concepts of modern people.

Therefore, with the rapid development of new media technology and the application of various technologies, visual communication designers should rely on science and technology, increase innovation, and truly serve people through art and design. Break the single concept of traditional new media, enrich the user's experience, cross-integrate visual communication design and new media art, and promote the development of visual communication design based on new media. To be truly people-oriented, to cross various disciplines with visual communication design to serve the

design, is an important problem for designers to solve.

## 2. The Current Situation of Visual Communication Design under New Media

New media is a means of using science and technology to transmit information to users through the Internet and some forms of communication. "New media" is the media that is called today as opposed to "traditional media", and due to its timeliness, interactivity, etc., it can achieve globalization across geographical boundaries. Visual communication refers to a communication activity of visual communication, however, it usually does not involve the communication between texts, but only the presence of images, including both the transmission of images with words and the transmission of images composed of words. Traditionally, visual communication has taken place through journalism, photography, film, and television, among others. With the development of computer and communication technology, it has slowly changed to the spread of e-mail, e-books and interactive networks, adding new media, and gradually changing the way we communicate and communicate. However, under the influence of new media, a variety of expressions have also begun to appear in visual communication design, making the delivery methods more diversified. At the same time, it increases the difference between visual communication design and traditional design, makes the communication method more convenient, and innovates in all aspects, such as: the transmission of music, sound, etc., so that the receiver of the information can feel the information more intuitively, and the subject matter has become more diverse than before, gradually shifting from two-dimensional to three-dimensional.

## 3. The Diversification of the Status Quo of Visual Communication Design under New Media

### 3.1. Visual Variability

With the rapid development of new media, it has had a non-negligible impact on visual communication design, changing the traditional sense of media and visual communication

design. There are more and more differences between art and design, but there are also common characteristics. These differences are more specifically manifested in the form of communication and the channel of communication, visual communication is based on modern information technology and the Internet as the media, and its communication channel is based on the continuous progress of new media technology. New media art makes visual communication design more social and modern than in the past, making it better integrated into all aspects of people's lives and increasing the affinity between people. As people's access to information becomes more and more convenient, the scope is more and more extensive, and the way of dissemination is more diversified, it has also changed the way people communicate to a certain extent.

### **3.2. Innovative**

With the rapid development of modern virtual networks, modern information technology has slowly replaced some traditional technologies, providing more ways for the expression of technical content, covering a relatively wide range of artistic design, and the form of communication is becoming more and more comprehensive. The development of new media art has brought a lot of inspiration to the art of visual communication, which not only relies on visual feelings such as images, words or photography, but also relies on auditory feelings such as music, sound, etc., so that the audience can empathize with the work, let the work communicate and interact directly with the audience, and show the characteristics of innovation and diffusion. Just like the very popular 5D movies now, based on the dynamic seats and environmental effects of 3D stereoscopic effects, 5D theaters can allow the audience to achieve the most powerful sense of realism in terms of hearing, vision and touch, just like in the movie, due to the simulation of the environment, the viewer will get wind, rain, electricity, smoke, snow, bubbles, flames covering the legs, back stinging, vibration, cigarettes and other environmental effects, and at the same time can feel the changes in film and television content in real time. "Lightning", "smoke" and "snow", the "burning sensation" from "flames", and "wet clothes" from the waves hitting you. Experience the real new sensation of falling, shaking, wind, rain, and walking, which has also contributed to the development of the film industry in part.

### **3.3. Diversity of Subject Matter**

If traditional art and design tend to be static, new technologies help new media technologies combine with temporal elements to create a dynamic, three-dimensional work of art that moves from two-dimensional space to three-dimensional or even four-dimensional space. New media technology has also diversified the choice of themes, and in addition to physical art design, you can also choose an ideological art form. So that what is impossible in traditional art design can be directly expressed. What is impossible in traditional art design can be directly displayed to the audience through new media technology, so that the artistic theme can be more diverse.

## **4. The Diversified Performance of the Current Situation of Visual Communication Design under the New Media**

Under the influence of new media, visual communication design has begun to show diversified changes in all aspects. Visual communication design began to communicate with digital media design, product design, environmental art, public art, etc., adding more diversified innovative materials and richer themes, which also improved the standard of visual communication design to a certain extent. Due to the different audiences, visual communication design has also begun to design products for different audiences according to the different preferences of the group, and focus on the feelings of users, so as to be truly people-oriented. Designers have also begun to adapt to the general trend and keep pace with the times, and design has begun to shift from material to immaterial step by step.

### **4.1. Diverse Materials**

In the case of visual communication design, its development may be hampered by the repetition and monotony of existing materials. Plastic is undoubtedly the most influential material in 20th-century design. By the thirties of the twentieth century, plastic had acquired its industrial status, and industrial designers had given it a social role as a "democratic material". It is popular with industrial designers and is widely used in a variety of products, making it more suitable for the personalization of design and the flexible use of product symbolism, and the emergence of new materials encourages designers to explore new forms. Due to the innovation of communication technology, visual design has been greatly enriched, the field of visual communication has been expanded and deepened, and the methods of expressing visual design have also been greatly enriched. Due to the rapid development of new media technology, the traditional design concept has expanded from the material realm to the immaterial process. With the rapid development of new media, in order to make visual communication design more novel and more able to keep pace with the times, more and richer new and diverse materials are needed. In actual design, designers must learn to innovate, add more modern elements with their own flexible thinking, and use the Internet to collect socially relevant factors as the basic elements of artwork design. Designers should give full play to their own inspiration, collect bits and pieces of materials in life, so that the design can be closely combined with modern hot materials, so that the visual communication design can truly integrate into people's lives, give more vivid vitality to the works, give full play to the designer's flexible use of hot spots, and correctly lead people's ideological trends. Designers should not only constantly improve their innovative thinking, but also cultivate a strong spirit of exploration, and actively introduce more innovative elements into their works, so that design can keep pace with the times. The design team should also cultivate a strong spirit of exploration, actively introduce more innovative elements in the work, deeply explore new design rules, fully liberate design thinking, and develop art. Trying to improve the quality of design and make the design of artworks freer, this is what designers should do.

### **4.2. The Different Preferences of the Audience**

Since new media has a certain impact on visual

communication design, it also has a great impact on the audience of visual communication design, and the audience is very different from the traditional visual communication audience. In the first case, the main target audience is the general public, while in the second, young people who are active on the Internet. Because of the emergence of new media and a series of influences, visual communication design needs to be transformed under this influence to adapt to the development trend of the times. In order for their works to be better accepted and recognized by the public, designers need to take the initiative to understand the artistic characteristics of new media under the influence of new media, analyze their core values, and supplement their own lack of content here. Therefore, designers can try to put their projects online, and the public can evaluate the work online to determine the preferences of the audience. At the same time, the audience can also vote and vote for their favorite works, so that designers can understand and grasp the preferences of the public to a certain extent, provide a certain direction for their future design, and lay a good foundation. In this way, designers can perceive the public's aesthetics to establish a clear design direction. In this way, designers can have a good understanding of the audience's aesthetic perceptions, so that they can determine a clear design direction and convey a visual impression to the audience that they love. In addition, designers can also use online big data analysis techniques to analyze designs that are closer to visual communication design. This will give designers a clear idea of the direction of their own artistic design. In general, it is very important for designers to consider the impact of new media on art and design. In short, the influence of new media art design requires designers to clearly understand the characteristics and significance of art design, and to associate the design with the context of the time to ensure the correct development of the design work.

### 4.3. Emotionality in Design

Under the influence of new media art design, UE (User Experience) user experience is becoming more and more important, user experience refers to the user's own personal subjective feelings when using a product, it mainly focuses on the overall feeling of the user before, during and after use, including behavior, emotion, achievement and other aspects. With the development and progress of new media, people are using high-tech products at the same time, and their requirements are getting higher and higher, and people are no longer satisfied with the single function of the product, but have a higher standard for the emotional user experience. Therefore, visual communication designers should adopt people-oriented design concepts in all aspects, increase the emotional needs of products and users, and provide users with better services. Emotion in design mainly includes three levels: instinct layer, behavior layer, reflection layer, the way of communication between people and machines and equipment has changed from the previous rigid interaction experience to more emotionally oriented higher-level needs, the development of visual communication design is also from simple communication needs into more people-oriented emotional needs. Therefore, it is necessary to really go into the users, the purpose is to learn and study the deep needs of users, and then communicate with them in a way that they are willing to accept, so as to improve the quality of the product and make the user experience more pleasant.

Based on Maslow's theory that the hierarchy of human

needs is classified, we can also classify and describe the user needs in the design as comfort, ease of use, and usability, which can also be called experience. Availability is the simplest level, but it's also the most important part of thinking about the other levels. The requirements for this level are functionality and stability, as well as the need to deliver essential functionality in a consistent and coherent manner. Once the usability level is reached, the product must be designed within the user's cognitive and behavioral boundaries, which means that its use must appear simple and natural to the user, even logical. Once usability and ease of use are achieved, the level of user experience should be reflected in the user's emotions, such as the fluency of the product during use, the personalization and value of the product, and the experience of using the product. The instinctive level of design is the appearance level of design. For example, Starbucks' cat cup in 2019 attracted the attention of many consumers, who lined up to receive it and even raised the price of the cup. For example, after Panda Live declared bankruptcy, many netizens commented on its Weibo: "I like Panda very much because its interface is clean and beautiful", "I like Panda's concise interface", "I think Panda's UI design is the best", "I like Panda's UI design. It's so bad it's gone", etc. Consider the interface of Panda Live, which offers clear information, a simple and uncluttered interface, and a natural color scheme. Users have a good haptic experience, which makes many users remember and use it. For example, many games provide users with a kind of entry point to buy skins, and players don't skimp on buying cool or trendy skins. There are many such examples, and it is clear that people are full of desire and expectation for good things and are willing to buy them. In order to make a strong impression on users, designers usually use colors related to the theme, delicate and distinctive pages, and clear and logical text. Of course, the pursuit of visual beauty is not the only criterion for achieving instinctive emotional investment, but it must provide the right context for visual beauty, create the right atmosphere, immerse the user in it, and instinctively resonate with the product.

Design at the behavioral level, i.e. simple communication. Usability is a key factor in behavioral design: whether the user has a good first impression of the appearance of the product when using the various functions of the product, whether it can be carried out smoothly and effectively in the process of operation, and whether the completed process is easy and enjoyable are the three issues that determine the behavior. Good design at the behavioral level should be evaluated in terms of four parameters: functionality, clarity, ease of use, and physical feel. Functionality is the simplest, but also the most basic. Intelligibility and usability refer to the user's ability to understand and use features, while physical sensation refers to the five senses: touch, smell, sight, hearing, and taste. Reflective horizontal design, i.e. the user's psychological feedback on the design. When a person sees something, he or she may have emotions that are associated with the horizontal design being displayed. Since everyone in society is an independent individual, influenced by the environment, upbringing, education, social status, and ideology, different people have different attitudes towards the same thing. Therefore, it is necessary to create a coherent value between the product and its target group, to create an emotional connection between the product and the user, and to resonate through interaction.

#### 4.4. Materialization Shifts to Dematerialization

In the 90s of the 20th centuries, with the development and popularization of computers and the Internet, the so-called "information society" seems to be coming smoothly, although "digitalization" is not really integrated into all aspects of life, but "digital" products not only innovate rapidly, but also affect and change traditional products just as quickly and profoundly. Information is intangible, and so is the information society. As far as design is concerned, on the one hand, the emergence and development of the information society has made traditional design itself an object of change, and the computer, as a convenient and ideal design tool, has brought about a series of changes in design tools, methods and processes, thus ushering in the era of digital design; On the other hand, design has also begun to change radically in terms of scope, definition, essence, function, and education. One of these changes is the emergence of immaterial theory, and immaterial design is the opposite of material design. With the advent of postmodernism or the information society, the computer as a design tool, virtual and digital design has become another form of design, that is, immaterial design, which is the opposite of material design. The emergence of immaterial design enriches the form of existence of design, which can be said to be like a tiger with wings, not only realizing itself, but also revealing the immateriality inherent in material design for a long time.

As early as the 80s of the 20th century, Western design began to discuss how design should develop into a post-industrial society. In this context, the seminar "Design, Technology, and the Future of Post-Industrial Society", organized by the Center for Interdisciplinary Research at the School of the Arts at Northwestern University in United States, as well as other international conferences, discussed the integration of computers into the information environment of contemporary design and the shift of production to electronic environments. At the end of the 1990s, with the advent of issues such as virtualization of cyberspace, information design, and web interface design, the debate about design and its orientation intensified, and these issues related to the programming of digital languages were immaterial, so the theme of "immaterial design" emerged. Intangible design is the result of the dematerialization of society, information-driven design, and service-driven design. The information society has brought about fundamental changes at all levels of social production, economy and culture, reflecting a shift from a society based on the production and manufacture of material goods to a society based on services. These changes not only expanded the scope of design and increased its functional and social role, but also changed the nature of design, so much so that design was defined by some Western scholars as "fiction", a shift from "making" to "pretending", from a culture of good form and function to a culture of immaterial and diverse representation. It is a culture that enters new areas of design, characterized by intangible virtual and digital designs that differ in function, method, form, and even the essence of design from tangible design.

For example, car design used to be about the design of the car itself, but now it's more about intangible things like transportation and the environment; For washing machine designers, it's not just about the design of the washing machine itself, it's also about the nature and potential of the washing service. Washing machine designers consider not only the design of the washing machine itself, but also the

manner and convenience of laundry service. A Japan vacuum cleaner company has developed a widely recognized vacuum cleaner rental system. In Japan, GR Metro has developed high-speed subway + rental, a bicycle transportation service that provides passengers with humane, flexible and fast travel conditions. The shift from tangible design to intangible design reflects the change in the value of design and social existence: from satisfying functionalist needs, to stimulating commercial needs, to the intangible needs of the environment. There has also been a change in the perception of people and things, design and production, people and the environment, and design. The development of immaterial theory and the introduction of design theory are important developments in contemporary design. If the first turning point in the history of modern design is the unification of art and industry advocated by Ruskin and Morris in the second half of the 19th century, the second turning point is the practice of the Bauhaus and the promotion of the new unity of art and science, the third turning point is the close relationship with functional design, and the fourth turning point is the development of immaterial design theory, which is an important spokesperson for postmodern design.

In February 2001, the Department of Industrial Design of Hunan University, Nanjing University of the Arts and the China Industrial Design Association jointly held the "Intangible Design and Sustainable Industrial Design Forum" in Changsha, Hunan Province, which was the first time to discuss non-material design. Immaterial design is still a "new thing" in the international theoretical community, and most designers are not yet aware of it, so there are many uncertainties and ideals, and there is still a long way to go. In fact, immaterial design is the result of the evolution of modern technology, which can be said to be a fusion of science, technology, and art. Theoretically, immaterial design is the transcendence of material design, and the progress of modern science and technology has created conditions and opportunities for it. As a form of material design, non-material design has become relatively independent, undoubtedly the result of more synthesis between art and science. Western scholars believe that maps are at the junction of science and art, and that cartographers work scientifically on the one hand and art on the other, transforming science and pure visual objects into symbols and synthesizing them into meaningful and recognizable forms. The same is true for graphic and information design, in information design, the style and expressiveness of graphic symbols are not determined by artistic decoration, but by the rules of information and rationality, not that art and decoration are undesirable, but that art and decoration must be combined with science and reason. If there is no reason to exist, then it cannot exist. Graphic design in this information design is a true combination of science and art. Unlike such international pioneer projects, our posters and billboards are paintings in nature, not "information design".

### 5. Difficulties for Designers in the Era of New Media

#### 5.1. Over-reliance on Information Technology

Due to the development of new media technology, more and more cultural elements are becoming a part of our media. In our media, this phenomenon does promote cultural diversity, but this cultural influence can also cause problems in visual communication. Design. In the era of new media,

visual communication is very important. There are more and more means and methods of presenting design, making designers more and more handy. As a result, the use of media technology is increasing, and gradually, people's dependence on media technology is increasing, and the original purpose of visual design is forgotten. This has led to an increased reliance on media technology and the loss of the original purpose of visual design, which has led to a decline in the ability and inspiration of designers to some extent.

## 5.2. Lack of Innovation

The practical application of Internet technology has made freedom of speech and religion possible in today's society. The diversity of the Internet has made it possible to access news through a variety of channels and devices. Information on a wide range of topics and the ability to express yourself on social networks. The development of the internet has made it possible for people to publish their designs online, however, this has led some designers to take advantage of the abundance of information available on the internet to create certain designs. This leads to a certain degree of plagiarism, or even naked copying, resulting in different visual communication schemes for the same content, and its consistency problem is very serious.

## 5.3. Caters to a Vulgar Aesthetic

As some companies try to get financial returns faster, they try to attract people's attention. However, in such a competitive market, some designers choose to respond in a vulgar way, using vulgar cultural information to meet the company's business needs. This type of cultural information has the following characteristics: it is attractive to the public. This type of cultural information has an intrinsic ability to attract attention, but has no practical impact on people's aesthetic abilities. Not only has it brought more chaos to our media and information industry, but it has also polluted our cultural heritage. This will not only cause more chaos in the network environment, but also bury high-quality design work, not only related to the new environment, but also make our media and information industry more chaotic, pollute the network environment, bury high-quality design works, and have an extremely adverse impact on the development of new media and visual communication design.

## 6. Thinking and Looking Ahead

Science and technology are the primary productive forces, and under the influence of the new media era, visual communication design has a broader development prospect. The integration of art, technology and design can produce good design products that keep pace with the times. As a designer, we should apply the diversity of visual communication design under the influence of multimedia, rely on science and technology, and truly serve people through art and design. The interdisciplinary integration of various categories, breaking the traditional concept of visual communication design, people-oriented, looking for the problems of design under the influence of new media and solving difficulties to improve the aesthetics of design, not blindly following the trend, improving the aesthetic and social significance of design, adapting to the new environment to help the smooth transformation of visual communication design, and promote the prosperity and development of visual communication design in China.

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