

# Regional culture and artistic design style

**Yao Liu**

School of Fine Arts, Nanjing Normal University, 210023, China

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On the surface, it's not appropriate to talk about cultural regionality in today's increasingly globalized world. Moreover, the inherent characteristics of works of art often go beyond the superficial regional attribution, because of the compulsory consciousness, the deliberate regional classification will limit the audience's perspective of viewing works. However, it is not objective to ignore the influence of regional characteristics on artistic creation. What's more, from the perspective of art history, regional cultural spirit has a definite and far-reaching influence on the formation of art style and school. National, religious, political, economic and geographical factors determine the overall trend and context of cultural development.

As for the definition of regional culture, different disciplines have their own characteristics. According to sociology, regional culture should belong to the category of community culture, which is the values shared by the members of a certain community with the same social characteristics and their materialization in material and ideology; according to geography, regional culture is a concept of cultural time and space with similar cultural characteristics; according to economics, regional culture is a relatively complete economic unit acting on people. The temperament, customs and values formed by people's way of production and life. Generally speaking, regional culture has its own development law and conforms to its occurrence and development basis and conditions, including the following three aspects:

1 、 Natural environment: since ancient times, there has been a saying about water and soil conservation in China. Water and soil refer to geographical environment and climate. Different geographical environment, climate and other natural conditions will inevitably have basic influence and restriction on people's life style, behavior temperament and cultural psychology in the corresponding region, so as to form a relatively unique and stable ideological system, namely cultural character. The difference of the cultural character of the geographical space will lead to the obvious difference of the artistic creation, which in turn proves that the geographical identity or cultural identity of artists in different regions has some unique humanistic characteristics.

2 、 Historical development: if the geographical environment is the spatial factor that restricts the formation of regional culture, then the historical accumulation formed by the changes of human life on the linear time axis in the region is undoubtedly the time factor that affects the regional culture. Economic development, ideological tide, war, migration and so on will have a profound impact on regional culture. On the basis of predecessors, people in historical fragments create new history and become a part of history. The long river of history makes its own choice in the passage of time. The inferior factors will be deposited and dissipated like quicksand, while the excellent cultural factors will continue to spread.

3 、 Political factors: social system, economic policy, cultural policy and value orientation led by the power class, as well as race and religion and other factors will lead to cultural changes.

Different social forms will form the corresponding world outlook, values and outlook on life, and will produce the corresponding stable or changeable, conservative or open cultural spirit and cultural form.

In a word, regional culture is a relatively independent ideology system which is closely related to the geographical position of a specific region in the long historical process. In fact, the formation of regional culture is always the result of multiple factors. Politics, economy and culture are always closely related and reciprocal causation. Regional cultural spirit is the soul of regional culture, the synthesis of regional world outlook, outlook on life and values, and the concentration and integration of cultural psychology, cultural thoughts and cultural concepts. Corresponding to the formation of artistic style, regional cultural spirit and artistic expression style complement each other and influence each other. The former influences the latter with abstract spirit because it is internal and recessive, while the latter influences the former with materialization, so it is external and explicit. From the time axis of social development, before modern society, regional culture once formed is relatively stable. After modernism, the exchange and integration of regional cultures have developed rapidly both in speed and degree. On the one hand, it is the need of cultural development in line with social politics, economy and other aspects. On the other hand, it is the inevitable result of the revolutionary progress of communication mode brought by the development of science and technology.

In fact, there are many styles and schools or groups in the world art history with regional characteristics as typical characteristics. In China, there are Wumen group represented by the "four schools of Ming Dynasty" in the middle of Ming Dynasty, Xin'an group with strong sense of adherents, Jinling group with diverse styles, Loudong group and Yushan group represented by the "four kings", Shanghai school and Lingnan group with deep sense of innovation since modern times, etc.; typical regional art schools in Europe are Giotto, Massagio, Botticelli and "the three great masters of the Italian Renaissance", they formed the Florentine, the Venetian represented by Titian, Tintoretto Veronese and Giorgione, the Netherland school represented by Jan van Eyck and old Bruegel, the Dutch school represented by Vermeer, Hals and Rembrandt, and the modern painters from different countries scattered in Paris at the beginning of the 20th century are called the Paris School. The major and representative painters include Modigliani, Chagall, Rousseau and Soutine. It is not difficult to find that the specific regional school division, because it is in the common social background and cultural environment, contains the similar artistic concept, performance theme and performance style, so it presents special stylistic significance and iconographic characteristics.

British sociologist Giddens pointed out that modernity is the separation of time and space. He believes that a basic feature of pre modern or traditional society is that space and time are closely linked and inseparable. Specific places and their regional life strongly restrict people's social life. Therefore, the basic feature of traditional culture and social life is "the effectiveness of the presence of local life". Life, behavior, thought and cognition are all related to a specific region, that is, the so-called regional differences and customs; culture is also closely related to the geographical space of a specific region. North and South cultures are different, East and west cultures are different. The local and the present are effective, which is obviously a product of undifferentiated time and space. Everything is specific and present. However, the separation of time and space leads to the nihilism of time and the emergence of abstract time, which breaks through the limitations of specific areas. As a result, some new cultural phenomena appear. The May 4th movement is the node of the transformation of Chinese society from tradition to modern. It has produced a lot of social and cultural thoughts, which is a good example. Therefore, Giddens believes that modernity is reflected in three aspects: first, the separation of time and space; second, the abstraction or dissociation of social mechanism; third, the emergence of "far-distance role", that is, local life is no longer limited to the impact of local social culture, but is affected by time hundreds of thousands of kilometers away. But this is not to say that modernity will eliminate the regional characteristics of regional culture. Most of the time, regional culture will consciously or unconsciously integrate or transform foreign cultures.

This is exactly the modern development of Chinese traditional culture. In the process of fusion or transformation of native culture and foreign culture, the internal construction of poetic spirit of traditional culture imagery is undoubtedly dominant. Traditional Chinese culture is always characterized by imagery and freehand brushwork, especially in the south of the Yangtze River. Lin Fengmian stayed in France in his early years, deeply influenced by the western modern painting after Impressionism, but he did not completely indulge in the western painting system, but committed to the integration of Chinese and Western painting, based on the expression of the

Oriental spirit. His cultural spirit and artistic concept directly affect a large number of students, such as Su Tianci, Zhao Wuji, Wu Guanzhong, Zhu Dequn, etc. Lin Fengmian's greatest contribution is to put the entry point of the combination of Chinese and Western culture into the spiritual category, or to further say, it is a universal level of humanistic spirit. He believes that western art pays attention to the expression of "things" and uses rational and scientific methods to solve technical problems; while Chinese art pays attention to the expression of "gods" without seeking for similarity in form, which is a kind of verve or image rather than a specific image. Therefore, there is no way to achieve performance, only by understanding and perception. In fact, this is similar to the concept of "Defamiliarization" put forward by Russian formalism. It is to defamiliarize what people are familiar with by some means of expression, and then show the unique expressive charm of art media itself (such as language). Viktor Shklovsky once said: art is a kind of defamiliarization technique, intended to increase the time and difficulty of feeling. Therefore, the way of experiencing things being created is the basis of the existence of art, and the created things are insignificant. "I dare say that no one can really understand art as long as he values the subject matter of painting - what it represents," Roger Fry said. And painter Willem De Kooning said more directly: "this is the secret of painting, because a face sketch is not a face, it is just a face sketch."

From the perspective of the history of cultural development, the development and expansion of national and national culture must be based on the inheritance, absorption and transformation of traditional culture, appropriate absorption and integration of foreign excellent culture, and development and innovation in combination with the characteristics and needs of the times. For example, the culture of Sui and Tang Dynasties in China has reached its peak by absorbing the influence of western regions and Indian culture, and the culture of Tang Dynasty has had a huge and far-reaching impact on its culture by crossing Japan and Korea to this day.

From the regional point of view, the culture accumulated over five thousand years in China is a kind of national culture reflecting the national characteristics and features of the evolution of historical civilization. It is the overall representation of various ideological and cultural, conceptual forms in the national history, and undoubtedly has a huge impact on the art and design development of contemporary China. Of course, broad culture itself contains art. Chinese traditional art heritage is colorful, including painting, calligraphy, music, dance, opera, garden, architecture, sculpture, arts and crafts and other types. Thousands of years of cultural accumulation has formed a very rich and profound historical context. The inheritance and development of this context continues in contemporary China, no matter in terms of culture, art or design.

Specifically, in the field of graphic design, modern graphic design has developed for more than 100 years since the middle and late 19th century, forming a very mature and rich history. In the process of global economic integration, Chinese designers are more and more involved in international graphic design competition and exchange. It is in the process of blending Chinese and Western culture that Chinese modern design is full of visual language of western culture. After the trend of "international design style", creating personalized and diversified design language and style has become an urgent problem for the new generation of designers. The need of internal cultural identity urges them to recognize and return to their traditional culture. However, the

return to traditional culture is not only a simple transformation and reference of traditional elements. Design activity is a kind of art creation activity based on the practical application. When visual language has the characteristics of artistry, it should embody the beauty. We know that poster advertisement is a kind of common propaganda medium in modern graphic design, which needs to be clear at a glance, concise and clear. Based on this, poster design is often simplified, and often uses symbolic techniques to inspire people's Association. Therefore, its conception should be overloaded with reality, its composition should be generalized and concentrated, its image should be concise and exaggerated, its technique should be strong and bright colors, it should highlight and prominently express the things to be publicized, and give the picture a broader meaning. Western traditional art, based on the concept of geometry space, starts from the simulation of reality to show the author's creative ideas. Art innovation is the basic requirement of modern design, and design is innovation. The design form should be innovated constantly, and the design technique should also be innovated. How to introduce new design ideas into modern poster design has become an urgent problem.

In these aspects, the traditional Chinese aesthetics can provide a lot of nutrition for designers. Chinese artists are selective and focused, and take "not like" and "disfigurement" as their artistic pursuit. We have never asked for Chinese traditional art with truthful description and realistic representation. No one criticized that some landscape paintings did not conform to the principle of focus perspective, and no one criticized the stylized performance mode of traditional opera, because we have a fixed concept of our traditional art and understand the important value of abstract formal beauty in plastic arts. Chinese traditional art stresses both form and spirit, generalization and connotation. Qi Baishi, the master of traditional Chinese painting, put forward the saying that "the amazing of painting lies in somewhere between similarity and dissimilarity", which is similar to Shi Tao's saying that "If you can't do it, you can do it". Then look at some Chinese poster design works, on the "like and not like" point of view to examine, on the image of concise and general to measure. Many images are not simple imitations of life. Some generalized images are obviously quite different from the materials, from complex to simple, from complex to simple. This kind of characteristics is in line with the requirements of poster advertising.

The audience's appreciation of works is not mainly about what the artists draw, but about what artistic techniques they use to express their appreciation. The focus of appreciation is ink, composition, charm and artistic conception, just like the audience's appreciation of traditional Peking Opera, which mainly focuses on the skill of actors and the Kung Fu of "singing, reading, doing and fighting". Chinese traditional art has broken through the one sidedness of naturalism and formalism and created many standardized programs. These natural programs, which originate from life but are thoroughly tempered and generalizations and changeable, are highly refined beauty, and are the beauty of form that accumulates the content requirements. Hong Kong designer Jin Daiqiang is a great master in graphic design. He has won more than 300 design awards. Many of them are first-class international graphic design awards. He advocated to integrate the essence of Chinese traditional culture into the concept of western modern design. Many of his works embody this idea without exception. In his poster design "free" series, Chinese ink painting techniques are used to integrate the special texture effect of modern technology,

which is modern and traditional. In the international "water" theme poster art exhibition, "water life culture" poster graphic works, take the extremely strong national decorative style graphic image as the background of the whole work, and carry out rich and appropriate virtual processing. The whole picture is artistically expressed in black and white polar colors, forming the visual effect of opposition and coordination, conflict and integration of shape and color, and constructing the modern graphic design works with visual impact under the specific Chinese cultural scene. The poster graphic image design of "gold, wood, water, fire and earth" shows the spiritual characteristics of this kind of culture and art, lingering with a strong spirit halo of modernism design. We can feel the strong breath of Chinese culture from Jin Daiqiang's design works. He integrated Chinese traditional culture into modern design, making the works more national and regional cultural, which is where his art design success lies.

Chinese traditional art is influencing Chinese modern design thought imperceptibly. Art should always talk about the internal continuity. The emergence and accommodation of an art form requires a specific historical and cultural background, including a nation's lifestyle, customs, ethics and aesthetic habits, which constitute a potential deep cultural structure, locked in the nation's psychology and spirit, and regulate and restrict the development of national culture and the involvement of foreign culture. It is the diversity of world culture that makes the world colorful. Of course, different cultures around the world will inevitably produce conflicts, collisions and integration, which also benefits a lot, and is conducive to enriching the depth and breadth of regional cultural system. In fact, people don't have to worry about the problem of cultural invasion. The truly excellent and unique culture will not be eliminated. On the contrary, it absorbs nutrients from different cultures. Maybe at some time, it will feed back that cultural source in some way. We know that there are many elements of foreign culture in Chinese culture, such as blue and white porcelain in Chinese porcelain, which is a typical element of western culture. Now, blue and white porcelain has different design and production styles in many parts of the world.

In the world cultural pattern, Chinese traditional culture with the spirit of "unity of man and nature" as its core is gradually understood and accepted by the western world. In fact, there are many artistic expressions influenced by this thought in western modern and contemporary art. This unique oriental cultural spirit emphasizes the integration of man and nature - subjective and objective, which transcends the binary opposition between subjective and objective in Western cultural spirit. The subjective expression is based on the objective object but not completely separated from it to form a pure abstract form, which is one of the reasons why pure abstract art has not appeared in the development of Chinese art. The aesthetic thought and spiritual interest nourished by the cultural spirit are mainly embodied in the pursuit of realm and style, and behind them are the world outlook and values of Chinese traditional culture. "To represent" and "to represent" have become the theme of Chinese art and design. "Image" is essentially a kind of thinking mode and narrative experience of the Chinese nation to observe nature and society. It is neither the pure objective perception only of appearance, nor the pure subjective rationality only of experience, but the intuitive way to grasp the rational experience in the perception. For the creative subject, "image" is first a kind of individualized observation and perception of the objective world, which reflects the aesthetic concept and cultural realm formed by the author's

personal knowledge and experience, thinking and character; secondly, it presents the nonrealism and non-representation of the object in the form of expression, the objective world becomes the basis and clue of expression, and the subjective thinking and aesthetic taste are the key points of expression. In the process of deconstructing the objective world and reconstructing the visual schema, the artistic subject's ideology and aesthetic emotion realize the visual improvisation.