

A Brief Analysis of the Application of Chinese Traditional Patterns in Public Murals

Qijie Liu*

North China University of Technology, Tangshan, Hebei, 063200, China

**Corresponding author: 1170510202@qq.com*

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Abstract: In today's rapidly developing society, a variety of new ideas have emerged in the creation of public murals, which contain rich aesthetic features and unique aesthetic values through the collision of ideas and elements, creating various forms of art forms for public mural creators to apply in their artworks. As an aesthetic material from which elements can be extracted, traditional Chinese motifs can be used by artists with rich imagination to show different colors, textures and decorative effects, and actively apply traditional motifs to public murals to achieve inheritance, integration and innovation.

1. Overview of traditional Chinese motifs

1.1 The basic connotation of traditional Chinese patterns

In ancient China, the pattern is called "pattern skeleton", also known as flower pattern, pattern, pattern is mainly based on characters, animals, plants, words and other subjects, using different techniques such as harmony, allegory, symbols to create, it is closely related to the cultural connotation and emotional expression of the Chinese people, can express people's good wishes and ideal trust, reflecting the People's cognitive ability, aesthetic interest, and values. With its long history, rich variety, wide range of subjects and unique charm, traditional Chinese patterns have become an important carrier of ancient Chinese culture.

1.2 The basic types of traditional Chinese patterns

In the book "History of Chinese Patterns" by Mr. Tian Zibing, the patterns are divided into geometric patterns (pearl patterns, cloud and thunder patterns, turtle back patterns, etc.); plant patterns (plum, orchid, bamboo, chrysanthemum, as well as the widely used patterns of wrapped branches, lotus, and lonicera due to the prevalence of Buddhism); animal patterns (birds and beasts, such as fish, deer, magpies, etc., and auspicious beast patterns such as dragon, luan, phoenix, etc.), character patterns (longevity patterns, swastika patterns) The divine patterns, celestial patterns, social life, myths and legends, etc.

Traditional patterns are formed by a nation's culture in the history of the precipitation, in China, it means that in the Chinese traditional culture is generated and developed, and gradually formed their own patterns and national symbolism. Chinese traditional patterns have been developed for more than

two thousand years, and the pattern styles of different eras have their own characteristics. In the primitive era, people mostly took production, life, religion and rituals as subjects to meet their basic needs of life, in order to satisfy psychological needs, mostly composed in individual or continuous forms. In the heyday of the slave era, political motifs were highlighted. The motifs on bronze were dominated by animal figures and were full of mystery. During the Spring and Autumn and Warring States Periods, lacquerware and weaving and embroidery techniques reached a high level, moving away from the worship of gods and goddesses and gradually becoming associated with real society. The shapes of the patterns also tended to be formal and abstract, with clear, smooth, vibrant lines, rich colors and romance. From the roughness of Shang and Zhou to the fine refinement of During the Qin and Han dynasties, the political, economic and cultural spheres underwent radical changes, as well as the comprehensive development of arts and crafts, giving great attention to the plastic arts, with simple designs of patterns and emphasis on dynamics and momentum. The Tang and Song dynasties were rounded and plump. The Ming and Qing Dynasties became elegant and delicate from the Qing Dynasty.

2. Public fresco related overview

2.1 The basic concept of public mural

Public art is a kind of public space for the public, it usually refers to the public space for people to accept and love the spirit of the art. It is an art activity intended to be presented to the public and is called "public art" as part of the overall social space. Different types of architecture have distinctive characteristics in terms of external image due to the different contents of space, purpose of use and service objects. Its existence is essentially for the space and for the members of society, so the most basic nature of public art is publicness.

As murals within buildings must have their specific cultural meanings and even political requirements, the same is basically true for murals in public spaces. And the murals of city monuments, public square murals, station murals, airport murals and other popular spaces are naturally subject to the political philosophy and cultural form of the times, i.e. what kind of architecture will have what kind of murals, and what kind of public space will have what kind of public murals.

2.2 The relationship between public murals and spatial environment

In the early 1980s, Yuan Yansheng's work "Water Splashing Festival - Hymn of Life", which was exhibited at Beijing International Airport, attracted numerous comments and had a profound impact on the development of Chinese murals. Although the mural had caused some confusion, its social attention could not be ignored. Since then, China's public space murals have "risen to the occasion" and it is clear that public murals enhance the human face of cities and play a special role in cultural construction, especially when they are of high quality.

Professor Yang Qingquan, in "Mural painting should always be in place - an exploration of the "optimization" of contemporary mural painting in the urban environment", proposed the following themes for the performance of mural painting: first, to continue the architectural form and functional goals; second, to serve the cultural needs of society and the public; third, to Respect for human emotions, a sense of intimacy, can be fully accepted by the audience; four, into the requirements of contemporary architecture, the integration of new technologies, new materials, new techniques of artistic creation connotation. In short, a good public mural should not only have artistic quality, but also take into account the reflection on public space and regional culture. The public mural should be a delightful art form in front of the public, and how the mural can express this special spatial

environment. This requires the painter to think in terms of the characteristics of the city and the aesthetics of the public, not just the mural, but from multiple perspectives, which is determined by the public's environment and the public's aesthetics. And public murals are, to a certain extent, limited by the environment of the public and the aesthetics of the public.

The coordination between the mural and the surrounding space is the basic requirement that a good public mural must have. For example, the "Journey of 20th Century Civilization" on Shanghai Metro Line 2 combines the technological development and civilization of the 20th century from a holistic perspective, showing the splendor of the 20th century in a rich picture, while the artist chose a geometric approach to take in the splendor of the century. Due to the high volume of traffic in subway stations, it is unrealistic for travelers to stay long enough to appreciate the extensive coverage of the subway murals, so this simple mural format allows for a faster delivery of the message to travelers. At the same time, its artistic and cultural meaning is fully reflected, as the painter makes the mural and the surrounding space blend together through the treatment of the picture, while at the same time having the function of nesting space. In addition, there are many decorative means, different means can reflect different characteristics and emotions. At present, there are more and more murals in China's public space, and the development of the city, especially the development of modern cities, "along with each other". An excellent mural work can form a specific cultural communication with the public, which has a certain influence on the whole society, and even has a certain social impact.

3. The application of traditional Chinese patterns in public murals thinking

In recent years, with the rapid development of society, murals have gradually become a kind of cultural content of public space, and more and more murals have been incorporated into public space, among which there are also a large number of traditional elements integrated in modern public murals. Traditional Chinese motifs are a special art treasure bred from China's 5000 years of historical civilization. In the face of contemporary public mural art, how to combine traditional motifs with public murals and make it more deeply and widely used in contemporary times is a question for contemporary art creators to consider.

The process of integrating traditional Chinese motifs into public mural design is also a process of reprocessing and secondary design. Secondary design refers mainly to abstract modification, reorganization and decomposition, alternative materials, and simplified abstract art modeling techniques such as decomposition, redesign and production of these methods. Both modern expressions and materials can be used, and modern creative colors can be used to give it a new life.

Chinese traditional culture and art has a rich historical heritage, and it is important to preserve and develop the national culture through a variety of ways while adhering to the premise of creativity. At the same time the social environment and cultural structure, to a certain extent, directly influence people's aesthetic culture and concepts. In the process of applying traditional patterns to public mural design, not only should we focus on simple but not simple practical functions, but also take into account people's aesthetic feelings, and should adhere to and maintain the traditional cultural concepts. For example, when exaggerating, distorting, simplifying, and reorganizing traditional motifs as creative materials, it is necessary to moderately maintain their inherent national characteristics. In the selection of elements and themes for public murals, it should strive to reflect the rich and diverse traditional Chinese culture, extract traditional patterns as decoration and allegory, and show the unique Chinese emotion and mood. Finally, fully create public mural works with local flavor, folk culture and regional characteristics.

The form of intermingling traditional and modern means that modern art forms are combined with traditional Chinese motifs to enrich the motifs on a cultural level. This is an artistic expression that has only been noticed but gradually expanded in recent years. As a result, many interesting public

murals have emerged to add a humanistic dimension to contemporary social development and the demands of modern cultural life.

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