

On the Decorative Aesthetic Characteristics of Advertising Design

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Abstract: *Nowadays, diversified information media carriers become more and more diverse; the form of advertisement's expression also becomes richer. Advertising still bears different responsibilities and plays different roles with the light of social development and new institutional enlightenment at different stages of its development. As an information and cultural dissemination carrier, advertising has the substantial role of transmitting various kinds of information correctly, efficiently, without errors, it can grasp the pulse of change of socially transmitted art and culture, indirectly or directly reflecting the aesthetic tastes and aesthetic tendencies of different coordinated phenomena in the socioeconomic base.*

Keywords: *advertising design; decoration; characteristics*

Introduction

Advertising carries not only the technical level but also "ideational", e.g.: cultural differences or psychological mechanisms, aesthetic tastes, ideology. The advertising design is a synthesis of aesthetics, creativity and expression. There are conceptual essential differences – advertising seeks to create an illusory cognition for the consuming subject by transformation of objects and spatial illusions; has an ideological function (images serve market logic instead of cultural authenticity); advertising design seeks to produce the psychological effect of visual communication and tries to achieve symbolic and associative effects using combinatorial principles of elements, i.e., form, color and optical illusion (using techniques like deformation and decoration) towards innovating in terms of formal language and visual impact.

Formal language of advertising design is based upon formative concepts of modern art movements (like those practiced by the Bauhaus or their pioneers: Klee and Kandinsky) focused on composition of representational and latent spaces giving an inner meaning to the work. Contemporary advertising design should preserve a balance between assimilation of tradition and absorption of modern vocabulary; avoiding symbolic ossification of graphic language, concentrating on establishing visual order that corresponds to aesthetic trends in social change. Dual attributes of advertising and advertising design reflect the conflict between commercial utility and cultural expression demanding constant broadening of the expressive aspect of visual communication and its deeper value within the paradox of conservatism and innovation.

1. The Decorative Aesthetic Characteristics of Advertising Design Are Manifested in the Cognition of the Laws of Modern Aesthetic Configuration

1.1 The Cognition of the Laws of Modern Aesthetic Configuration by the Decorative Beauty of Advertising Design

Decorative aesthetics of advertising design as a whole system of visual expression includes not only the laws of formal beauty, principles of composition, and basic formative languages (color, composition, point, line, and plane), but also dialectical compositional techniques like positive and negative forms and contradictory space that should be used according to the design theme choosing traditional graphics or decorative techniques having typical cultural connotations and when ordered through reorganization, variation, and innovation they will allow us to both inherit traditional form and spirit and conform to the conceptual expression of modern design. We can also take distinctive decorative elements from other formative designs and incorporate them into our graphic creativity which allows it to have a

distinct national temperament and spiritual concept, thus achieve a dialectical union between tradition and modernity, form and connotation.

1.2 The Borrowing and Reconstruction of Traditional Decorative Elements in Advertising Design

Based on traditional graphics, advertising design needs to explore the regional and ethnic decorative patterns contained in artifacts such as painted pottery, bronzes, lacquerware and carvings, and according to its thematic connotation and compositional logic, systematically transform it from different aspects (color, form), and the graphic transformation of text, organically integrate the visual language and spiritual connotations. The borrowing is not only copying the pattern but also superficial collage: we need to stick to the theme's content and coordinate the formal composition and aesthetic psychology, so that there will be an organic combination between traditional culture spirit and modern design vocabulary by individualization, which makes works having profound cultural essence and contemporary visual efficacy, emphasizing the real value of decorative beauty for advertising design.

1.3 The Integration of Traditional Spirit and Modern Consciousness in Decorative Beauty

The domestic advertising industry has dug into the inheritance of traditional ethnic culture and expansion of modern design vocabulary in recent years, outstanding works like those by Shigeo Fukuda are full of the decorative aesthetics of advertising design. The work of Shigeo Fukuda presents refined shapes, generalized colors and meaningful compositions that embodies the spirit of traditional Japanese culture while possessing a modern decorative aesthetic. He skillfully combined Escher's style of paradoxical graphics, positive-and-negative form transformation and contradictory space technique which makes his works rich in imagination and great visual interest. His unique feature is expressing his inner feelings through minimalistic color blocks and forms; his decoration is not an accumulation of elements but it expresses humanized interest through rational creativity and composition. Organically combine traditional spirit with modern concepts and find a place between Eastern and Western cultures provides a very inspiring innovative way for today's advertising design.

1.4 Diversified Classification of the Forms of Expression of Decorative Beauty

The beauty of a mainstream decoration in advertising design work will always embody advertising. Consider the characteristics of image utilization or the mutual transformation of continuous pattern decoration; include intentional generalization and exaggeration, variation and aesthetic factors of formal sensibility. Then using regular planar images, or laying on these images change in color, light and shade, brushwork, tendency and structure, realize its thematic pursuit. Divided into many forms: the decorative beauty of representational form, the decorative beauty of abstract form, the decorative beauty of imagistic form, the decorative beauty of derivative form, and the decorative beauty of accidental form.

2. The Decorative Aesthetic Characteristics of Advertising Design Should Embody the Individualized Characteristics of Its Creative Image Subject

2.1 The Dominance of the Image Subject in the Visual Flow

The main image subject of advertising design should meet the requirements for the subject characterizing the operation of the advertising visual flow; It has a certain tendency towards coordination with the layout, typefaces or other design elements: emphasizing the typical representativeness of its characteristics. The pursuit of novelty, creation, change, movement – this is also the most dominant and crucial function embodied by the characteristics among the elements of decorative beauty in advertising design. "Creativity is life". This cognition has an inestimable driving force and effect on engaging in advertising creation, enhancing advertising competitiveness, strengthening advertising impact, achieving the perfection of advertising marketing and value-added convergence, grasping the leading trends of advertising design, realising one's own value through creation and shaping.

2.2 The Creation of Visual Harmony and the Optimal Field of Vision

Decorative aesthetic feeling that work in advertising design give to viewers lies on people

observing the elements of the works for achieving visual harmony. It allows people to best embody the visual flow (from left to right and from top to bottom) – understand a sense of dynamism, determining what should be the optimal field of vision; identify which part of the image combination has a prominent subject; find the relations of extension, expansion, and integration. We need a clear plan in our minds and we must have an observational quality where the secondary comes before the primary.

2.3 The Perfect Interpretation of Formal Sensibility Elements in Works

The posters created by Tanaka Ikko show his exquisite use of characteristics of decorative beauty in terms of form. His good knowledge about the formal sense of things like text layout, proportionality relationship, visual flow lines and color matching: the visual dynamic flows from the whole to the parts are orderly with much rhythm. He doesn't accumulate complicated graphics when creating, but carefully embellish and arrange all groups of color blocks, which express rich connotations through minimalist elements. The emphasis for composition arrangement is the resonance between the author's intention and the viewer's perception; while cutting the color block, the contrast between virtual and real, and exaggeration, he keeps a proper measure, which makes it delicately balanced between formal elements and emotional expression, resulting in a high level of unification between decorative beauty and functionality.

3. The Decorative Aesthetic Characteristics of Advertising Design Are Also Manifested in the Meaning-Oriented Holistic Quality of Advertising Works

3.1 Unified Planning of Decorative Elements Around the Theme

Also: Just like when it comes to ensure completeness and harmony in the ideological area of philosophy, after determining problems like deep implied meaning, substantial content, evident formal rhythm and aesthetic effect; Emphasis must be manifested, the designer has to harmonize plans and arrangements for all kinds of trivial details (composition, space, warm and cool tones, rhythm, and tempo).

3.2 Coherence and Harmony of Form and Content in the Holistic Quality

But by its basic composition of a state highlights all the key points – creates cohesion, holistic quality, perfection, harmony in form and content; coordinates color tone and integrates atmospheric rendering. Everything is united in one theme: works made with a holistic effect are equally important.

3.3 Holistic Transformation of Traditional Graphics in the Modern Decorative Context

Excellent works of advertising design takes the inner understanding of the implied meanings of traditional graphics, along with the compositional form, expression technique and layout presentation skill from the modern cognitive domain as well as modern people's aesthetic charm, interest and aesthetic concepts; by holistically combining and interpreting all the scattered and trivial details of the work, it provides new implied meanings and new unique visual appeal for traditional graphics. Holistic combination doesn't imply just an abstract concept, or repeatedly piece together meaningless elements, but instead it is a holistic and rational grasp on the implied meaning inherent in the work's inner essence.

3.4 Application of the Law of the Unity of Opposites in Overall Layout

Decorative holism of advertising design need to reach the symbol level of "Sparse enough for a horse to pass through, dense enough to prevent wind from penetrating", has an inner understanding on the law of unity, opposition and coordination in traditional Chinese painting. Host and guest, correspondence, opening and closing, concealment and exposure, movement and stillness, novelty and stability in traditional Chinese landscape painting should reflect in the works: "Whenever a force is about to move left, one must first direct the intention to the right; Whenever a force is about to move right, one must first direct the intention to the left. Or, when something above tends to hang downward, or something below tends to rise upward, in no case may it proceed straight from its original position according to mere impulse. How can it grow and develop without a foundation? For all things are

inherently so. One only attains it by observing much and thinking finely." Dynamic transformation of the two poles will inevitably form a polarized wholeness.

4. The Decorative Aesthetic Characteristics of Advertising Design Are Also Embodied in the Cognition of Formal Beauty in Western Aesthetics

4.1 The Enlightenment of the Gestalt Theory of "Heterogeneous Isomorphism" on Decorative Beauty

Theory of "heterogeneous isomorphism" in Gestalt aesthetics: Physical phenomena is isomorphic with human psychological phenomena. How "things" produce expressiveness is based on a structure of forces; Keynotes like rise and fall, domination and submission, weakness and strength, harmony and chaos, advance and retreat are actually the basic form of existence for all entities. Shows that there exists a unity of opposites in the structure of things, and psychological structure also plays a role of unity of opposites.

4.2 Contrast and Overall Coordination in Typeface and Layout Arrangement

For example: In terms of typeface and layout arrangement, there should be contrast and regularity; For decoration of typefaces and arranging structure characteristics in one piece of advertising design work, pay attention to the interpenetration and combination between typefaces and glyphs so that it is not complicated or simple and insipid, emphasize harmony. Not every trend embodies this treatment, depending on the specific environmental condition in the theme, content and formal expression method, we can take either extreme as well. This is also a special treatment under special Western circumstances.

4.3 The Role of Western Laws of Formal Beauty in Decorative Communication

Western formal beauty of the decorative aesthetic characteristics of advertising design is controlled according to a certain formula for the proportion, rhythm, cadence, order, contrast and main subordinates of the layout in works: if many opposite factors are mixed up and optimized and combined with a new formula it will obviously affect the form and content of the decorative aesthetic characteristics of advertising design.

5. The Decorative Aesthetic Characteristics of Advertising Design Also Lie in the Fact That Social Formation Consciousness Is Constantly Innovating and Constantly Drawing on the Modernist Viewpoints of Art

5.1 The Influence and Penetration of Modern Art Schools on the Characteristics of Decorative Beauty

For example: The individual features of such artists as Picasso, Miró, Klee has uniquely impacted and effected (directly or indirectly), by means of various media means such as color, form, emotional cognition, formative language and use of materials in the conceptual cognition and gradation of decorative beauty's characteristics; It is necessary that all expressive techniques be unified and coordinated in modernism and modern advertising decorative taste. Decorative aesthetics of advertising design can draw nourishment from the works of painters with wildly different styles, letting it serve its own purpose.

5.2 The Borrowing of Modern Artistic Expressive Techniques in Decorative Characteristics

The oil painting *Morning Star* by Pollock embodies completely the holistic features of decorative beauty: the forms and brushstrokes intertwining and blending with one another, the ground color showing the breath of morning light, the strong contrasts between local tonal gradations and chromaticity giving it a unique rhythm and cadence, the proportions of the layers of black, white, and gray being well proportioned which gives it profound inner connotations. Its artistic expressive techniques provide great inspirations to modern advertising design – the decorative characteristics of advertising design can borrow from the visual language and inner spirit of modern artistic styles,

incorporating their essence, converting them into creative expressions suitable for its own media characteristics. Absorbing the essence of art and shaping individualized characteristics complement each other, forming a decorative aesthetic system that is profoundly significant and holistically united, driving advertising design to constantly extend its visual expressive power and cultural connotation via innovations.

6. The Decorative Aesthetic Characteristics of Advertising Design Are Also Embodied in the Diversity of the Paradoxization of Visual Language

Because there are less objective constraints for magazine advertising design, it possesses rich flexibility of media forms allowing flexible use of various carriers such as covers, back covers, double-page spreads, inserts or supplementary booklets to let readers will imperceptibly receive advertising information whilst enjoying artistic appreciation expanding social communication benefits. There are higher demands on decorative expressiveness from magazine advertising; the expression of its form and content requires continuous refinement with emphasis on depth of implication and representativeness. The application of high-grade decorative design using a visual language rich in aesthetic interest to enhance the appeal and attractiveness of works can really make advertising play its role in information transmission and value guidance. Unity of diversity of form and depth of expression is the core connotation of the decorative aesthetic characteristics of magazine advertising^[1].

7. The Functional Role of the Decorative Beauty of Advertising Design Is Also Embodied in the Fact That the Meaning-Oriented Transformation of Creative Image Works Becomes More Targeted

7.1 Targeted Responses of the Expression of Visual Factors to Advertising Content

This special feature of the decorative beauty of advertising design does not only regulate its response for advertising time, type, information media carrier and content rules, but also gives an express of the selected visual factors in advertising design with a strong corresponding function; It isn't a randomly assigned gradually transformed product since from some aspects the content of the advertising design configuration required by clients must be very limited content: To some extent this doesn't allow the carrier expressed in certain configurational forms to roam free.

7.2 The Interpretation of Decorative Characteristics Within a Restrictive Framework

Decorative beauty of an advertising design tells us how much space we have inside the restricting framework: here there cannot be any ambiguity regarding the conceptual orientation in formal beauty – it has to be definite and restricted; characteristics of its features were decided before beginning the decoration of the advertising design according to the formal framework (other party's intention), concepts, ideas and framework. A limited characteristic form can be perfectly interpreted in such a restrictive atmosphere.

7.3 The Dialectical Unity Between Diversification and Restrictiveness

How does advertising design work? Such a tendency towards meaning in other types of advertising design is like this too. Advertising design seeks a coexistence of diversification, multiple forms, multiple levels, and multiple modes of thinking – but limits the symbolism of inner thought images so as to limit the configuration of information content constantly. The very dialectical combination of both has made the characteristics of the decorative beauty of advertising design evermore perfected and refined, and endowed it with forward-looking principled impetus. Dialectic combination can separate the human everyday language world (views, attitudes, concepts, cognition, modern objects, and ideology) and the action world into an independent register which may not be synchronized with the action register (in the words of Mark Poster); manifesting the contradiction and opposition between objective forms; however they are holistically coordinated and interrelated^[2].

8. The Characteristics of Decorative Beauty in Advertising Design Are Also Manifested in the Uniqueness of the Artistic Treatment of Textual Connotations

The features of decorative beauty in advertising design are reflected through the artistic manipulation of the textual connotations as a unique visual value: 1) Coordination between the rhythm, order and coherence of typefaces has a direct effect on the whole visual language and formative tendency of a work, directing its formal expression; 2) Physical modeling of written symbols with inner spiritual metaphors makes the dramatic treatment of every symbol and every stroke become an outstanding visual highlight of the work; 3) Aesthetic judgment for textual decoration norms can be regarded as a kind of configurational cognition which external form is a pluralistic integration of aesthetic style and traditional cultural connotations. These three aspects -rhythmic coordination, spiritual expression, cultural integration- constitute the profound and unique aesthetic connotation of textual decoration in advertising works.

9. The characteristics of decorative beauty are also embodied in advertising design: In fact, modeling, expressive language and structure in advertising works must be reflected in simplicity and generality.

9.1 The Dialectical Interaction Between Simplification and Complex Dimensions

Simplification occurs if you compare this with complex dimensions. There wasn't any one's own complexity that didn't have complexity separately. This is an interactive constitution; only through understanding how a work is decorated, using the decorative techniques and elements to integrate its transformed profound meaning can we simplify and constraint their form and content as much as possible. When dealing with the dialectic relationship between these two, I think we need to pay special attention to the simplicity and conceptuality of the decorative characteristics in the work.

9.2 The Simplistic Treatment of Formative Language in Representative Works

For example, dealing with the simplicity of the image very aptly by Gunter Rambow of Germany, Seymour Chwast of the United States and Shigeo Fukuda of Japan: In terms of using colors, forms, expressive language and visual language communication, there also exists a singularity of form, volume, space and time for their advertising works. Their communicative representational language of advertising works have been reduced to its minimum as much as possible but at the same time the content that is implicit in the decoration of advertising works has been broadened as much as possible and determined as much as possible according to the ideological tendency of the theme. They need high cultivation, skillful craftsmanship, understanding of the theme which these works are often derived from one graphic or some group of textual surfaces.

10. The Decorative Aesthetic Characteristics of Advertising Design Are Also Manifested in the Ideational Application of the Inner Aspects of Lines in Advertising Design Works

10.1 Basic Techniques in the Use of Lines and Formal Harmony

To understand the decoration of lines (besides having an adaptive form, borrowing one's form, exaggerating and deforming, planarizing, generalizing imagery), it is necessary to take notice of the line directions, organizations, arrangements, interpenetrations, divisions; the harmony and unity of the inherent beauty of lines and form with content. Lines are different from each other due to the cultivation and talent of advertising designers, which may be totally stylized and emotionalized, adding rational cognitive elements based upon that.

10.2 The Three Stages of Linear Expression and the Expression of Emotion and Meaning

Using lines has been used in advertising design on three different levels: First it's about delimiting forms; Secondly, it expresses the spatial relationship, sense of volume, texture and sense of mass of objects (matter); Thirdly, it represents emotion using lines that transcends representational depiction becoming a medium for expressing true feelings and subjectively conceived art, conveying emotion and meaning free like language and writing. Three stages illustrate the development of lines from the technical level to the spiritual level. Truly good advertising design strives towards this realm of linear

representation where form and spirit co-exists with language and meaning being fused together.

10.3 The Pursuit of Idealized Inner Construction of Artistic Conception Through the Use of Lines

Application and extension of lines in advertising design works is not as realistic which strives towards objective truth and scientific character; it doesn't pursue the environment and individuality of typical things like realism does, but seeks the objective unity of the convergence of form and content attaching importance on the manifestation of the idealized inner construction of artistic conception in the work itself.

10.4 The Bearing and Connotation of Chinese Painting Lines in Advertising Design

The manifestation of lines from Chinese painting works in advertising design is solemn, harmonious, broad and magnanimous. To develop and create their connotations we need constantly deepening it together with changing times. Emphasized scene creation and artistic conception building, stressed grasp and inner realization of inner spirit. Decorative aesthetic characteristics of advertising design come out from the formal composition of various decorative techniques. It doesn't have any uniform normative standards of its inner implication and external communication; its real value is reflected by the depth and appeal of the creative connotation of the work. A simple expression of theme can also be forward-looking, the organic laws of decorative beauty should be closely related to national character, traditional character and contemporaneity. Artistic aesthetics is not fixed and unchangeable. We only explore according to the laws inherent in the inner essence of works so that we can go towards a wider stage on the way of innovation.

References

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