

Design and Politics: Graphic Design in Socialist Countries

Lizhi Wang

College of Art and Design, Wuhan University of Technology, Wuhan, Hubei, China

Abstract: As a part of the big culture and a component of the superstructure, design art and politics interact and restrict each other. Design art has always been created and accepted in the political society, while design art often unconsciously assumes the political responsibility of transforming the society and becomes a political expression. Politics plays an important role in the evolution and development of design art. The influence of design art on politics comes from the acceptability of the meaning contained in symbol products. With the rapid development of contemporary media and information technology, the richness and diversity of communication media make the global cultural communication break through the technical limitations. While communication is smoother and visual culture is unprecedentedly popular, cross-cultural, cross-language and cross-ethnic language symbols are designed. New and more influential political and cultural systems are emerging at a faster pace.

Keywords: Design; Politics; Socialist; Interact; Restrict.

1. Introduction

Graphic design has always occupied an important position in the study of design history. In the media with ever-expanding influence, vision has existed as an independent means of communication. In the field of graphic design, political propaganda paintings of socialist countries with political concepts as the center and political image as the center are one of the important components of graphic design in the 20th century, and also the outstanding phenomenon of non-commercial development of graphic design after the war. After the Second World War, the national liberation movement in the Third World promoted the establishment of a large number of independent socialist national states. The political propaganda paintings of these countries are state-sponsored design projects, which are closely related to political purposes. The function of the design to convey a certain political ideal and a certain political concept is the reflection of a specific country in a specific period. The design method is basically to determine the tendency of creation and design according to the content of the manuscript, and then to the designer for specific treatment, emphasizing the accuracy and strength of visual communication, and most of them have concise slogans. "To highlight the ideological content with graphics, highlight the concept, the relationship between concept and image is very close, therefore, it is called" conceptual image design "by the design industry, is one of the important parts of post-war graphic design."

2. Graphic Design Representative of the Soviet Union

In the 1950s, a large number of socialist countries emerged, 1/3 of the world's population lived under the socialist system, and the world political pattern formed two camps opposing socialism and capitalism. The State theory is a political theory developed on the basis of Moore's mode of production, Marxist theory and Tocqueville's theory. The study takes the polity (mainly the state) as the main object of social movement, that is, the government of a country has the positive role of economic guidance and the absolute power of

cultural dominance. In particular, the importance of cultural identity, discourse and ideology in social movements. The theory of socialism is a scientific thought of great social revolutionary significance put forward by Marx according to the realistic conditions of western society, and is considered to be an inevitable stage of capitalist development. Although many political parties and groups with socialist nature have been established in Western countries, which have played a positive role in promoting the struggle for social equality and the improvement of living conditions of the western working class, the socialist theory has not been put into practice in Western developed societies, but has become a social reality in the former Soviet Union, Eastern Europe and other countries.

In the socialist countries that emerged in the 1960s, the social environment and political background were different, but almost every country had a large number of poster works designed and published. The birth of the Soviet Union as the world's first communist country determined the political environment of constructivist design style and its active participation in politics. The concept of "design as a potential active participant in the process of social and political transformation" makes the concept of constructivism not only stay in the field of design and art, but also involve political science, sociology and philosophy. Constructivist posters were an important part of the Russian Revolution, reflecting the meaning of the Communist revolution in both form and content, creating a new form of image.

According to them, the only ideological basis of the Constructivists is "scientific communism," and they base their theory on historical materialism. Constructivists are committed to mastering the philosophy and theory of idealistic worldview, materialistic worldview and scientific communism. Dedicated to understanding and mastering Soviet structural practice; He is committed to taking the initiative of social culture in communist life. Their theoretical studies of Soviet society and material architecture have moved the group from empirical work outside of life to real practice.

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worldview, and scientific communism, to understanding and mastering the structural practices of the Soviets, and to taking the social and cultural initiative in communist life. The most important political symbol characteristic of constructivism graphic design is that it abandons any concrete and natural characteristics by geometric principles, and tries to seek a rational geometric order in space and shape, so as to express some abstract meaning and profound ideological connotation. In fact, in addition to graphic design, most constructivism works have not been realized, constructivism designers hope to further realize the ideal of constructivism in Russian industrial production, but because it is not suitable for mass production, designers have to seek a more practical way to design, which is more obvious in the poster printing design and display design.

In the winter of 1919, Lisisky found a new exploration of constructivist visual design in the constructivist elements of supremacist painting, and borrowed the combination of points, lines and surfaces into the design, thinking that the language of geometric forms is the basis of all designs, and that abstract design elements have more direct political propaganda effects. He called this new design form by "Prang", the abbreviation of the Russian word "for new art". While combining the characteristics of painting and architecture, he effectively combined art and design. It is through the design practice of "Prang" that Lisisky directly applied the art form of supremism to graphic design. In his graphic design works such as poster design and book binding design, he can clearly identify this tendency and explore the connection between art and design. "In his design, he uses juxtaposition, image overlap, composition of different viewpoints, cutting and reconstruction of portraits, strong contrast and change of framing Angle, etc., which gives a special vitality to the originally static photographic works, making him one of the pioneers of the use of image elements in the work of clip art." He enriched the visual language of graphic design, and made rational symbols represented by abstract geometric figures become a new idea for artistic exploration, and such rational symbols are considered as design symbols suitable for embodiments of political ideas. Lisisky's poster "Red Wedge against White" (Figure 8-1) is a poster design work that completely uses abstract geometric figures, has a simple composition, strong colors, and rich political symbolism. Lisisky believed that no one would confuse a circle or a triangle, so geometric forms have the most immediate, powerful and quickly recognized symbolic features. From the point of view of symbols, he made full use of this clear and powerful feature of geometric form. In his design works, the triangle representing the Red Army is deeply inserted into the white circle representing the counterrevolutionary forces with sharp dynamics, and the abstraction and generalization of geometric form and color form a visual relationship of opposing impact, showing the concept of struggle and the confidence that the revolution will win. Full of political metaphors and rich political meanings, clear and understandable image information is easy to understand and accept, and strong visual impact inspires the morale of the public. It is a classic design work of constructivism and has a huge impact on the development of modernist graphic design.

Rochinko is also a representative of constructivist graphic design, often using diagonals and patterns in his design to create visual impact. In 1925, he designed a poster for the Russian exhibition hall of the Paris Exhibition, using a diagonal composition, with a thick sans-serif font "URSS"

and geometric blocks of red, black and blue, creating a bold layout structure, and in the advertising design for Russian aviation manufacturers, he still uses a diagonal composition, with simple letters and concentric circles as visual elements. Creates a special visual effect.

3. Graphic Design Representatives from Poland and Cuba

Polish and Cuban graphic design also have a high level of design and extensive international influence. Poland's political propaganda painting has been widely concerned by the world with its unique style and high artistic level. Post-war graphic design in Poland, especially poster design, developed rapidly from scratch. As one of the focuses of the national propaganda work, it was regarded as the design of the communist society and became the political culture controlled and disseminated by the government, which was one of the very few exceptions to the development of design art under the management of the state power.

Poland was the earliest victim of World War II in Europe, and its economy suffered long-term damage during the six years of World War II, and its social and cultural undertakings basically stalled. After the war, Poland became a socialist country, and the reconstruction of the country began in extremely difficult conditions after the war. The national government propagated various cultural activities through posters to enliven the cultural atmosphere and enrich the cultural life of post-war Poland, which became one of the concerned themes of the reconstruction of the national political image. Due to its relatively isolated political environment and geographical location, Polish graphic design has not been influenced by international design trends. There is no competition in the advertising design industry. In addition to the communication of political content, there are posters for various cultural activities such as movies and circuses, which makes Polish movie posters unique in the form and content of the world graphic design history. About 200 movie posters are designed and produced every year, all of which are funded by the government and distributed by the National printing Office. Becoming a political culture controlled and disseminated by the government is one of the few exceptions to the development of design art under the management of state power.

Due to the relative scarcity of materials, Polish graphic designers no longer focus on photographic means, but prefer traditional lively hand-drawn illustrations. The design is characterized by the artistic expression of concepts, unique language, metaphorical color, abstract shock and slightly humorous visual effects, which have high artistic value. Trabeckowski is one of the best poster designers in post-war Poland. He used his simple design language to record the spiritual shock suffered by the Polish people after the war, the emotion of grief and anger, and the desire for future life. In 1953, he designed the famous anti-war poster No! In the shadow of the bomb, the desolated streets of post-war Poland are shown, a powerful indictment of the devastating impact of the war. Bellman is also a first-class designer in Poland. In the period of material scarcity in the war, due to the lack of photographic equipment to record the real scene, he used hand-painted illustrations and hand-written font patterns to design work, but with a simple and intuitive design form, he determined the basic style of Polish poster design. Polish designers worked together to inherit the pre-war avant-garde

poster style, bringing Polish posters of the 1950s to worldwide attention. Until the 1960s, the political atmosphere in Poland became delicate, Hungary was invaded by the Soviet Union, Soviet troops were stationed in Poland and so on reflected in the design works, there were dark and gloomy colors, reflecting the vague unease and silent resistance of the Polish people. Later, Polish posters turned to propaganda on international issues and remained the mouthpiece of the government and a tool of political struggle. Posters have become a tradition in Poland, an important part of Polish people's lives, and have been widely recognized and loved around the world.

Unlike Poland, Cuba originally had no tradition of artistic creation, and designers and artists did not have any social status. It was the government's literary and artistic reform policy that stimulated the development of design art in Cuba, and the civil service system for literary and artistic workers ensured the material foundation and stable living condition of artistic creation. The Cuban Revolution has left a deep mark on the history of design in the world. Graphic posters in Cuba are mainly used for cultural events. The text of the advertisement tends to be consistent, most of which are inspirational slogans such as "striving for the final victory", and draws excellent results from various aspects of foreign graphic design, especially the creative thinking of Czech and Polish, and combines the form of national folk art to gradually form its own unique style, with a strong political color of the revolutionary movement. Due to economic reasons, many of the early posters were hand-painted by designers, highlighting the theme, simple character lines, flat colors, eye-catching fonts, bright colors, with a rough and simple realism style, full of strong national pride and revolutionary victory. Cuba's

revolutionary posters have a clear political purpose and high artistic value, which has driven and promoted the development of poster design in other Latin American countries, such as Nicaragua, and attracted wide attention from the world design community.

4. Conclusion

Globalization has led to the inevitable exchange and impact of power culture, super culture and multi-culture, and the worldwide reconstruction of society and culture has also caused a huge impact on political and cultural values, and design and culture have inevitably participated in it. As the economy plays a leading role, the economic expansion of developed countries dominated by the service industry has brought great challenges to design. The cultural stance of design and consumption is facing a major crisis of globalization and convergence. The political culture behind the economy is also controlling the development direction of design art with a powerful force.

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