

Research on Regional Colors from the Perspective of Design Culturology

-- Legend of the "Land" Sea of Color

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Abstract

Design culture studies the relationship between the three dimensions systematically, conforming to the long river of history, and regional color changes mirror each other in its historical and cultural design. Taking design culture as a research tool, Pingtan Island's historical and cultural design is used to explore the regional color factors in three dimensions, and under the influence of history, culture and design, observe the evolution of Pingtan Island's color. Starting from the historical context, the origin of oriental culture and the origin of Chinese design science, it emphasizes the analysis of regional color factors from the perspective of design culture. Through the systematic and comprehensive analysis of the design culture itself and design culture, the dynamic development trend of Pingtan's color design is discussed.

Keywords

Pingtan Island; Color Factor; Design Culture.

1. Introduction

Design culture is rooted in the three dimensions of history, culture and design. It is based on the history of human development, the formation of the theoretical system and the practice of human society. It adapts to the values and aesthetic values of modern society, and evolves spontaneously in design practice. It is not a simple description of the concept or regionality, but the mainland of Jiuzhou.

From "Shan Hai Jing·Hainei Jing", in the process of Yu Da Yu's water management, it cast Jiuding, Dinglong Vessel, and establish Kyushu. The beginning of social civilization after its emergence. It laid the foundation of design culture and gradually evolved into a historical and cultural design system, that is, the three factors of history, culture and design are no longer single, but a complex interaction from simple linear causality. Relationship, which is a production process that transforms static factors into dynamic development, is a broad and profound relationship. From the perspective of design culture, the study of regional color has its inherent advantages. Design is the result of the interaction of various internal and external factors and the entire cultural background. It is influenced by the social culture of the rural design, and is the main factor forming the regional cultural color. The historical understanding of the importance and value of a thing depends on a wide range of influences and concepts, as well as complex social and cultural integration.

2. The Core Meaning of Design Culture

2.1. The "Rising" of Historical Context

The meaning of "history" was originally only expressed by the word "history" in Chinese. The "event" in Oracle is similar to "history" and refers to events. Xu Shen emphasized in *Shuowen Jiezi* that the original meaning of "history" is the recorder, that is, "historical official". In other words, all past events are recorded in writing. The word "history" came up relatively late. The "Book of Wu·Biography of the Master of Wu" in "Three Kingdoms" quoted the "Book of Wu". Wu Zongshi Sun Quan said that he "distributed history by reading books and collecting wonders." The "calendar" before the calendar refers to the calendar, the calendar, that is, a period of human experience. When a concept of time is added to a specific event, the meaning of "history" appears. In order to translate English "history", modern Japanese experts and scholars appended the word "history" to it, making it a corresponding word. In a broad sense, it expresses the development process of the objective world movement, which can be divided into natural history and human social history.

Among them, Edland Forty's book "The Object of Desire" published in 1980. Its underlying proposition is: the historical understanding of the importance and value of a thing depends on a wide range of influences and concepts, as well as complex social and cultural integration. "Historical Records" is a record of the five thousand years of civilization history of the Chinese nation. "I also want to understand the changes of the past and the present by investigating the heavens and humans, and become the words of a family." [From the "Report to Ren Shaoqing" in "Historical Records", Sima Qian of the Western Han Dynasty.] Reveal the relationship between natural phenomena and the essence of human society. Familiar with the various social development and evolution from ancient times to the present, and find out the reasons for the rise and fall of the dynasty. According to historical facts, there is a choice between commendation and idealism, which has produced its own unique and complete historical theory. Li Lixin said: "The internal logic of the development of creation design is consistent with the logic of the process of historical development. We cannot go beyond a certain period of time in the process and ignore the relationship between it and the entire historical development. Only the integrity of the history of creation Only after grasping and looking forward can we sort out the cultural context of the ups and downs in the process of design development."

2.2. The "Beginning" of Oriental Culture

British anthropologist Edward Burnett Taylor proposed the most famous and classic definition of "culture". He pointed out in the book "Primitive Culture" published in 1871, "Culture or civilization, in its broad ethnological significance, is a comprehensive whole, including knowledge, belief, art, morality, law, customs, and society. All other abilities and habits acquired by members." In China, in the "Encyclopedia of China-Sociology": "Culture in a broad sense refers to the sum of all material and spiritual products created by human beings. In a narrow sense, culture refers to The spiritual product of language, literature, art and all ideologies." Another definition of culture in the "Modern Chinese Dictionary" is: culture is created by mankind in the process of social and historical development, especially in literature, art, education, science, etc. The sum of material wealth and spiritual wealth.

As we all know, Zhouyi is the first of all classics and the beginning of our culture. Its ideological essence is deeply rooted in the social practice and subtle daily life of the Chinese nation. It has been affecting us for thousands of years. It shows the thoughts and principles of taking precautions, coexisting blessings and misfortunes, sharing adversity, being prepared for danger in times of peace, doing according to one's ability, and being harmonious but different. The influence of Zhouyi gave rise to many schools of thought, such as Confucianism represented by Confucius and Taoism represented by Laozi, which formed the controversy of a hundred

schools of thought during the Spring and Autumn Period and the Warring States Period. From "The Analects", "The Great University", "The Doctrine of the Mean", "Mencius" to the "Book of Songs", "Book of Rites", "Book of Changes", "Chunqiu" four works, and then to "Zhou Li", "Yi Li", "The three ritual books of "Book of Rites" show that the influence of "Book of Changes" on "Book of Songs" is a profound culture of later generations, which has been widely disseminated by great cultural craftsmen. Design is the result of the interaction of various factors inside and outside the entire culture.

2.3. The "Source" of Chinese Design

The word "design" comes from the western "Design". The evolution of Western text design can be traced back to the classical period 500 years ago. The focus of its meaning has been constantly shifting from "description" to "creative" (and later to "composition". In fact, it reveals the way of production that design is constantly adapting to different eras. Design is translated from Japan into Chinese and translated into "pattern"). ". However, this extension is limited to arts and crafts and architecture. It only focuses on the appearance and surface decoration design of the product, and ignores the design of a practical feature. The earliest record of the term "design" in ancient China can be found in "Three Kingdoms · Wei "Journal", design was a broad concept at that time, focusing on "planning." At the same time, in terms of subject conditions, academic classification, structural system, etc., the pre-Qin "Kaogongji" was the source of Chinese design studies. Judging from the expression techniques of the strange mountains and strange waters described in "The Classics" and the peculiar geographical conditions, they will undoubtedly have a certain influence on the design of later generations. Yuan Ye has a keen insight into garden design." It is the most incisive conclusion of "The Wilderness", and it is also the traditional Chinese gardening principles and methods. "Cause" refers to the garden, that is, how to use the conditions of the park site to transform and process. Design as a material and cultural design system, in the traditional The creative experience, aesthetic image shaping, artistic evaluation rules and other aspects show the historical context of inheriting the design traditions of the ancestors. These cosmological and environmental views of the unity of heaven, earth and man, take things from objects, concise and concise words, see big from small, and pursue rare styles, etc. , Undoubtedly affects us invisibly.

3. Brief Introduction of Pingtan Island

"The unicorn goes out of the East China Sea, and the pearl falls to Pingtan" [from the lyrics in "The Song of Pingtan"] Pingtan Island is called the new pearl of the strait, and the jade unicorn in the East China Sea is called "Donglan" in ancient times, and "lan" for short, also called "sea". altar". 126 islands make up what is now Pingtan County. Pingtan County has a land area of 392 square kilometers and a sea area of more than 6000 square kilometers, with a coastline of 399.82 kilometers. Pingtan was born because of the sea. As a border island on the southeast coast, Pingtan has left traces of early human marine activities. The Beiqiutou culture let us know that as early as the ancient Neolithic Age, Pingtan Island had its ancestors. Pingtan is connected by the sea. Hundreds of ships compete to circulate abroad, and thousands of sailing ships cross the strait. Pingtan waters used to be the only transit station and supply base of the Maritime Silk Road. The historical accumulation and shipwrecks here contain a large number of underwater cultural relics. Changhong lies in the waves to realize the dream of an island, and the history and the sea reflect the memory of mulberry trees.

From the history of Pingtan and the semi-history of coastal defense, it can be known that it takes time as the classic and history as the latitude, showing the development process of ancient coastal defense forces from multiple angles, all-round and in-depth, and objectively describes Pingtan's role in China's coastal defense in different historical periods. The important role of Pingtan has highlighted Pingtan's contribution to China's coastal defense and stimulated

people's patriotism. There are historical celebrities and events, such as Lin Zexu's going to sea and Zheng He's voyages; Taiwan's Alishan, Sun Moon Lake and other treasure island resorts; national hero Jiang Jiyun, Taihai Bridge, etc.

4. The Color Factors of Pingtan Island from the Perspective of Design Culture

For color application research, the domestic region started late and is in the first stage of exploration. Due to the late start and lack of systematic theoretical guidance, development experience is limited. This has led to an extremely lack of successful examples of regional color application research in my country. Moreover, there is little research on the local color of Pingtan Island. For this reason, it is urgent to find a color application research program suitable for this area. Therefore, this part explores its colors from five aspects: blue, red, cyan, gray, and color. The specific content is as follows:

4.1. Red-red Brick

The red roof, which refers to the red tiles. The ancients believed that red was a true color, representing honor and auspiciousness. The red roof shows the endless enthusiasm of local residents for life. They think red is respect, greatness, happiness and beauty. They have strong and kind talents, and they are busy harvesting but not tired. They take reunion as the end of the year, showing the pride and demeanor that a family and its members deserve. The red roof is the best color in their lives.

4.2. Blue-stone House

Pingtan Island has been rich in sand and stone since ancient times. It is surrounded by the sea all year round. The sea breeze is salty and astringent. There are strong typhoons from June to October every year. As the saying goes, "Pingtan Island, Pingtan Island, only grow stones, not grass.". People in Pingtan built houses with ashlar of different sizes. Some old stone houses have beautiful exterior walls. Most stones are rectangular and have a smooth surface. The cracks in the stone are tightly squeezed into lines, these lines are a line. The roof of the stone house is in the shape of "people", without rain eaves. It is made of arched bricks with stones on it to prevent it from being blown away by strong winds. This style is rare in China. This is the characteristic of Pingtan Stone House, which forms a unique cultural landscape. This unique stone house is warm in winter and cool in summer. The ability to withstand typhoons and ocean tides every year reflects the wisdom of the people of Pingtan. At the same time, the four-story building is a common style of traditional stone houses on Pingtan Island. This is a hall between the left and right rooms. The hall is divided into a hall and a back hall, mainly used as a kitchen or warehouse. Because most people can't complete four buildings at once, most people build one bedroom and one living room first, and the rest of the homestead has "Huya Wall", commonly known as "Liu Dock". This style is rare in China. This is the characteristic of Pingtan Stone House, which forms a unique cultural landscape.

4.3. Ash-fishing Net

The roads on Pingtan Island are gray, and the seaside is gray. This is the "grey area" caused by fishing nets. This kind of fishing net is often seen on the road next to the Fenwei Fishing Village in Aodong Township, Pingtan Island. These nets are more than 100 meters long. Every time you go fishing, the fishing nets are covered with seaweed that is difficult to remove. The wise fisherman cast a net on every road near the village. When the mosquito net is dried, it is repeatedly rolled on the tires of passing vehicles, and it will soon fall off naturally without damaging the net. They have to carefully repair the holes in the Internet. This is the reason for the formation of the above-mentioned "gray zone", which is caused by local cultural customs.

4.4. Color-headscarf

First of all, on Pingtan Island, there are professional women wearing bright scarves on the beach, on the roadside and in the yard. In order to prevent the erosion of sea breeze and strong ultraviolet rays and exposure to the sun, they will cover their face so that you can hardly see their true face. These dynamic and colorful headscarves are in sharp contrast with the static blue, static gray, and static blue, adding a bit of vitality to the original tranquil picture. This is the life feelings endowed by the people of the island.

Secondly, according to the color extraction of Pingtan Island, the source of its color was studied. Due to natural disasters caused by the blessed natural environment, local residents had to build houses with stone houses of the same color, and the roofs were decorated with red tiles to prevent the sea breeze from blowing away the roofs. The natural stone was broken into pieces, and the gray stone was pressed on the roof, forming the unique gray now. Fishing for a livelihood, gray fishing nets can be seen everywhere, and colorful scarves under ultraviolet rays can also be seen everywhere. Regional colors are formed under the influence of history, culture and design. The production of anything is not caused by a variable, but the result of the interaction of multiple factors. Through the research in this field, we can draw the conclusion that it is feasible and credible to conduct research using the principles of design culture. Moreover, on Pingtan Island, the houses of residents are scattered in buildings of different colors, so the colors of many houses are very similar to those of nature. However, in recent years, due to differences in building materials, some new houses have adopted white or blue-gray tiles on the facades of the buildings, and the colors tend to be cooler and more modern, echoing the regional architectural style.

Finally, compare the colors obtained by design culture with the hexadecimal color code table of RGB color values, as follows:

The resulting color is:

1. Forget-me-not, #7BBFEA (123,191,234)-blue
2. Retreat red, #AC6767(172,103,103)-red
3. Color practice, #D5C59F(213,197,159)-green
4. Black oak, #3E4145(62,65,69)-gray
5. Pure yellow, #FFF00(255,255,0)-color
6. Scarlet, #DC143C(220,20,60)-color
7. Sour orange, #00FF00(0,255,0)-color

5. Conclusion

The color system of visual signs involves all aspects, mainly related to regional culture, design, color science, printing technology, technology and many other categories. The guarantee for realizing the regionalization, systematization, and diversification of the logo color is its management modernization. According to the principles of design culture, sort out the components of Pingtan Island's color, which is the result of the interaction of the three dimensions in this process. In the interactive process of history, culture, and design, people's aesthetic ability and quality have been continuously improved, creating diverse regional colors, unique natural environments, and forming unique folk customs. Lu Xun said in "To Chen Yanqiao", "If there is a local color, it is easy to become the world, that is, it will be noticed by other countries." Theorists summed it up as "the more national, the more global." At the same time, the formation of a region's color characteristics will be affected by local natural, geographic, and cultural conditions. On Pingtan Island, the colors of traditional buildings are mainly blue and blue-grey, and the overall color of Pingtan Island is relatively uniform. The islands and rocks in Pingtan are all natural colors. In the future development process of Pingtan,

maintaining this color feature is equivalent to maintaining the personality and charm of Pingtan Island. Combined with culture and future development direction, regional color planning is carried out for regional color, which provides a basis for the color design in the process of design and transformation of Pingtan Island. In the planning process, we must pay attention to providing multiple sets of color design schemes for the building and its environment. The color instructors shall inspect, track and guide the construction process, increase the intensity of building color acceptance, and regularly paint the historic buildings to ensure that the facade colors are clear. Finally, I hope to protect and inherit the traditional color landscape of Pingtan Island.

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