

Study on Poster Layout Design in Post-modern Context

Rongchang Liu

Zhengzhou University of Science and Technology, Zhengzhou 450064, China

Abstract: In the context of modern postmodernism, poster design has undergone the evolution from modernism to postmodernism, and its design concept, aesthetic taste and expression form have undergone earth-changing changes. From the theoretical perspective of postmodernism, this paper discusses the characteristics and aesthetic pursuit of poster layout design in the postmodern context, and shows the unique charm of postmodern poster layout design. At the same time, the article also points out some problems in postmodern poster design and countermeasures.

Keywords: Postmodernism; Poster layout design; Study

Introduction:

With the continuous advancement of modernization, great changes have taken place in people's lifestyle and values. Under this background, postmodernism came into being and profoundly influenced the development direction of contemporary art design. As an important carrier of visual communication design, poster layout design has also absorbed the theoretical nutrition of postmodernism and presented a very different and novel form.

1. The performance characteristics of postmodern poster layout design

1.1 Deconstructive style

Deconstruction is one of the core theories of postmodernism, emphasizing the questioning and subversion of the existing rules and order. In poster design, this concept is manifested as the disintegration and reorganization of traditional visual elements such as composition, color and font, and the pursuit of visual tension, uncertainty and irrational effects.

Deconstructive posters often use unexpected composition methods to break the norms of traditional plane composition, so that visual elements are presented in a chaotic and disorderly state, arousing viewers' attention and thinking. Fonts are also often arranged against the rational order, with letters disassembled, distorted, collaged, and even fused with graphic elements to create an unprecedented visual impact. The use of color also gets rid of the traditional harmonic aesthetics, and pursues disharmonious color contrast and conflict, causing visual tension and uncertainty. Through this deconstructive expression technique, postmodern posters throw a new visual experience to us and trigger a re-examination of aesthetic concepts.

1.2 Diversity and confounding

Postmodernism opposes the single center and authority and advocates the coexistence of pluralism. This concept is also fully reflected in postmodern poster design. Designers boldly integrate visual elements from different artistic schools and cultural backgrounds, and the expression methods are more free and mixed.

In the composition of the layout, we can see that a variety of heterogeneous elements such as images, text, texture are juxtaposed and collaged together, infiltrating and merging with each other. Sometimes there will be collage deconstruction of different types of visual materials such as painting, photography, printing, etc., presenting unique mixed visual effects. Different cultural symbols and images often coexist in the same poster, reflecting the integration of multiple cultures.

It is with this kind of mixed and collage expression technique that post-modern poster design can break through the constraints of a single style and present an unprecedented new visual form. The convergence of rich and diverse elements inspires a steady stream of design inspiration, showing the pursuit of diversity and hybridity of post-modern design concepts.

1.3 Anti-rationality and playfulness

Postmodern design opposes the seriousness of rationalism and emphasizes playfulness and entertainment. This concept is also fully reflected in the poster design, we can see a large number of grotesque, ironic, exaggerated visual images are used in it.

For example, the works of Polish designer Roman Kamichinski often play with grotesque and exaggerated body deformation, which makes people laugh. He designed posters for an Italian theatre company in which the figures were so distorted and elongated that they almost lost their human form, but this exaggerated transformation just created a strange and interesting atmosphere.

These grotesque, exaggerated and ironic images break people's traditional impression of posters and inject a lot of game and entertainment elements. Viewers no longer passively accept information, but are brought into a relaxed visual game atmosphere, from which aesthetic experience is obtained and thinking is stimulated. In this way, postmodern poster design reflects the questioning and refutation of the serious attitude of reason.

2. The aesthetic pursuit of postmodern poster design

2.1 Ambiguity and ambiguity

Postmodernism questions the certainty and objectivity pursued by modernism and advocates ambiguity and uncertainty. This concept is clearly reflected in the poster design.

In the form processing, postmodern posters often use distortion, deformation and other techniques, so that the outline of the object is blurred. Famous designer David Carson in his poster works in the 1990s, a large number of twisted and stretched form deformation techniques, to create a strange visual effect. In the use of color, postmodern posters prefer to use hazy and ambiguous tones, or collage and mix colors to blur the color lines. Polish designer Roman Kruszo's poster works are good at creating dreamlike color Spaces that are evocative. In terms of conceptual expression, postmodern posters also pursue the multiplicity and uncertainty of meaning^[1]. They often incorporate rich cultural symbols and metaphors, giving viewers a broad imagination space, allowing people to have a variety of understanding and interpretation of the connotation of posters.

2.2 Exaggeration and beauty of tension

In order to break through the routine and cause visual impact, postmodern poster design boldly uses exaggeration, deformation, distortion, amplification and other techniques to create a strong sense of visual tension. This artistic expression not only attracts the eye, but also gives the work a different kind of energy beauty.

Polish designer Roman Kamiczynski, for example, specializes in exaggeration in his poster work. In the posters he designed for the Polish modern dance company, the figures are extremely elongated and distorted, almost losing the original face of the human body, but this visual distortion precisely gives the work a powerful dynamic tension, which is difficult to ignore. Stephen Frankt, another famous postmodern poster designer, is keen to amplify elements to the extreme. In his 1991 painting "Green," a butterfly wing that occupies almost the entire page is filled with a sense of vibrant power. The magnification method enhances the visual impact, but also enlarges the beauty of the details of the natural image infinitely. In addition, exaggerated forms of expression such as distorted elements, collage fractures, and abnormal combinations are also commonly seen in postmodern posters^[2]. These bold visual innovations not only attract the attention of viewers, but also inject a new energy aesthetic into the work, making the poster design jump out of the flat monotonous shackles, radiating unprecedented visual vitality.

2.3 Metaphorical and symbolic

Metaphor and symbol are common expression techniques in postmodern poster design, which endows visual elements with rich cultural connotations, guides viewers to actively participate in interpretation, and experiences the ideological information conveyed by designers, so as to obtain deeper aesthetic experience.

For example, Polish designer Tomasz Borzynski used metaphorical visual symbols in a poster he created for a concert in 1998. The poster, with only a worn chair and an empty sheet music, seems mundane, but it contains an implicit metaphor for the content of the concert. Empty chairs symbolize the absence of musicians, while blank scores represent abandoned musical compositions. Through these metaphorical elements, the designer cleverly creates an atmosphere of loss and regret that triggers the viewer's infinite association with the theme of the concert. Another typical example is the poster designed by Swiss designer Ralf Schmack for the Daan Art Fair in 2007. The whole poster has only one elongated "X" symbol, which seems simple, but actually contains deep philosophical connotations. "X" symbolizes the collision, interaction and integration between people and works of art, as well as the relationship between art and life, art and viewers. In order to fully appreciate the artistic tension of this work, viewers need to use their imagination and grasp the core of the concept conveyed by the designer^[3].

3. Postmodern poster design reflection

Postmodernism has brought a different perspective to poster design, but there are also some places worth reflecting on this innovative practice. First of all, part of the design is too pursuit of formal innovation, ignoring the practicality and readability of the poster, which affects the play of the communication function. Secondly, excessive exaggeration and fuzzy expression techniques, although attracting the eye and creating visual tension, may also lead to information distortion, and the core content is difficult to accurately express. Moreover, the metaphorical and cultural connotations of postmodern poster design put forward higher requirements for viewers' aesthetic ability and cultural accomplishment, which may cause comprehension obstacles if not properly grasped.

Therefore, postmodern poster design needs to seek a balance between innovation and practicality, pay attention to information transmission at the same time, but also reflect the pursuit of art, to avoid falling into the misunderstanding of pure art. Only in this way can we give full play to the maximum value of poster design and inject more vitality into visual culture. Designers should always maintain a sense of reflection, constantly summarize and improve in creative practice, and promote the poster design industry to develop in a higher quality direction.

Conclusion:

In general, in the post-modern context, poster layout design shows a unique style, reflecting a major change in contemporary design concepts. Whether it is deconstruction or reconstruction, poster design is actively exploring new visual expression forms and artistic expression ways to bring people a refreshing aesthetic experience. We hope that in the future, poster design can continue to innovate on the basis of inheriting tradition and inject more vitality into visual culture.

References:

- [1] Yang Shu. Reflecting Jiangxi Style with Chinese elements and grabbing readers' attention with "poster style" design -- Thinking on the layout design of Jiangxi Daily's Special Planning "Xugan Ji" [J]. *Media Forum*, 2023,6(23):83-85.
- [2] Chinese New Year poster Design full of industrial flavor [J]. *Industrial Design*,2021(12):25.
- [3] Li Shiqin. Research on the Application of Concepts and Graphics in the teaching of Poster layout Design [C]// China Education Innovation (Beijing) Culture Media Co., LTD., China Global Culture Publishing House. Proceedings of the 2021 Seminar on Teaching Reform Achievement Exchange and Professional Development Strategy (2). China Global Culture Press, 2021:6.

About the author:

Rongchang Liu , female (1996.10--) Han nationality, born in Anyang, Henan Province, graduated from Luxun Academy of Fine Arts, graduate student of art design in 2022, research direction visual communication design. Teaching in Zhengzhou University of Science and Technology Art School, full-time teacher, assistant.