

The Development for Artistic Symbol of Chinese Tradition in Contemporary Decoration Design

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Abstract: Chinese traditional architectural decorative art embodies the soul of traditional ethnic minority art. It has extremely high artistic value and aesthetic value. Therefore, it still plays a role of inspiring, making reference and guiding the indoor and outdoor decorative art of architecture in the modern era. This paper mainly uses the research method of visual analysis to discuss the development of Chinese minority traditional architectural decoration in contemporary architectural decoration design. The research results can provide a reference for contemporary architectural decoration design and cultural heritage protection, so that more people can understand the research and development of traditional architectural decorative art of Chinese ethnic minorities, and further promote innovation and comprehensive development.

1. Introduction

The traditional architectural decorative art of ethnic minorities is diverse and unique, carrying rich national history and cultural connotation^[1] (Zhang Qian, 2016). Under the background of the deepening communication between modern science and technology and mass culture, modern architecture and decorative art tend to be homogenized, but the traditional architectural decorative art of ethnic minorities still maintains its internal uniqueness and difference, and highlights the unique charm of architectural art^[2] (Mao Wenshi, 2016). These distinctive, unique style of minority architectural decorative art provides rich art material and design ideas for modern architectural decoration, and researching on this subject can not only protect the traditional architectural decoration art in inheritance and innovation, but also promote its creative transformation, the traditional ethnic minority architectural decorative art inheritance, development, innovation has important practical significance and social value^[3] (Hou Youbin, 2009). Therefore, only to realize the essence of minority traditional architectural decorative art and integrate decoration styles both indoor and outdoor, traditional architectural decorative art in ethnic minority can be deeply used in modern household, and aesthetic interest, emotional sustenance, material enjoyment of fashion space and artistic realm can be considered wholly.

This study aims to explore the innovative possibilities of ethnic minority architectural decorative

art symbols, innovate the traditional cultural inheritance method of Chinese architectural decorative art, and convey the value and meaning of traditional culture by designing new forms. By extracting artistic symbols from the traditional architectural decorative art, the design innovation strategies of decorative art symbols in ethnic minority buildings are explored from different perspectives, design methods and concepts.

2. Chinese ethnic minority architectural decoration

As one of the four ancient civilizations, China not only has a long historical inheritance, but also carries a rich traditional cultural accumulation. The traditional architectural decorative art of ethnic minorities is an important artistic crystallization and cultural soul of the Chinese traditional art and culture. The traditional architectural decorative art contains strong Chinese charm and national charm. It gives today's indoor and outdoor decorative art a distinctive artistic charm and aesthetic enjoyment.

Minority traditional architecture colorful decoration design, unique decoration components, shape symbiosis of artistic conception and harmonious cultural connotation, not only can give minority traditional architecture harmonious, dignified and elegant and concise sensory experience, and in the wave of modernization of economic and cultural integration, to minority traditional architecture decoration culture essence gives modern architecture with quiet elegant leisurely decoration style.

3. Research objectives

Research objectives include the followings:

- Identify the value of Chinese traditional architectural decorative art of ethnic minority.
- Analyze the development of traditional architectural decorative art symbols of ethnic minority in modern design.
- Examine application strategy of traditional architectural decorative art of ethnic minority in contemporary architectural decorative art

4. Methodology

Edmund Feldman was a Professor of Art at the University of Georgia who developed an easy four-step method for evaluating artwork (steps 1 Description; steps 2 Analysis; steps 3 Interpretation; steps 4 Judgment /Evaluation).

The organic unity theory of Ocvirk^[4] (2006) states that: Subject, form, and content have always been the three basic components of a work of art, and they are wed in a way that is inseparable. In general, subject may be thought of as the “what” (the topic, focus, or image); form, as the “how” (the development of the work, composition, or the substantiation); and content, as the “why” (the artist’s intention, communication, or meaning behind the work).

This study will make a comprehensive observation in the description and analysis of the decorative art elements of traditional minority buildings through the organic unified theory (2006) of Feldman's Method of Art Analysis and Ocvirk. It will study the value of visualization in the artistic symbols in the minority traditional architectural decorative design art.

5. Main Study: The uniqueness of the art of Chinese ethnic minority architectural decoration

Chinese traditional architectural decorative art of ethnic minorities was produced in the ancient farming civilization. It absorbs the theme of minority religious culture, the spirit of the unity of man

and nature in Confucian culture, the peace and tranquility of Buddhist culture and the natural harmony of Taoist culture, forming the unique cultural connotation of Oriental charm, aesthetic artistic conception and the unique style that perfectly adapt to the building structure. These characteristics make it have a different characteristics from the western decorative culture.

(1) The traditional architectural culture of ethnic minorities embodies the religious purposes of ethnic minorities and the Confucian humanistic feelings

In the agricultural society led by Confucian culture, the Chinese nobles and people all existed in accordance with the law of heaven, which embodies natural harmony. Moreover, even if the social groups go beyond human symbiosis, man and nature live in harmony in accordance with the laws of nature. The broad mind and the harmonious personnel philosophy endowed by the Confucian culture can also give full play in the traditional architectural decorative art of ethnic minorities, and become an important form of social ethics and education. No matter the royal palace is magnificent or the simple and dignified village courtyard, as long as there is enough space for display, the story themes such as filial son story and loyalty story are often taken as the basic content of architectural decoration(Figure 1). Ethnic minority traditional architecture decoration in reality, stability in no lack of beauty, generous, implicit but not publicity, dignified but not rigid, deeply embodies the cultural essence of moderate harmony^[5] (Ding Chunjuan,2020). Under this cultural background, even if the majestic tall palace will not give a person with unattainable psychological oppression, even exquisite chic, strewn at random and orderly private garden must not give a person miscellaneous messy feeling, and always grasp to create a pleasing to the eye art space, although winding path leading to a deep and secluded place but intact space.



Figure 1: Traditional story theme color paintings in the gallery of the Shenyang Palace Museum (photographed by researchers during field research)

(2) Minority traditional architectural art is good at color control and color collocation. Compared with the architectural decoration of the Han Chinese, the traditional minority architectural decoration is more colorful and bright, paying attention to the color collocation and longer at the control of color. The Bai architecture in southern China cannot be separated from exquisite carving and painting decoration. These carvings and paintings show superb ability to use color. In northern China, the main manchu buildings of the roof of Shenyang palace using large area of yellow glazed tile roof, turquoise painting, red and red doors and Windows, gray brick foundation and gray and black ground, form a strong contrast between blue and yellow, green and red, white, gray and black, form a very bright overall color effect of the palace building^[6] (Zhu Qi & Xu Jing,2021).

In the minority traditional building decoration, the color such as red, cyan and brown ochre is the most commonly used color of interior decoration, can reflect a kind of luxurious and not common temperament already, can give a person with rich feeling in beautiful beautiful color collocation again. The black tiles and white walls of the traditional southern water towns of ethnic minorities can often be integrated with the gurgling clear water, giving a quiet and leisurely unique style in the natural environment(Figure 2). The exterior decoration of ancient northern dwellings is mostly gray

bricks, the interior is mainly white and gray, and the roof ridge is often black tile. Its doors and Windows such as wooden component, give priority to with the natural background color of wood or black lacquer, colour style is simple and easy (Figure 3).



Figure 2: The traditional southern towns (photographed by researchers during field research)



Figure 3: Traditional northern dwellings (photographed by researchers during field research)

(3) The traditional buildings of ethnic minorities are mainly made of wood, supplemented by brick and stone carvings

The traditional minority buildings are mainly brick and wood structure, and wood is not only the load-bearing component of the building, but also the leading material of its interior decoration. Wood is a very easy to obtain material in nature, supplemented by brick and stone, which fully embodies the cultural connotation of "the unity of man and nature" in the traditional architectural decoration of ethnic minorities.

Especially in southern China, with wooden partition to make doors and Windows, covers and screen, at the same time, with carved steps, pillars, shadow wall, railings and the shape of the window, hanging door and smallpox algae well. The traditional architectural decoration in southern China, supplemented with exquisite and various forms, so that people can always experience rare warmth and peace between the mountains and waters like fairyland.

The ethnic minority buildings in northern China are also mainly brick and wood structures, especially the royal buildings in history^[7] (Zhao Weihe, 2019). However, due to the excessive logging of wood, by the late ancient society, the wood reserves have been very limited. Therefore, in the Yellow River basin in the north, its traditional architecture decoration is mostly decorated with solid rammed earth platform, supplemented by unadorned stone, and the use of bricks is also quite common^[8] (Wang Yunjian, 2021).

6. Findings and discussion

6.1. Advantages and difficulties of the development of traditional ethnic minority architectural decorative art symbols

6.1.1. Advantages

Minority traditional architectural decoration artistic conception and language extraction, can not only arouse hidden inner culture of minority residents soul, but also inspire people to recall sages, enjoy the history of the ancient civilization. At the same time, its beautiful, diverse style of shape and the moderate harmony, nature and humanity, also gradually cater to the modern pursuit of ecological harmony and leisure elegant life taste and aesthetic needs. Innovating and sublimating the cultural artistic conception, form essence and decorative language refinement in the traditional architectural decoration in Ethnic minority, and applying it in modern household decoration with modern materials, modern technology and design concept, not only give modern household space with traditional cultural style, but also satisfy aesthetic pursuit of cultural psychology and era concept^[9](Luo Yu, 2020).

Advantages of the development of traditional ethnic minority architectural decorative art symbols: First, the traditional architectural decoration elements are rich and colorful, which provides inexhaustible sources for today's indoor and outdoor decoration. Second, the humanistic connotation of traditional architectural decoration provides a unique space for the study of modern decoration theory. Third, the design concept and craft techniques of ethnic minority traditional architectural decoration can also gain new times with the help of modern new materials and new processes.

6.1.2. Difficulties and resistance

Although the traditional architectural decorative art of ethnic minorities has its precise and unique shape and pattern, which attracts the cultural connotation of modern people and the distinctive material technology, there are still many restrictive factors in applying it to today's interior and outdoor decoration. First of all, the traditional architectural decorative art is facing the impact of the western modern decorative culture. Secondly, the artistic connotation of traditional architectural decoration is difficult to accurately express by means of modern materials. Thirdly, the artistic connotation of traditional architectural decoration cannot adapt to the diverse and complex aesthetic taste of modern people.

6.2. The application strategy of ethnic minority traditional architectural decorative art in contemporary architectural decoration

With the continuous improvement of China's international influence, the national traditional architectural decorative art will also be inherited and developed with the help of national rejuvenation, and become a unique cultural symbol, material and source of artistic conception in modern architectural decoration design. However, the traditional architectural art of ethnic minorities is rooted in farming, nomadic, fishing and hunting culture, but it has obviously collision and conflict with western decoration culture. Although traditional architectural decoration has its national connotation and cultural advantages, it is difficult to be fully used and developed in modern architectural decoration^[10](Feng Jizhong, 2010). Therefore, the traditional and modern architectural decorative art interaction need to be interacted deeply, the innovation method of traditional architectural decorative art need to be inherited and developed moderately, new decorative materials need to be used flexibly, modern aesthetic temperament and interest in the design need to

be considered fully, and new elements and new forms of modern art need to be integrated artistically. By doing these, the traditional art can really reach into the modern architectural decoration.

To be simplified, Modern application strategy of national traditional architectural decorative art includes the following contents:

- (1) apply the traditional architectural decoration theme reasonably;
- (2) integrate traditional architectural art into decorative design moderately;
- (3) Screen and refine the cultural connotation and express it with the help of modern decorative design;
- (4) Simplify and deform to meet the modern aesthetic values of simplicity and naturalness.

7. Conclusion

Ethnic minority architectural culture is an important embodiment of ethnic art and humanistic connotation. In the process of historical origin and development change, ethnic traditional architectural decorative art has fully absorbed the ancient excellent cultural tradition, ethnic religion and ethnic art connotation, and formed a unique artistic style and value concept. With the high-speed modernization process, the national traditional architectural decoration art can inject Oriental vitality into the today's architectural decoration culture to cope with the impact of western architectural culture. Therefore, it is important to absorb design concept of the national building decoration, and use it in expanding the modern decorative art space with the help of modern new decorative materials, technology, etc.. This can promote the inheritance and innovation of national architectural decoration, and improve living environment of modern society in harmony, dignity, elegance and so on.

This study mainly analyzes the development of decorative art symbols of traditional Chinese minority architecture through visual analysis. According to the current problems of the artistic symbol design in the decoration of traditional minority buildings, we try to explore the design strategy. Research is still ongoing, and the data will continue to improve and enrich. It is expected that the research results will not only serve a unique cultural heritage of China, but also creative design with traditional architectural decoration as the core, and explore innovative ways of traditional Chinese culture.

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