

Design Aesthetics and Visual Metaphor in The works of Tasim Sing Take Falling In, as an Example

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Abstract: Falling In reveals the director's bold and avant-garde style in many ways. Tasim Sing has etched his personal mark on the film in an extremely thorough manner. As per the formula, the imaginary world constructed by the human brain overlaps with the real world to create the most bizarre and uninhibited imaginative space. Bright images also continue in the film. The film features a visual masterpiece, but the visual feast it presents is still different from the so-called commercial blockbuster scenes, and it is as different as one is a realistic oil painting with thick colour, and the other is a colourful surrealist watercolour.

Keywords: Design Aesthetics; Visual Communication Design; Falling In; Tasim Sing.

1. The Design Aesthetics of Film and Television

(1) Background of the emergence of design aesthetics

Unlike Western classical aesthetic theories that consider beauty to be eternal and a consummation of objective existence. After the Industrial Revolution, Western aesthetic research on design entered a new field, from the perspective of technology, and began to study aesthetics. Design researchers in the early days followed the original aesthetic research ideas, from the point of view of thinking about the essential power of man, the human design, creation and technical activities into the concept of aesthetics.[1] Thus a new discipline was born - design aesthetics.

(2) Application of design aesthetics in life

Design aesthetics is used in every aspect of modern society, and products, clothing, and films commonly seen in daily life all reflect the ubiquitous design aesthetics. This sense of beauty is also the most intuitive sense of beauty, which is felt through the organs commonly used by people.[2] When you think an object is beautiful, first of all, it is attracted by its unique and moving appearance, your eyes as the first feeling, feel the stimulation, resulting in a strong emotion, which makes you produce intense fantasy, making it difficult to hold yourself, the whole body and mind is inspired, so that the mind wanders in the realm of freedom, which is the intuitive feeling brought by the experience of aesthetics in the life of a person.

The application of design aesthetics in film and television works is like a personal experience, so that people can experience the aesthetics of design, how to achieve this feeling? It is achieved through the aesthetics of film, the use of different compositions, the construction of layered space and the use of colour and other means of expression.

Falling In, directed by Tasim Sing, is a film that reaches the highest level of design aesthetics. This paper will focus on the composition, colour and metaphors of the film, with the aim of presenting a comprehensive presentation of this aesthetically pleasing film, so that readers can gain a deeper sense of aesthetics in the process of enjoying the film.

2. The Compositional Aesthetics of "Falling In"

(1) Golden section composition aesthetics of scenes

The composition of the scenes in Falling In follows the guidelines of the Golden Ratio. Every frame is harmonised by Tasim Sing. Whether it's a real-life hospital or a surreal, magical scene in the hero's narration, the proportions are used to give the viewer the most appropriate experience. The characters and scenes echo each other, creating a perfect harmony.

(2) Symmetrical composition aesthetics of scenes

In Tasim Sing's works, one can often find his love for extreme symmetry, which reflects the director's "balanced aesthetics". Symmetry and balance is one of the laws of formal beauty, and in design aesthetics, symmetry is a kind of wordless beauty, which makes people feel proportionality and smoothness visually, and a kind of harmony and beauty from the heart. In "Falling In", Tasim Sing makes use of the formal aesthetic law of symmetry in many images such as characters, buildings, and natural scenes, and even the plot of the story has a symmetry of back and forth. In addition to this, the use of some objects other than the characters to set off the serious silence of the characters with the lonesomeness of the desert makes the overall tone more solemn. The symmetrical compositions that often appear in the film make the overall picture more harmonious and coordinated, and at the same time, have a greater sense of formal beauty, see Figure 1.

(3) Panoramic composition aesthetics of scenes

"Falling In" mostly uses panoramic lens, for the natural scenery, characters and buildings are used panoramic lens dish to show, so that the audience directly feel the overall environment, as well as from the feeling of the main character in this environment: characters in the panoramic lens, in the magnificent background to feel their own small, but also from the other hand for the audience to reveal the hero's inner world. When the camera draws closer and the characters are zoomed in, the switch between the two is extremely smooth. As most of the characters' costumes are in very bright colour, the audience is still able to spot the characters even in a panoramic setting. This is exactly the visual flow in design aesthetics, which makes it clear where the viewer's focus is at the first moment of seeing the image. This way of presentation

can also mobilise the audience's enthusiasm, is a means of interaction with the audience, making the audience have a stronger sense of immersion, this sense of inner participation and the film's picture, rhythm, and each other, so as to obtain a perfect viewing experience, see Figure 2.



Figure 1. Symmetrical composition



Figure 2. Panoramic shot

3. The Aesthetics of Light and Colour in Falling in

(1) High-saturation colors bring strong stimulation

The use of colour is an important criterion in determining whether a film can bring a strong aesthetic experience to the audience. Tasim Sing often uses high-contrast, bright and vivid colour for his costumes, and his bold use of colour gives his work infinite vitality and exuberance. To accomplish this, the sixty-odd location shots for *Falling In* were shot in twenty-three countries. Such a huge commitment is unimaginable for an independent film.

Falling In is set in over twenty countries around the world, and against this colourful backdrop, every shot of the film is carefully crafted by the director, so that every character has their own dominant colour palette. The film's footage is highly saturated with bright colour, especially in the surreal storytelling scenes, using a large number of bright, eye-popping colour, which, like jumping notes, play a visual symphony in the nearly two-hour rendition of the footage. They are unconventional, bold and flamboyant, injecting infinite vitality and passion into the film. Whether it is bright yellow, warm red or deep blue, they all play a unique role in the picture, leading the audience into a world full of fantasy and imagination, see Figure 3.

(3) Color depiction of scenes

Among them, when Alexander the Great rides his warhorse out of the city building, the camera presents a brilliant golden yellow, from the deserted countryside, the sky, the sea, etc., letting the colour haloed layer by layer and coordinating the transition. And when it comes to the slave and his brother, the camera presents a yellow earth, golden sunlight, white like a

giant curtain of clouds, green plants have been the slave's young and strong body, this strong contrast of picture colour gives a strong colour impact, showing the aesthetics of colour under the camera.

The lens that left the deepest impression on the author is the white giant curtain rising from a lonely desert, see Figure 4. a towering wooden shelf, a white giant cloth that seems to hang down from the clouds, the empty world is separated here. The bottom of the cloth is dyed with red colourful pigment, like blood, or like a fiercely burning flame, a sense of savagery of the Gobi Desert comes to the surface, man and nature, and the majesty and greatness of nature are fully embodied in this shot. The camera runs evenly from top to bottom, and the audience is able to fully feel all the details in this scene, exhaustively feeling this scene full of colour aesthetics.



Figure 3. Colour aesthetics



Figure 4. White giant screen

4. The Intertwining of Reality and Fantasy

(1) Collision brought by spatial hierarchy design

What impresses about *Falling In* as a whole is the title sequence, which has tremendous tension in every shot, a tension that comes from the artful, sculptural styling and Tasim Sing's grasp of spatial juxtaposition. For example, in the opening credits, there is a train slowly approaching the railway on the bridge, and the steam dissipates in the air, while a cowboy on horseback passes by underneath the bridge. In this scene, the bridge and the bridge are divided into two spaces, which also symbolise two different worlds, and the people in these two worlds have different experiences and

different worldviews, which brings a sense of difference to the audience, and also makes people look forward to the dramatic collision of the two worlds. However, the next scene is unexpected, the camera comes to another part of the bridge, the space here is more diverse than before, one layer is the steam train on the railway, the second layer is the stretcher rescue scene, a brief explanation of the background of the story, the third layer is the highway under the flowing river. This variety of levels of space is also a manifestation of the film's layered narrative. The first space is the dream world, while the second space represents the aesthetic experience of the dream world caused by the accident in the second space, and the turbulent river in the third space is the place where the conflict occurs in reality, the intersection of dream and reality. This display of multiple spatial levels tells the audience about the hero's injuries on set, provides a first depiction of reality and fantasy, and sets the tone for how the surreal will be represented afterwards, making it easier for the audience to get into the film.

(2) Layered progression of nested narrative structure

The film "Falling In" adopts a nested narrative structure with a tone that is at once simple, realistic and absurd. Analysed in terms of scenes, there are a large number of natural scenes that emerge, which serve to explain the background and set the mood. In usual film and television works, the natural colour of the landscape are shown in their entirety, but in Falling In, the director has given the images an "absurd" treatment in order to create an atmosphere. The film adjusts the colour saturation of the natural scenery according to the ups and downs of the plot, and at the same time diminishes the light in the scene, giving the audience an unrealistic feeling and shrouding the overall tone of the picture with colour that deviate from the real one.[2] Furthermore, from the point of view of the characters' emotional portrayal, the film pays special attention to the poetry of the characters' language expression, creating a sense of departure from reality and a meaningful picture. This sense of absurdity and drama is more capable of highlighting the authenticity of the characters' emotions, which in turn triggers the audience's empathy, see Figure 5.

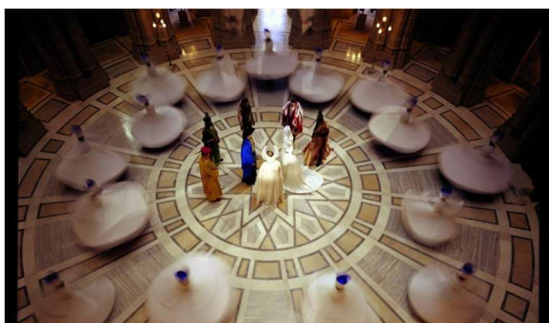


Figure 5. Treatment of the landscape

5. The Aesthetic Value that Film Brings to Design

(1) The Artistic Charm and Value of "The Fall"

Upon its release, the film Falling In made waves across the globe with its distinctive art style. Its use of colour and compositional techniques made it stand out from the crowd. It was such a well-crafted piece of work that it was both a hit with audiences and won the Best Film Award in Berlin. The

film's subject matter is heavy, [1]serious and solemn, but the language of the camera allows the viewer to enjoy many beautiful and heart-warming images. The warm moments in the film alleviate the strong sense of depression behind the story, and can make the audience have endless memories of its profound metaphors. Its creative approach is not only worth studying in the film industry, but also in the field of visual communication design.

(2) The Similarities between Visual Communication Design and Film

In China, common visual communication design outcomes often resemble paintings, a way of presenting the art of language. But in fact, visual communication design involves many information design themes. The use of design aesthetics and visual metaphors can enable visual communication design works to convey more diversified levels of information and even form a complete system of expression.[3] Looking at the design aesthetics and visual metaphors used by Tasim Sing in his works, he has achieved the maximisation of the message of his films. Similarly, visual metaphors can be used in design activities in order to optimise the message of design works. Although design works and film works belong to different categories, they have similarities. [2] Their visibility and readability require the creators to analyse the audience and then select the appropriate treatment for creation, from the colour, surface composition and other information directly to the visual communication, and then enter the deeper semantic expression by virtue of some special design methods.

6. Conclusion

Falling In, which has won many awards including "Best Film in Berlin" and "Best Screenplay at the Austin Film Critics Association Awards", does not simply focus on superficial visual effects, but attaches great importance to the organic fusion of visual, spatial and emotional experiences. It creates an atmosphere through spatial transformations, changes in proportion, and spatial and temporal splicing, and presents new visual aesthetics in a comprehensive manner, giving the audience a unique visual enjoyment. Behind the subtle colour and compositional design as well as the deep visual metaphors, there are many design approaches. [4] Studying from the level of design theory, we can understand the conceptual design theory vividly, and at the same time feel more intuitively the experience brought to the audience by the application of different design techniques. Visual communication designers can try to apply the design aesthetics and visual metaphors of Tasim Sing's works to their design activities, so as to build a complete and beautiful system of expression, and to create more scientific and visually artistic works.

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