

Inheritance and Innovation of Chinese Traditional Architectural Color Painting

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Abstract:

Architectural color painting is an important part of traditional Chinese architecture and a precious national intangible cultural heritage in China, which has extremely high use value, aesthetic value and cultural value. The emergence of color painting technology has found warmth for the building, which not only protects the wooden structure itself, but also provides decorative colors and visual impact for the building. This paper mainly studies the context, cultural connotation and modern innovation and development of color painting, and analyzes and explores the development of color painting in the modern architectural decoration system. The purpose is to let people understand the profound significance of architectural color painting in the long history of China. It is hoped that this traditional decorative technique can be better integrated into the design of modern architectural decoration, and make this skill get excellent inheritance and innovation development.

Keywords:

Architectural Color Painting, Traditional Architecture, Innovation, Color Painting Technique, Inheritance

1. Introduction

Architectural color painting is an important part of ancient Chinese architectural decoration art. It is famous for its unique long history and brilliance, and it carries profound oriental philosophy and culture. The carrier of traditional architectural color painting is Chinese-style architectural wood components, which have become more and more mature with time. Architectural color painting was originally drawn for the purpose of preventing moths, corrosion, and oxidation in wooden structures, and then gradually developed into a unique The art of architectural decoration has extremely rich literary and aesthetic connotations. It not only strengthens the mystery and dexterity of the part covered by the eaves, but also highlights its cultural implication. The appearance of colored paintings is also the icing on the cake for ancient wooden buildings. From a technical point of view, the appearance of color painting has enabled people to understand and inherit the technique of color painting, which has continued to this day; from a functional point of view, color painting has the function

of decorating and protecting buildings; The drawing also highlights the symbols of the building owner's power and status. However, due to the disadvantages of long construction period, easy to corrode, and difficult to repair, many colored paintings have gradually disappeared. Therefore, how to protect and inherit the culture of colored paintings and how to continue and innovate architectural colored paintings has become a priority. Undoubtedly, it has far-reaching significance.

2. The Origin and Development of Architectural Color Painting

2.1. The origin of architectural color painting

Chinese architectural color painting has a long history. According to the exquisite architectural decorations unearthed from Chu tombs, the prototype of architectural color painting existed in the Spring and Autumn Period, which has a history of more than 5,000 years. The initial prototype of color painting is unavoidably connected with color painting, and it is a display of spiritual germination [1]. Due to the relatively simple structure and shape of the early wooden buildings, architectural color paintings basically present a simple and elegant style. However, due to the lack of historical relics and document records, only artifacts and grottoes and temples of the same period as the buildings at that time can be used. The decorative patterns and murals are used to infer the decorative form, and the craftsmanship of color painting is nowhere to be found. Wood structure architecture matured gradually in the middle and later period of feudal society, and two bibliographies of pyramids in Chinese architecture have been produced since ancient times: "Zao Fa Shi" edited by Li Jie in the Northern Song Dynasty [2] and "Engineering Practices" promulgated during the Yongzheng period of the Qing Dynasty "Ze Li" [3], these two important documents of ancient architecture, respectively recorded the color painting techniques of the Song and Qing dynasties, so that future generations can follow the traces. After thousands of years of development, architectural color painting techniques have gradually evolved from the original functional role of protecting buildings to an aesthetic display suitable for architectural decoration.

2.2. Historical evolution of colored paintings of ancient buildings

Chinese traditional architecture is famous all over the world after thousands of years of development, and has rich aesthetic and cultural connotations. Traditional architectural color painting is formed by the development of architecture. After the development and transformation of generations, architectural color painting has gradually changed from simple to complex, from low-level to high-level. The Tang and Qing dynasties are considered the heyday of the development of color painting.

2.2.1. Architectural color paintings from the Neolithic Age to the Sui and Tang Dynasties

From the history of Chinese art, we can know that color paintings appeared as early as the late Neolithic age, and the first color paintings were only expressed as neatly arranged concentric circles and triangular patterns arranged in front and back. According to records, colored paintings were already painted on wooden structures in the Xia, Shang, and Zhou dynasties, and some simple patterns had already appeared in the Spring and Autumn and Warring States periods. Architectural color paintings in the Qin and Han Dynasties began to develop formally, and gradually became an indispensable method in the court, and gradually added many pattern designs. The

architectural color paintings of the Wei, Jin, Southern and Northern Dynasties were greatly influenced by Buddhist art, and produced many new patterns, which gradually matured in the Sui and Tang dynasties. After the development of ancient architectural color paintings in the past dynasties, the pattern design and color matching have been significantly improved during this period. In addition to the use of flame pattern, orb pattern and other patterns, lotus and complicated curly grass patterns have also become more. The beautiful pattern of the effect, the composition also cleverly adopts the layout of continuous two sides and four sides.

2.2.2. Architectural color paintings in Song and Yuan Dynasties

The Song Dynasty was the most popular period of architectural color painting. It is divided into the following five categories, five-color decorations, rolled jade decorations, green and green halo decorations, solution green decorations, and red powder brush decorations. The multicolored decorations and jade decorations highlighted the gorgeous and vivid color composition, and began to use the overlapping halo technique to outline, drawing a large number of decorative patterns, which are considered to be the most prosperous style of architectural color painting. Five-colored decorations are considered to be the category with the richest colors and the most gorgeous decorations; the jade decorations and the green-green interlayer decorations are dominated by turquoise, and were inherited by the architectural paintings of the Ming and Qing Dynasties; The colors of Dan stucco decoration are mainly warm colors - yellow-red tones, which were later continued in southern folk architecture. The color paintings of the above styles are more refined in the ancient architectural bucket arches, and most of the patterns in this period are simple geometric and plane patterns, which is more conducive to the painters at that time shortening the construction period and mass production.

Official colored paintings in the Yuan Dynasty are mainly divided into two types: Xuanzi colored paintings and Haiyan colored paintings, the most famous of which is Xuanzi colored paintings. There are three kinds of decoration grades: ink line dot gold multicolored decoration, ink line turquoise and halo decoration, and gray black and white decoration [4].

2.2.3. Color paintings of official buildings in Ming Dynasty

The Ming and Qing Dynasties were the heyday of the development of architectural color paintings, which gathered the essence of the past dynasties, and then gradually emerged new varieties. Since then, the application in architecture has gradually expanded, and the creation patterns and drawing themes are rich. According to the grade, it can be divided into gold line dot gold color painting, ink line dot gold color painting, small dot gold color painting and Yawu ink color painting. Gold line dot gold colored paintings are mostly used in royal palaces, aristocratic halls or main halls of large buildings. Most of the colors are green, and the secondary colors are subtly embellished with red. The main line is covered with powder and gold as a whole, while the details are all kinds of convolvulus. The drawing of the convolvulus is added with a fade, and the brackets that match the whole are green and faded. Ink line dot gold color painting is mainly used in the emperor's harem buildings or temples. In the drawing, ink line is used to outline the main body, but powder is applied to the twisted flowers, and the matching bucket arch color painting is also painted in green and green. Ink lines, small dots of gold, the frame and big lines in the drawing are all ink lines, and only the gardenias or bindweed hearts are painted with fine gold paste.

Yawu ink color paintings are generally drawn in small temples or temples in the north. The main lines of the overall frame structure are all painted in color, and the details of the twisted flowers are no exception. They do not have powder and gold, and belong to the second-level color painting.

2.2.4. Color paintings of official buildings in the Qing Dynasty

Qing-style colored paintings have incorporated pattern elements from various ethnic groups and religions in different periods, and the patterns and colors are full of changes. On the basis of strict color painting regulations in the Ming Dynasty, Qing-style color painting is more standardized. The symbols of rank and status are more prominent, which can be divided into Hexi color paintings, Xuanzi color paintings and Su-style color paintings. Hexi colored paintings are the highest-grade colored paintings, which are mainly used in the main hall of palaces or altars and temples. The content of the middle picture is the pattern of dragon or phoenix in various postures, and flowers are added in the blank space, and a lot of powder is used to paste gold, which is graceful, luxurious, magnificent, and the whole is extremely gorgeous. The grade of Xuanzi color painting is inferior to that of Hexi color painting, and it is often used in palaces, temples or gardens, and is the most widely used. In the content of the picture, a large number of scroll petals are drawn, and occasionally dragons and phoenixes are also drawn. According to the amount of gold used, they can be divided into different types, such as gold lines with large dots of gold and ink lines with large dots of gold. Su-style color paintings are also widely used. There are many small and exquisite gardens in the south, especially Suzhou gardens. Therefore, in the design of northern gardens, buildings are often referred to, supplemented by color paintings, and it is named Su-style color paintings. The content is also flexible and changeable, pavilions, landscapes, flowers, birds, fish and insects can all be painted.

3. Aesthetic Analysis and Cultural Implications of Architectural Color Paintings

3.1. Aesthetic Analysis of Architectural Color Painting

Traditional architectural color painting is an important part of Chinese architecture. It develops with the development of Chinese architecture and is an important tool for Chinese architecture to reflect or influence the development of Chinese civilization and social formation. At the same time, traditional architectural color paintings are colorful, diverse in patterns, rich in content, rigorous in regulation, and unique in craftsmanship, which not only beautify the building, but also protect the building structure [5]. Techniques, composition, ornamentation and color aspects of architectural color painting.

3.1.1. Craftsmanship

The construction process of architectural color painting is firstly composed of templates. Ancient Chinese architecture pays attention to symmetry, so it is first necessary to find out the center line of the color painting, and fix the previously designed pattern on the painting position. The second is to shoot the score sheet, which will be fixed on the pre-designed paper on the building and punch holes, and then the powder bag will be tapped along the pattern lines to present the template on the building. The powdery granules of paddles are generally divided into two types: white and red. White powder is used on a dark base, and its composition is talcum

powder. Mixed with red pigment, generally iron red [6]. The third step is to drain the powder. Dilute the glue, oil, and powder into a paste in advance, and "curve" the raised lines on the color painting to further reflect the three-dimensional effect of the color painting. Next is coloring, coloring according to the shape of the sheet music. In some regions, the step of gilding is carried out before coloring, and yellow glue is wrapped before gilding, and the sequence is not strictly defined. Finally, there is the more difficult painting Fangxin, which requires a craftsman to have a certain level of painting skills. The patterns in the Fangxin are directly drawn on the wooden structure with a pencil and then colored. In order to adapt the traditional color painting to the modern development, a new type of color painting with relatively less craftsmanship has been formed on the basis of the previous ones, and the cumbersome color painting has gradually decreased. The construction materials and techniques of color painting continue to develop and innovate following the times, but still retain the essence of Chinese traditional culture.

3.1.2. Composition

The composition of architectural color painting is a major focus of color painting. Since its development, it has followed the rules of category and level of color painting. The color painting genre was subtly divided into official color painting and local color painting in the development of the Qing Dynasty. In particular, the Qing government at that time promulgated the "Ministry of Engineering Practice Rules" at this time, and the composition of official colored paintings at this time was more complete and regulated. Large wooden components are divided into "three stops" according to the length, that is, the main body of the square, purlin or beam is divided into three sections: the head, the center of the square, and the head, each accounting for about one third. both ends [7]. The composition of colored paintings of official buildings in the Qing Dynasty followed the principle of symmetry. The symmetry of traditional Chinese art was influenced by Confucianism and had a sense of sacred and majestic order. It was usually used in sacred places such as palaces and temples. The architectural composition deeply followed The law of formal beauty. The composition of local architectural color paintings is relatively flexible and changeable, some follow local traditional rules, and more are paintings based on French regulations that also follow official color paintings.

3.1.3. Decoration

The decorative themes of architectural color paintings generally come from two aspects. The first is the use of common themes in ancient color paintings, and the second is the innovation of the new era. It can be seen that almost every dynasty's color paintings have connotations of the times. Whether it is the dragon and phoenix pattern of Hexi color painting, the spiral flower lotus petals of Xuanzi color painting, or even the burden of Su Shi color painting, all of them are telling the changes of the times and the expectation for auspicious and better life. Inherited themes include five categories: animals, plants, brocade writing, auspicious patterns, and text patterns. They follow the themes and patterns of traditional color paintings [8], and are mainly patterns that were commonly used in ancient times and were deeply loved by the times. The patterns of innovative themes are generally reflecting social phenomena at that time and untitled color paintings. The contemporary national characteristics are introduced into the color paintings, which express the aesthetics and sentiments of the contemporary people from the side; the untitled category means that the previous

patterns are presented in a simplified way, and large colors are applied on the positions of the patterns. In modern design, the once cumbersome decoration is usually abandoned, and only the neck part is kept. Different themes and patterns not only increase the richness of decoration, but also highlight its spiritual and cultural connotation in the era.

3.1.4. Color

In the early days, the color painting patterns only used mineral materials such as vermilion or dan, and black lacquer tung oil and other pigments; later, the decorative implication of color painting was greatly improved, combined with fine arts, and the patterns became complex and rich. Different regions, seasonal changes and the influence of color painting categories can make different definitions of color painting colors. For example, blue and green are usually painted in the north where the four seasons are distinct, and elegant and light colors are often used in the south where the climate is warm; Hexi color paintings and Xuanzi color paintings are generally green and green, while Su-style color paintings mostly use elegant and warm colors. For today in the new era, people innovate on the basis of traditional color painting colors, and even add high-grade gray colors to the paintings.

3.2. The cultural connotation of architectural color painting

3.2.1. Contains Chinese aesthetic characteristics

Traditional architectural color paintings developed and innovated in various dynasties, and grew and evolved with the times. They have long been imprinted with the imprint of Chinese aesthetic concepts, and are full of ancient oriental aesthetic characteristics. Regardless of the regulations and ornamentation of the development of colored paintings, they can reveal the influence of various classes in China and the social conditions at that time, and have an irreplaceable role for scholars of all ages. The first is the pattern of dragon and phoenix, which symbolizes the power and status of the person since ancient times. The dragon pattern has a very high status since ancient times, and it has a symbol of status and auspicious meaning; Performance queen. Secondly, the color painting patterns often show the people's yearning and expectation for a better life. The pursuit of happiness and a better life are the common ideas of all nations and countries, so some patterns that symbolize auspiciousness are often drawn. Finally, color paintings endow Chinese people with unique and excellent character and sentiment. For example, in Su-style color paintings, some bamboos are often drawn to symbolize the tenacious will of the ancients, or plum blossoms that represent strength and optimism, and even orchids that imply nobility and elegance, etc., which are rich in traditional Chinese architecture. Philosophical spirit and originality of culture. In addition, traditional Chinese handicrafts are also reflected in it. Window grilles, window sorting, and roof tile systems are all integrated into the essence of Chinese traditional culture [9], and contain the characteristics of oriental cultural aesthetics.

3.2.2. Symbols of power and status

From ancient times to the present, the buildings of all dynasties have been symbols of power and status. Various film and television works can also clearly distinguish the living places of the royal palace and the common people. The appearance of color paintings as functional and decorative conveys the hierarchy of buildings. a better

cultural connotation. From the perspective of sociology, the art of color painting undertakes the function of distinguishing architectural levels. The shape and structure of buildings of different grades: the use of materials and techniques are different, and the art of color painting has the function of embodying Confucian cultural ethics and distinguishing the social status of building owners [10]. During the Ming and Qing dynasties, the grades of the three types of color paintings had corresponding regulations based on the location of the building, the painting materials, the amount of powder and gilt paste, and the subject matter of the painting. Handed down to the present, architectural color painting has become more of a decoration method for modern buildings, and has gradually reduced the symbolism of power and status in comparison.

4. The Innovation of Architectural Color Painting in Modern Architectural Decoration System

Traditional architectural color paintings have various themes and patterns, and the drawn content is also rich and colorful. However, it is precisely because of this cumbersome and complicated exquisite drawing that traditional architectural color paintings cannot keep up with the rapid development of modern architecture, and to a certain extent delay the development of traditional architectural color paintings. time to paint. In order to avoid this problem, contemporary designers simplify traditional patterns, abandon traditional and complicated construction techniques, and design according to architectural style, house use and external environment. People can hardly see two identical works .

4.1. Innovative application of architectural color painting in modern architecture

For typical buildings such as the architectural color painting in Jimen Yanshu Scenic Area of Yuan Dadu Ruins Park, the painter applied the current new architectural color painting method to the wooden structure. After painting the beams and beams, they directly applied single-line gold. Reduced many traditional color painting painting procedures. The colored paintings in the park are decorated with Soviet-style colored paintings, but some innovations have been made on the basis of Soviet-style colored paintings. For example, only the elements of Soviet-style colored paintings are retained in the center of the square and the hoop head, and some burdens are retained. This processing method not only takes the essence of Su-style color painting, but also inherits and develops the most commonly used color painting form in architectural color painting, and simplifies construction, which is unique and innovative.

The more typical ones are the Beijing No. 12 Zhongnanmen Building. The color paintings here are the beams and door frames of the imitation Xieshan buildings. However, a relatively simplified form is used in the drawing of decorations. There are no patterns and no decorations, so the overall is relatively simple. The drawing pattern on the top is more simplified. Only the background color and the frame are drawn in the square grid, and there is no decoration in the middle part. Compared with this method, this drawing method is more suitable for the development of modern architecture.

4.2. Innovative application of architectural color painting in indoor scenes

The overall style of modern architectural color paintings is relatively light. Take the color painting of the west building of the Beijing Hotel as an example. The color of beams and column caps is mainly from beige to brown. Soft, highlighting the solemnity and agility of the hall, giving people a simple and bright feeling. Most of the architrave decorations in the foyer of the west building are plum blossoms, but innovations and modifications have been added to the traditional plum blossom patterns to enhance the overall design sense; the beam and architrave decorations use plant vines and water patterns, leaving a rectangular shape in the middle. It is the square heart of Liang Fang, and the square heart is only paved with large colors, and the drawing is simplified without drawing patterns; on the head, a large number of convolvulus are painted, and the outlines are all powdered and gilded and faded. It can be seen that there are traces of the origin of the Beijing Hotel's architectural color paintings, and there are some innovations. You can find the figure of Xuanzi color painting in the composition of hotel color painting, adding new design to the traditional method of Xuanzi color painting, forming a new type of color painting that conforms to the development of the times, with sufficient continuity and extensibility.

5. Conclusions

As a typical representative of Chinese traditional culture, architectural color painting has profound significance in the history of Chinese architecture. How to better inherit and innovate is worth exploring. With the fast-paced development of the times, architectural color painting tends to be more diverse and personalized, not only in terms of architecture, but the cultural connotation of architectural color painting has even been integrated into various fields, innovating and developing in various fields. As young people, we should have a deeper understanding of the aesthetic concept of the Chinese nation, actively promote this excellent traditional culture, extract the essence and discard the dross in the exploration and study of color painting, weed out the old and bring forth the new, and continue to enrich the Chinese architectural art with its profound cultural heritage. treasure house. It is hoped that architectural color painting, as a unique art treasure in China, can radiate new vitality in the architectural history of our country and even the world, and continue the eternal beauty of traditional Chinese architectural art.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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