

Non-orderliness in Image and Design

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Abstract: ‘Non-order’ is a general term for an order of image organisation that aims to break the routine and subvert people’s visual perception habits, and its goal is to highlight visual characteristics and attract the audience’s eyeballs. In the information age, in order to satisfy people’s visual needs, order-breaking design is an ‘alternative’ form, and this paper examines the characteristics and relationship between order and disorder through the discussion of visual complexity, diversity of imagery, and innovation of visual communication design. The two are only different forms of imagery composition, and both of them construct the visual order in order to achieve the purpose of expression.

Keywords: Non-orderliness; Images; Visual Design.

1. Introduction

In his famous book *The Sense of Order*, the British art historian Gombrich 1909-2001 proposed that the relationship between perception and order be explored from a biological evolutionary perspective[1]. In contrast to Gestalt psychology, which focuses on the tendency of perception to be simple in form, Gombrich argues that the sense of order is something that organisms acquire over a long period of their lives, and serves as a framework for perceptual behaviour and as a guide for distinguishing deviations in the law. The approach employs the principles of prediction and inference to enable perceptual continuity and maintain a balance between continuity and discontinuity. The study of the ‘sense of order’ provides a psychological basis for the formation of decorative art forms, as well as for the generation of aesthetics and the exploration of visual functions. ‘Whether it is poetry, music, dance, architecture, calligraphy, or any of the other arts, they all show that human beings love rhythm, order, and complexity.’ He goes on to say, ‘The most basic concept we have is that of “balance”, though we only realise when there is a problem with “balance”[1]’ This is a great inspiration for us. In general, visual communication design should follow the laws of vision, maintaining balance and creating internal order in graphics, text, colour and composition. However, from the many visual communication designs that have emerged in recent decades, we can clearly feel that they are ‘out of balance’. However, unexpectedly, the ‘broken order’ breaks the ‘sense of balance’ and creates a new face of visual communication design.

2. New Paths Opened up by Visual Design in the Information Age

2.1. The Traditional Path of Visual Design

The basic idea of visual communication design is ‘form follows function’, and its form shows a more balanced aesthetic tendency, such as: structural repetition and symmetry, spatial up and down, near and far, high and low, connecting and separating, and there is some kind of regularity before and after the scope of time[2]. Following this aesthetic principle, the emphasis in the design is on the coordination of the size of the space, proportionality, different colour grades, coordinated colours, proportional hues,

proportional modelling, proportional sleekness, dynamics, beat, overall integrity, coordination, to form a kind of ‘order’ of the image, so that people have a sense of order. However, often the more standardised products, will make people feel dull, boring, monotonous, let people bored, numb. This is a far cry from the pursuit of new, changing, with the ‘heart’, free to create the spirit of art. Therefore, in the traditional ‘orderly’ visual design, often give a person a sense of a glance, but at the same time lack of a meaningful meaning, it is difficult to cause the audience’s visual excitement, but also difficult to cause the audience to appreciate[.]

2.2. Visual Design Breakthroughs in the New Century

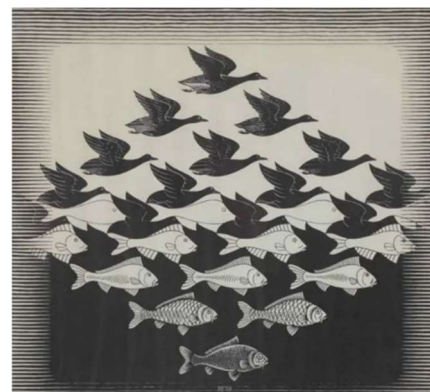


Figure 1. Fish and Birds

With the advent of the new century, people’s access to information has become more and more extensive, and new things are coming out all the time, and new things are getting more and more attention. For example, cross-hatching was first just a simple process. In the 20th century visual communication design, the use of cross patterns was mostly repetitive and spliced, while in the information age, computer programmes can easily produce graphics of any shape. For example, Dutch painter Moritz Cornelius Escher’s *Fish and Birds of Prey* (Fig. 1) is a group of ever-changing fish that make up a flock of birds, breaking the traditional rules and creating a new picture that looks very complex but is fantastic. Escher uses logical thinking and painting skills to connect different worlds and create a magical picture[3]. Whereas traditional visual design is constrained by technology, computer software completely frees designers to explore the

diversity and possibilities of the world with 'interlocking' images. Breaking the original order, i.e. transforming positive and negative patterns, creates an effect that transcends reality.

2.3. Changes in the Order of Visual Design in the Context of the Information Age

As we all know, in the information age, the number of image information is huge, complex, showing a 'fragmented' form, and not necessarily show a neat, balanced, symmetrical, coherent, repetitive, up and down, near and far, high and low, before and after the relationship, often mutilated, deviated, staggered, and jagged, distorted, jumbled, mixed, confused, and disordered. Under such visual conditions, the way of human's understanding of the world has also changed dramatically, and the design that follows the so-called 'order' and traditional concepts and strictly adheres to the rules of the image can no longer satisfy people's visual needs. In the information age, the requirement of 'order' is getting higher and higher, and the design concepts of the industrial age can no longer be adapted. In traditional design and aesthetics, if the so-called 'order' is strictly adhered to, then it is difficult to adapt to the 'chaotic' visual environment, and at the same time, it can not truly reflect the social characteristics of the information age, so that our visual needs and aesthetic interests continue to improve. Improvement. In art design and painting, there are a lot of 'order-breaking' phenomena, such as disorder, mix and match, jaggedness, overlapping, covering, distortion, symbols interlacing, blurring and roughness, which are all 'order-breaking' design techniques, and make the audience produce a strong visual impact[4]. strong visual impact on the viewer. In a sense, the design method of 'breaking order' is an inevitable product and a necessary way to meet the needs of image communication and aesthetics in the information age.

3. The Dissemination of Images and the Response of Vision

3.1. Characteristics and Means of Image Dissemination

In the 21st century, with the arrival of the reading era, the dissemination of images and images has become the most important means of information transfer, and the image of 'order' has been submerged in the sea of images. In such a visual environment, how to make the image and pictorial information to be conveyed to the public in the quickest and most eye-catching way requires all designers to think carefully, study deeply and explore. One of the important features of visual communication design is to build a world of images, which is centred on the shaping of images, i.e. an image between people and reality, but it is different from the image obtained from photography, which is 'zero distance' or 'ultra-close distance' between the image and reality, despite the existence of the subject matter of the photographer, such as his eyesight and angle of view. Photography, despite the presence of the photographer's subject matter, such as vision and perspective, his images are 'zero distance' or 'super close' to reality, closer to the physical representation of the object. On the other hand, the images we are discussing are more subjective and biased towards ourselves to complete the dissemination of information, express our own moods and convey our own thoughts. The means of communication are not only limited to this way, but can also be analysed and organised according to certain paths through technical means.

3.2. The Breakthrough of 'Non-Order' in the Process of Image Distribution

In general, the organisation and application of visual outputs in visual communication design follow certain rules, and the power of habit comes from order, so the designer must find a way to 'counter order', to go beyond pure functionalism, to break through the traditional visual order and visual inertia, to find the maximum stimulation, and to ensure that the information to be conveyed can be obtained from the existing 'noise', and conveyed to the information people need and their own hearts. With the best signal-to-noise ratio, we can ensure that the information to be conveyed can be obtained from the existing 'noise' and conveyed to the people who need it and to their own hearts. In contrast to orderly images, disturbing, jumpy and absurd images attract more attention and thus gain a higher level of attention. According to Rudolf Arnheim's (1904-2007) theory of visual perception, a particular area can be seen as an individual unit, depending largely on the relationship between the area and its surroundings. We can view an area as a separate unit due to its own simplification or due to the tectonic features of its background that cannot be combined with it. Conversely, if a particular area is difficult to detach from its surroundings[5], this is due to its own asymmetrical and irregular shape, or to its interlocking with its surroundings, either locally or as a whole. Simple shapes, with their overemphasis on order, are therefore less visually salient, and the sense of structural simplicity is easier to perceive and less tense, and in the age of the information explosion, where people need to receive an intricate system of external information all the time, are therefore easy to ignore, which is why Gombrich says, 'Gestalt psychology focuses on perceived order, and I would like to focus you focus on how to cope with no rules[1].'

3.3. Response of Disorder in Visual Perception

Gestalt psychology, born in Germany in 1912, believes that the roles of the human eye and brain are constantly organised, simplified and unified. The research directions of Gestalt psychology include: graphics and environment, symmetry, continuity, complete closure, law of transformation, similarity, simplicity, isomorphism, co-directional movement, etc. These laws have played a great role in the design of the 20th century, and they provide us with a great convenience in organisation and organisation because the power of the goal and the human psychological type and emotional type of 'complete isomorphism', make it have a certain order, and the human eye and brain are constantly organising and unifying. Completion isomorphism', which gives it a certain order and builds an internal order for it with the human visuality's ability to complete the form. The lack of order is very challenging to our vision and it can make our vision react very strongly. Reverse order design is designed to address this feature of visual perception by using a variety of methods to create a new form of visual design by designing visually salient points, thereby creating a new form of visual design in the visual sense, so as to achieve the challenge of visual perception. For example, clarity was once an important indicator of visual communication design, but in the digital age, high-definition is almost ubiquitous, so clarity is not something difficult to achieve or accomplish, on the contrary, moderate blurring tends to bring people newer and more strange feelings, attracting people's interest, although in order to highlight more of the essential characteristics of things through: the

wrong way of looking at the method, collage method, through the superposition of the method and so on means can be achieved. Abstract graphics have been exaggerated deformation, but the beauty of its own as well as contained in the abstract appearance of the rich connotation but let a person recall.

4. Non-Orderliness in Present Design

4.1. Non-orderliness in the Creation of Paintings

Non-orderliness is widely used in visual design, for example, Fang Yuan's 'Trace' series of works, with its natural and repeated burning, is a tense confrontation with paper, competing with the traditional side-by-side; Huang Qi's 'Inaccessible' (Figure 2) series of works uses images beyond the field of vision to reach out to the tactile senses, stimulating the audience's spiritual response. They express the meaning of 'complexity' with 'simplicity', hoping to establish a connection with the audience through the most basic and universal things, thus breaking the traditional paper, and at the same time, showing that the state of disorder does not mean randomness and spontaneity, behind which there is often a desire for expression. Behind it there often exists a desire to express as well as deep connotations.



Figure 2. Huang Gui 'Untouchable 26 Clumps' Ink on Paper

4.2. Non-orderliness in Architectural Design

To use another example, 'Bamboo Sea' (Fig. 3) is an architectural design located on the shore of a lake, one of the largest bamboo forests in China. The rustic environment and the new construction make a strong visual impact, making people feel cluttered at first glance, yet full of vigour and possibilities. The presentation of composite surfaces in the interior makes it more than just carbon black. Universal closing solution, increasing the visual division of the rhythm, shaping the beauty of the whole space, focusing on the green of the raw materials, the design of the space does not need to meet a particular function, the application of the material to follow the heart to create unlimited possibilities, in order to highlight the excellent performance of the material, which is also a powerful non-sequential design, this disorder coincides with the characteristics of the environment of the bamboo forest, and therefore in the full of vitality of the This is also a powerful non-sequential design, this disorder matches the environmental characteristics of the bamboo forest, so it does not look out of place in the environment scene full of vitality,

as if it has been integrated with the bamboo forest, and the symbiotic relationship between human and nature is also well interpreted.



Figure 3. Inside the Bamboo Sea building

4.3. Non-orderliness in Visual Communication Design

Not long ago, the first exhibition in China, 'Made in Shanghai', organised by the famous French design company M/M, was held at the Shanghai Art Museum. Under the theme of 'Made in Shanghai', a symbolic city represented by M/M appeared in front of everyone. Upon entering the pavilion, the viewer feels as if his or her body has become smaller, while the artwork has been enlarged hundreds of times. M/M deliberately creates a sense of intricacy and complexity (Fig. 4), which is 'made' in an abrupt and haphazard way, giving the viewer a flexible way to interpret and release it.

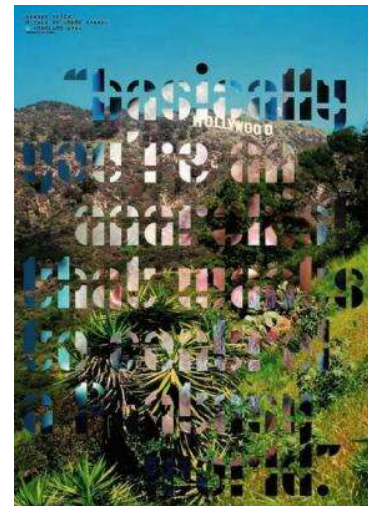


Figure 4. M/M Poster Design Works

5. Conclusion

In a way, 'order' and 'disorder' are opposites, antithetical, dialectical and connected. By 'order' we mean an organisation, an organised person. In visual communication design, formal order is an intrinsic relationship, it is an intrinsic relationship associated with colour, and so is 'non-order'. 'Non-order' is just a breakthrough from the traditional form, using "alternative" methods to create a shocking visual effect. 'Order' and "non-order" are only a form of "imagery",

the external form of “things”; the sense of order is a visual sense, a kind of visual effect. The sense of order is a kind of visual sensation, a kind of sensation obtained from the perception of objects, a kind of ‘sensibility’, which is produced by the sensory system through the influence of sensation. The design of anti-order is also to construct the visual order. The two are in a dialectical and unified relationship.

Acknowledgments

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