

Research on the design style of the Republic of China

Fangfang Qin ^a, Xiaoyan Zhang

Clothing Institute, Shanghai University of Engineering Science, Longteng Road, Songjiang, Shanghai, China.

^a1194919526@qq.com.

Abstract

Today, the development of Chinese design compared to the past has great progress, but contemporary design how to better cater to the needs of the new era and new situation at a rapid pace of change in values, and It needs more efforts and exploration in order to show greater artistic value, social value, cultural value and commercial value. In the past 38 years, Many designers and construction workers strive to be consistent with the world's mainstream design standards. The design works have the basic features and prototypes of modern design, and they have laid a solid foundation for the further development of the design, And they has left a precious legacy to our design, we need to think and find the essence, to provide experience and help for the design of effective today impetuous, popular in electronic technology.

Keywords

The Republic of China; design elements.

1. Introduction

During the period of the Republic of China ,it is the peak period that the western culture invaded the Chinese traditional culture, and the local design was also influenced by many factors, such as politics, economy and culture. Under the influence of clash between commerce and culture at that time, and the integration of Chinese culture and Western culture, the design of the Republic of China arises at the historic moment. The formation of the Republic of China was mainly affected by the following five aspects:

1.1 The influence of traditional arts and crafts

Development of traditional arts and crafts continues to the early Republic of China, the continuation style of the late Qing Dynasty "gorgeous, elegant" about arts and crafts. The society has great changes after the Revolution of 1911, the feudal system collapsed, aristocratic declined, the emerging bourgeoisie rising rapidly, traditional arts and crafts gradually spread from distant nobles to folk. So far, the traditional arts and crafts have been widely spread.

1.2 The influence of the western frontier art schools

During the period of the Republic of China, most of the artists engaged in the design were artists with good painting ability, and their achievements in the design benefited from their profound painting skills and artistic accomplishment. The artistic style and spirit of the leading art schools in the West have greatly influenced the art of painting during the Republic of China, thus indirectly influencing the formation of the design style in this period.

1.3 The impact of the second scientific revolution

The emergence of new things, such as phonograph and aircraft, has broadened the horizons of the Chinese people, inspired the public's thinking and provided spiritual and material foundation for the development of the design. The opportunities brought by the business, manufacturing and domestic goods have enabled commercial art, design, publishing and printing to peak time. Introduction of lithographic, metal type printing, letterpress printing, photography, printing technology and other advanced technology provides more extensive forms and wider possibilities for designers. The design of Republic of China was widely used in printed matter. The contents and the changes are very rich, so the period is called "the Renaissance period of China".

1.4 The influence of people's aesthetic orientation

The design in that time are almost commercial design in order to make the design to promote goods, stimulate people's desire to buy them and the purpose of the design to meet the aesthetic needs of the public, such as adding elements of a strong folk New Year paintings in commercial advertising, celebrity celebrities will be popular, such as opera diva, movie star and famous characters in use of the trademarks, posters, packaging, and other commercial calendar design.

1.5 The influence of war

The Republic of China is in a period of turmoil, domestic chaos, factional warlords, foreign invaders eye covetously, the designers are advanced intellectuals who study abroad to return, walk in the forefront of the times, so the design style is especially militant and encouraged. The technique of expression is simple and solemn; the use of color is mostly concise and vivid; the visual tension is intensity; it has a strong artistic appeal; it contributes a unique design style at that time.

2. Design elements of the wind of the Republic of China

2.1 Characters in the Republic of China

Shanghai double sister is the luxury brands in era of the Republic of China cosmetics, was the pet around the world celebrities. The beauty of Butterfly, Ruan Lingyu, Feng Chengcheng and other dignitaries to recommend it, once renowned at home and abroad. Since the double sister brand was born in 1898 and so far, after more than a hundred years of ups and downs and temper accumulation, "double sister" is not only a commercial brand, but also represents a classic culture, is the economic value added each cultural value and social value. Double sister represents the Shanghai socialite culture: the east and the west, the ethnic and international, modern and classic, traditional and fashion, introverted and open. It exists between east and west, classic and modern. Implicit is the traditional expression of Oriental state, is the cultural foundation of bones; but warm and unrestrained are from the admiration of the western wave.



Figure 1. Double sister ad



Figure 2. Twin sisters illustration Black cat Sean

2.2 The color of the Republic

People in the Republic of China is generally think red and green as the main aesthetic, immature restrictions by the printing process, saturation and brightness will be relatively dark powder, but the mark of the times, also contribute to the style of it.



Figure 3. Color

2.3 Font of Republic

The style and characteristics of the creative font created by the Republic of China integrated the diversified western font design that rose in the early twentieth century. Slowly produce a unique style. Because there was no standard font library, all kinds of font design form came into true. There will be more strokes change in the font of the Republic of China. The font design contains a variety of form and style, it appears temperament and characteristics or opening, or convergence, or large, or heavy and light.



Figure 4. Font design

2.4 Hand-painted in the Republic of China

Due to technical limitations, it was not possible to use digital bitmaps to create posters at that time. It is impossible to use photographic film printing because of the costs, papers and other factors. Therefore, the poster at that time should be called "paintings". The drawing technique is influenced by Chinese painting, fine brushwork painting and western oil painting. In particular, adopt a more brush watercolors painting or under the effect of it. The characteristics of watercolor painting don't emphasize the dark tone of the picture, in line with carbon kneading, watercolor colors, using watercolor and rendering transparent texture caused by skin texture, make the painting more stereoscopic, face rosy, smooth and moist, vivid, very suitable to show plump, beauty and feminine of young women. Every poster is painters' carefully work, It shows fully the artist's personal style and skills.



Fig .5 Hand painted cigarette advertisement



Fig.6 Hand-painted Movie Poster

3. Summary

The design style of the Republic of China has experienced the precipitation of time, exquisite and charming, and it has great reference value to the contemporary design. If you need to make the design permeated with the charm of the Republic of China, the use of "border", "double sister", "The Republic of China font" and other design elements of the Republic of China can achieve results. Of course, the formation of these elements must be the result of culture and the background of the time. We use these design elements directly in our design, which still contains the influence of the cultural and historical background, as we use mathematical formulas to solve a math problem, and we cannot deny the great merit of the great man who discover the mathematical formula.

References

- [1] Chen Yu, water, [J].20 century. Interpretation of Chinese furniture art style [D] Nanjing: Nanjing Forestry University, 2008.
- [2] Li Li. Chinese modern graphic design and traditional culture [J]. Journal of Xinxiang Teachers College, 2007, 3.
- [3] Zhu Hong, Hong. Research on book binding design in Republic of China [D]. Jiangsu: Jiangnan University, 2007.
- [4] Zhao Jian. Paradigm Revolution: the beginning of Chinese modern book design (1862-1937) [M]. Beijing: People's beautyArt Press, 2011.