The Influence of Contemporary Art Thought on Modernist Design

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The Influence of Dutch Stylists on Modern Graphic Design

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Abstract: The development of modern graphic design was influenced by the Dutch "style school", "style school"? The "Stylists"? As a result, graphic design began to shift from cubism to total abstraction. Mondrian, the founder of the school, absorbed the philosophical ideas of idealism and used rigorous design and romantic brushstrokes to blend the best of the modern and the classical. Using straight lines, only the three primary colours of geometry and black, white and grey to create his designs, this paper examines the use of 'stylistic' design thinking and methods in graphic design, the inspiration of 'stylistic' applications to graphic design, and finally explores the future of graphic design. Finally, it explores the future development of the application of "Stylistics" in graphic design.

Keywords: Mondrian; Stylistic; Abstraction; Modern design.

1. Introduction to the "Stylistic School" of Art

1.1. The emergence of the School of Style

The Dutch School was founded in 1917 as a comprehensive school with pioneering ideas. Like the Russian Constructivists, it published its work and exchanged ideas in the magazine Vogue. The Dutch School of Style did not have a clear organisation, but these artists had similar aesthetics and ideas. The Dutch School existed for only eleven years, finishing in 1928, but encompassed Europe like a storm. During the First World War, the Netherlands was not involved in the war as a neutral country, a war that attracted a large number of artists and designers and brought about divergent artistic trends. A number of architects, artists and designers in the same boat formed a loose collective and a Dutch style was born, combining contemporary art and contemporary art. The Dutch School of style "exaggerated the precise proportions, especially the frequent use of verticals and degrees and the fundamental primary colours and neutrals", and was widely used in practice. Although the Dutch School was short-lived, its influence was long-lasting and far-reaching.

The main members of the Dutch School of Style were Van Dusberg, Herza, Bart van der Rohe, Aude, Hof, Wells, Rietveld, Georg Vantone and Istrom. As one of the founders of the Dutch style movement, van Doesburg liked to refer to the school of style as 'neo-stylistism', hence the name 'neo-stylistism'. Van Doesburg's theoretical ideas from 1921 to 1922 played an important role in the development of the Bauhaus.

1.2. The artistic characteristics of the Stylistic School

Black, white, grey and the three primary colours are the constant themes of the Dutch School of Style. Their colours are plain, bright and lively, stepping out of the traditional decorative design with its old specifications and complexity. The Dutch style artists are precise and severe in their use of colour and abstract language, and their more or less imposing style is complete and fruitful. The theme of the Dutch style school is the use of planes, straight lines and rectangles, extending from a two-dimensional plane to a three-dimensional space. Vertical and horizontal geometric structures are the basic linguistic forms, and the combination of line, quantity and space is simple and beautiful. The resulting architecture and furniture are designed to reflect functionality and practicality. A sense of balance and order, of the individual and the group, is what the Dutch stylists sought to achieve. Vertical and horizontal geometry, the three primary colours and neutrals are typical of the school's work. Many designers were heavily influenced by the Dutch style.

1.3. The development of the Stylists

In 1917, a number of progressive-minded artists expressed their artistic pursuits through the magazine Style, initially in the field of painting, and then gradually spreading to all areas of art and design. In the 1920s, the School of Style gradually expanded its scope, spreading from the Netherlands to all of Europe and exerting a major influence on the world of art and design.

1.4. Representative figures of the School of Style and their works

1.4.1. Mondrian

The Stylistic movement, which began in 1917, promoted the production of a large number of outstanding artists and excellent works, such as Mondrian and Rietveld. Their works tended more towards idealistic expressions and the works were merely visual symbols representing objects. Duesberg tended more towards pragmatism, and the objects in his works were mostly related to life.

In 1917 Mondrian and Duesberg established a style institute in the Netherlands and wrote together for the magazine Style. Later, because he and Duesberg had different views on art theory, Mondrian left Style and began to work on his own. During this period, he produced a large number of excellent works, and his artistic thought and theory matured.

Mondrian's ideas were mainly influenced by his religious beliefs, and his early works were realistic in style; later, his ideas matured and he became adept at using two-dimensional...
patterns and lines to express objects, and his colours returned to
their true red, yellow and blue.

A pioneering painter, Mondrian's work provides an
important reference for the study of the School, although the
styles of his early and mature works differ. Broadway Jazz, a
work from his mature period, is full of lines and blocks
arranged in the three primary colours of red, yellow and blue,
driving the extension of the School into graphic design. The
image is made up of different small squares that look like
today's two-dimensional codes. The combination of colours
and elements accentuates the overall sense of rhythm in the
picture, which enables the viewer to feel the cheerfulness and
enthusiasm conveyed by the work, thus resonating with the
viewer.

1.4.2. Rietveld

The Dutch style has had a profound influence on the world
of modern design, with Mondrian having a major influence
on painting and Rietveld having a more significant influence
on domestic architecture and interior design. Most of
Rietveld's work could be mass-produced, which explains the
modern design style of his work. He advocated design for
people, opposed individualised products, considered
production costs, used modern and common materials and his
work had a strong sense of practicality.

1.4.3. Duesberg

As a central figure of the Stylists, Duesberg's influence on
the Stylists was equally important. Duesberg's earliest
exposure to the field of art was painting, and his literary
talents were later gradually discovered as a result of writing
an essay in praise of Mondrian. Duesberg wrote for
Style magazine, where he had several pseudonyms. He
later left the Netherlands to give lectures in other countries,
and his ideas had a profound influence on the design style of
the Bauhaus. Throughout his life Duesberg explored how best
to extract and arrange the elements of the stylistic school, and
unlike the views of other schools, he always believed that the
elements of a work could be rational and have a rigorous order.
Duesberg's representative work, The Card Player, was created
in 1917, and although it shares its name with a work by
Cézanne, the two have very different artistic styles. Cézanne's
The Card Player is based on an objective object, and although
there is also subjective manipulation and repeated polishing
of the image by the author, there is always a hint of realism.
In contrast, Duesberg's The Card Player is a typical stylistic
work, where the picture no longer only has rectangular
elements, but also adds sectors and triangles, and in addition
to the straight lines that dominate the main theme, curved
curves are also added.

2. Aesthetic Ideas of the Stylistic
School of Art and Design

2.1. The visual elements of the stylistic school

Formalist aesthetics is an aesthetic concept that is
embodied in works with visual aesthetic expressions such as
lines and colours, where sound and dynamics are combined.
It is very contagious. Frye thought that situation was the most
fundamental tool in the art of painting. It allows one to feel
the tension and beauty of life. Bell advocates "meaningful
situations", thinking that art can go beyond the actual world
and let people hear the most authentic voice in their hearts,
which is the waiting and yearning for a better life. The
stylistic works of art reflect the beauty of form in the
combination of line and colour, such as the red, yellow and
blue compositions created by Mondrian. The theme of the
Dutch School of Style is the use of planes, straight lines and
rectangles, extending from the two-dimensional plane to
three-dimensional space. Vertical and horizontal geometric
structures are the basic linguistic forms, and the combination
of line, quantity and space is simple and beautiful. The
resulting architecture and furniture are designed to reflect
functionality and practicality. A sense of balance and order, of
the individual and the group, is what the Dutch stylists sought
to achieve. In this work we can see Mondrian reducing
everything to a small square made up of horizontal and
vertical lines, and choosing the three most basic primary
colours - red, yellow and blue - as the colours of the painting.
The visual impact of this seemingly simple composition
creates a sense of rhythm, which suggests that the shapes and
colours were created only after much thought and repeated
experimentation by the author. It could be argued that without
the balance between the elements, the painting would not
show such beauty as it does.

2.2. Visual aesthetics concerning the stylists

Shifts in visual aesthetics are producing such shifts in
people's lives. To give a simple example, we always think that
thin people look good, and that people with good body
portions look better. So, in today's aesthetics, why do we
think thin people are more beautiful? What is the measure of
outstanding human proportions? This criterion is not random,
it has been drawn up through an inexhaustible process of
drilling and experimentation. The design is the same. People's
visual aesthetics are changing too. Part of the reason for this
is that design is constantly innovating, breaking through and
changing. Then the innovations and breakthroughs in design
have also changed the aesthetic standards of design that
people have today. The School of Style has created a new
language for modern visual elements, breaking a new era. The
authors argue that, like words, the visual element is a visual
symbol that gives you a quick and accurate message to convey.
The school of style brings new guidelines to this element,
namely simplicity, symbolism and distinctiveness. Take the
contemporary mark as an example of a visual marker that
conveys information, the mark itself is an abstract marker
with which to express its own goals. This, according to the
author, is a product of stylists. The idea of the stylistic
school is to completely abandon the natural curved element
and advocate pure abstract geometry to express the abstract
spirit it seeks, so it is the influence of the stylistic school
that is at the origin of modern sign design.

3. The concept and aesthetic standards
of the composition of the style school

3.1. The formation of the concept of the
composition of the style school

The design philosophy of the designers can be divided into
two stages, namely neo-stylist and elementalism. The
representatives of these two stages are Mondrian and
Duesberg. Mondrian advocated the representation of the
internal structure of nature. He provided designers with a way of
thinking in terms of cognitive abstraction. Duesberg
opposed the overly dogmatic use of new styles. He advocated
replacing Mondrian's new style with an unstable diagonal
form. The stylists' designs can be broadly summarised in three
areas: elemental analysis, elemental compositional
relationships and extreme simplicity in the use of colour. Mondrian's idea of abstract painting was influenced by two aspects: firstly, pantheism and Dutch philosophy. The Theosophy states that the artist should not focus too much on the surface, but rather on the essence of things. At the same time, Theosophy suggests that things are interconnected and integrated. These ideas inspired a new style to some extent. Secondly, it was influenced by the times. Modern art schools emerged and actively explored geometric aesthetics. Cubism and Structuralism are good examples of this. Mondrian first developed the theory of neo-lysat. He argued that if a balance wanted to control these two extremes, it simply needed to use some basic order. With the help of vertical lines and proper placement, Mondrian's work is able to fully display abstract shapes with balance. The drilling invented this because of the opposite stem between his lines. The main characteristic of Mondrian's artistic outlook is the formation of different world orders with the help of various artistic rules, thus perfectly reflecting the essence of spirit and life. All his works accurately express the most basic order of things. Designers can feel Mondrian's abstract ideas in his works, invent his various creations and realise that the key to his original works is amorphous thinking.

3.2. Aesthetic criteria of the Stylists in graphic design

Mondrian believed that different grids and lines could often be combined in any way. Red, yellow and blue were also the most beautiful colours. Abstraction and simplicity were therefore the origin of the world. Currently, modern graphic design also draws on the simple compositions of Mondrian's paintings, which are widely used in newspaper layout design. Newspaper layout began to adhere to the cold and simple rectangular composition of Mondrian's concept of geometric abstraction style, through clever combination and division, abstracting the plane layout into a rhythmic and dynamic picture effect; on the other hand, the simplicity of Mondrian's geometric modelling art and geometric square expression coincide with the concrete composition of graphic design, making newspaper layout design present uniqueness and unity. The effect of not pursuing dramatic changes, the formation of a fixed information area of the newspaper page, so that the newspaper page is more concise and clearer, readers can more easily find their own needs to read the page, which is also a major innovation of modern newspaper layout design.

4. The influence of the style school in modern design and the future development trend

4.1. The influence of the style school in modern design

In the information age of rapid development of technology, the aesthetic level of the public is also developing, the abstract expression form has also been recognized by the public, the modern graphic design field on the application of the "style school" art form is a development trend. Abstract elements, simple colours and strict compositions are widely used in graphic design. Life is not about a lack of beauty, but about a lack of eyes to find it. When I am struck by the "stylistic" art form, things around me take on a different colour than what I can see with the naked eye, a scene, an object or the interconnectedness of several objects are, in my opinion, a form of beauty in their natural form. Modern graphic design is present in every corner of our lives. Art comes from life and is above life. The "Stylistic" form of artistic expression expresses this statement to the extreme, it summarises the things in life to a high degree, and reflects life in a concise and abstract form of expression. The more far-reaching significance of the "stylistic" art form in modern graphic design is that it opens up new ways of thinking about composition and the expansion of the imagination in space, bringing this abstract form to other areas not yet covered, and thus making the art form more full-bodied. By compressing and summarising things in a certain way, extracting the essence and then constructing it, the picture takes on a "digital" appearance.

The idea of "harmony" has had a huge influence on modern graphic design styles. It uses pure rationalism to express the digital, orderly and balanced transformation of things through design practice.

4.2. The future of the stylistic school in modern design

The combination of graphic design as a means of communication and 'stylistism' as a special form of artistic expression has been widely used in modern graphic design. Abstract art has entered the lives of ordinary people and is highly valued in modern design. From figurative art to abstract art, modern graphic design is becoming more and more mature, scientific and conceptual. With the advancement of science and technology, people's appreciation is also progressing, and so are their requests for contemporary graphic design. The expression of abstract art forms still has a lot of room for development. How to make abstract art in contemporary graphic design to carry out its own artistic charm, how to accurately apply abstract art speech in the field of contemporary graphic design, is the difficult point we must face.

5. Conclusion

The Dutch school, while generating a great deal of interest, has also matured, transformed and grown in line with the advance of the times. The Dutch school is not only extreme, but also seeks a kind of harmony. The two may seem very contradictory, but the extremes of the Dutch school are influenced by objective factors and are closely related to the context of the times; the Dutch school seeks unity. In its quest for absolute abstraction, it discards its connection to all things in the world and reflects the harmony of the world in geometric combinations and permutations. The harmony sought by the Dutch School is pure energetic harmony and oneness, unlike the harmony and oneness sought by modern man, and expresses extreme artistic thinking. Any style of art is mutually concerned with the period and bears the imprint of the period. In a society where the world is diversifying, a modern design aesthetic of purity, simplicity and rational order has been created, in line with the demands of modern people for art. As a bizarre form of artistic expression, the "style school" has injected new life into contemporary graphic design, provided a new platform and enhanced the growth of contemporary graphic design. Today's understanding and appreciation of artistic style requires dialectical interpretation and the application of its essence to contemporary art creation and planning.
References


