

Research on the Image of Architecture Decoration of Shengjing Imperial Palace in Liaoning Province, China

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Abstract: Shengjing Imperial Palace is located in Shenyang, Liaoning Province, China. Shengjing Imperial Palace is a royal building built in the early Qing Dynasty, 500 years ago. The information value shown by its architectural decoration needs to be further developed. This paper takes the architectural decoration image as the research content, and uses the methodology of practical aesthetics, conducts the field research on Shengjing Imperial Palace, and analyzes the three elements of visual impact form, political decoration and national practice, so as to obtain the single clear, idealized, in the local decoration image characteristics. This study can be a reference basis for the traditional architectural decoration to adapt to the modern decoration design.

1. Introduction

Since ancient times, many different ethnic groups have lived in Liaoning Province, China. These ethnic groups once played an important role in the course of China's history, and have created many valuable cultural heritages in architecture. Among them, the outstanding building—Shengjing Imperial Palace, was built around 1625 and finally formed around 1783, after more than 150 years of construction, reconstruction, addition and renovation, forming the scale seen today. The existing buildings of Shengjing Imperial Palace are divided into three parts: east courtyard, middle courtyard and west courtyard, covering an area of 60,000 square meters. Shengjing Imperial Palace is a group of palace buildings with the largest scale and the most adequate ethnic characteristics. It is a typical symbol of the maturity of Manchu architectural culture. This paper puts forward the research content of architectural decoration image, using the use of the method of practical aesthetics, integrating the historical background and environment.

2. The source of architectural decoration image theory

The external form of the building is an image, which is an image form of the architecture. In the dynamic activities, the interaction between people and architecture stimulates the image, and is endowed with the consensus meaning and emotional connotation of the creator and the recipient.










Hou Youbin, a Chinese architectural theorist, explained the meaning of architectural image and

architectural artistic conception in his book of Chinese Architectural Aesthetics published in 2009:

The so-called "Image" refers to the "affection" of intention and interest. "Image" has two states: The first, It is the image of the object, (natural object or person or object). It is the object of objective existence; the second, It is the image formed by the perceptual perception and the conception in the mind of the subject^[1].

This image research method which contains both subjective and objective, is the reference basis to determine the research perspective of this paper. From the perspective of imagery theory, art is essentially a presentation of images, that is, the technical means and means of recording and expression; in other words, art mainly creates a world of images through various symbolic materials. This study of image art is not only reflected in a two-dimensional perspective beyond "experience-expression", but also forms a two-layer structure spanning "psychology-symbol", thus breaking through the one-dimensional thinking mode from phenomenon to essence, and highlighting the image thinking character of artistic creation^[2].

Table 1: Decoration features of different parts of the Shengjing Imperial Palace building

Case	Case photo		
Roof decoration	 <p data-bbox="411 1088 587 1122">Roof form (1)</p>	 <p data-bbox="788 1088 963 1122">Roof form (2)</p>	 <p data-bbox="1155 1088 1331 1122">Roof form (3)</p>
Door and window decoration	 <p data-bbox="331 1357 676 1391">Door and window form (1)</p>	 <p data-bbox="711 1357 1050 1391">Door and window form(2)</p>	 <p data-bbox="1070 1357 1425 1391">Door and window form(3)</p>
Bottom decoration	 <p data-bbox="331 1619 676 1682">Platform forms and railing form (1)</p>	 <p data-bbox="711 1619 1050 1682">Platform forms and railing form(2)</p>	 <p data-bbox="1070 1619 1409 1682">Platform forms and railing form(2)</p>






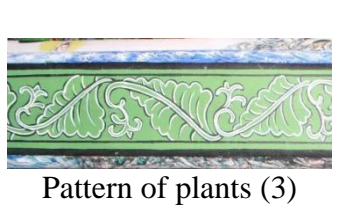




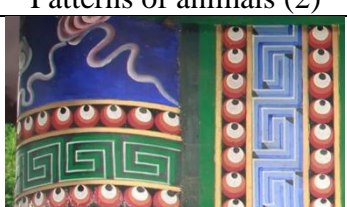
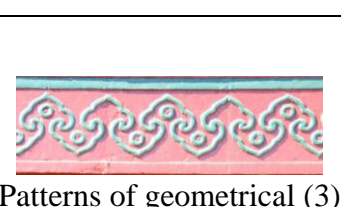
3. Shengjing Imperial Palace architectural decoration field survey

3.1. Overview of field survey

In this paper, a field survey was conducted on the three parts of the east courtyard, the middle courtyard and the west courtyard of the Shengjing Imperial Palace, and a total of 1,753 photos were taken. According to the investigation of Shengjing Imperial Palace decoration according to the architectural form, decorative pattern, decorative color of the corresponding classification.

3.2. Results of field survey

Table 2: The decorative pattern of the Shengjing Imperial Palace architecture

Case	Case photo		
Pattern of dragon	 <p data-bbox="379 636 647 667">Pattern of dragon (1)</p>	 <p data-bbox="740 636 1015 667">Pattern of dragon (2)</p>	 <p data-bbox="1112 636 1380 667">Pattern of dragon(3)</p>
Pattern of plants	 <p data-bbox="379 882 647 913">Pattern of plants (1)</p>	 <p data-bbox="740 837 1015 869">Pattern of plants (2)</p>	 <p data-bbox="1112 837 1380 869">Pattern of plants (3)</p>
Patterns of animals	 <p data-bbox="379 1128 647 1160">Patterns of animals (1)</p>	 <p data-bbox="740 1128 1015 1160">Patterns of animals (2)</p>	 <p data-bbox="1112 1106 1380 1137">Patterns of animals (3)</p>
Patterns of geometrical	 <p data-bbox="341 1397 686 1429">Patterns of geometrical (1)</p>	 <p data-bbox="703 1397 1048 1429">Patterns of geometrical (2)</p>	 <p data-bbox="1075 1352 1417 1384">Patterns of geometrical (3)</p>

Built as the highest grade, the imperial palace continues to use the same roof form as the residential form. In ancient Chinese architecture, different roof forms are often used to mark the political status of the architecture. However, the two early buildings in the east and middle courtyards of the Shenyang Imperial Palace did not adopt the highest grade roof form. They use the current form in order to follow the camping tents that the Manchu ancestors mainly relied on for nomadic life and military life, and the residential form is used because it is the main form of Manchu residence^[3]. It can be seen from here that the Manchu people built their own palaces in accordance with the implementation of their own national culture (Table 1).

The styles of doors and Windows selected in the architecture of the Shenyang Imperial Palace are very different in the proportion and structural decoration, mainly because the function of the building is different from the construction period. You can also see the opaque wooden doors. The practice of the wooden door originates from the national style of the northern dwellings, which is a form of transition from the wooden door to the partition door

The platform foundations and railings of the Shenyang Palace Museum are in various forms, mainly drawing on the style of Chinese Buddhist architecture, and the materials are mainly brick and stone.

Animal patterns occupy a large proportion of the architectural decorative patterns of the whole Shenyang Imperial Palace. There are mainly dragons, lions, sheep, dogs, cranes, bats and so on. These animal patterns are different from the traditional forms of architectural decoration in other parts of China, clearly reflecting the development of Manchu culture and strong ethnic characteristics^[4]. (Table 2).

The geometric patterns of Shengjing Imperial Palace buildings mainly come from the patterns of many ethnic minorities, and after certain artistic processing, it is in line with the folk customs and aesthetic characteristics of the nation, with strong characteristics of The Times. From the decorative patterns of the Shengjing Palace Museum, we can see the process of the gradual integration and absorption of the foreign culture and its patterns by the local culture represented by the Manchu people.

4. The particularity analysis of the architectural decoration image

Liaoning province is the birthplace of the Qing Dynasty and the prosperity of the Manchu people. In the control of state power, in the face of strong han culture, the manchu is not forced to assimilation, but actively learn to accept han culture, also consciously against the influence of han culture, to keep the manchu character, and use the political advantage, according to the ethnic consciousness, to the influence of manchu culture into the han culture, the manchu han culture in a new level, new connotation to achieve the final fusion.

4.1. Visual impact force form

In many parts of the Shengjing Imperial Palace, the original appearance of the very precious Qing Dynasty color paintings is preserved.

Because of the color used in this kind of color painting, this kind of color painting can give people a strong feeling of prosperity. The value of color information carried by such color paintings is very related to the color intention reflected.

In a broad sense, all colors have the expression function of visual information; in a narrow sense, color undertakes the task of conveying images. The color painting of Shengjing Palace does not exclude the coordinating role of form and structure in the communication of the overall discourse of color information. On the contrary, color, as the transmission carrier of specific information, can realize the aesthetic description of visual function more effectively with the help of the connection of form and structure.

4.2. Political decoration

As a symbol of the royal family, the dragon pattern account for a large proportion of the decorative patterns of Shengjing Palace in Shenyang (Table 2). Compared with the previous generation, the dragon shape in the Shengjing Imperial Palace is more prominent, more powerful, more powerful, more widely used, and more closely combined with the architecture. At this time, the dragon pattern image not only becomes an important part of the building, but also becomes the symbol of the building. The extensive use of dragon images in architectural decoration is also one of the manifestations of the Manchu primitive society to feudal society. Under the impact of the Han culture in the Central Plains, the manchu society just in power must formulate etiquette regulations compatible with its feudal rule^[5]. Therefore, the Qing Dynasty gradually organized and revised the etiquette, identified the dragon pattern as the special ornament for the monarch, and included it in the etiquette system and regulations. The dragon culture became a symbol used by the Manchu aristocracy to flaunt its supreme ruler, and also reflected the supreme majesty of the ruler

with the dragon pattern.

5. Conclusions

The visual form of the rational representation of Shengjing Palace building decoration is clear and distinct, and the visual feeling of the subject is strong and full of impact. These characteristics can be summarized as the characteristics of strong qualitative architectural decoration image. Under the politically strict ideology of the Qing rulers, the category of image experience of architectural decoration showed ethical characteristics. To sum up, the clear and idealized form of visual impact of Shengjing Palace architectural decoration makes people impressive, while the national regional style makes the architectural decoration sensitive and shock. Therefore, the architectural decoration image reflects the dual characteristics of strong image and weak image.

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