

Research on Decorative Elements of Light Rail Space from the Perspective of Chongqing Local Culture

Kun Liao^{1*}, Yu Cui¹

¹ Art college, Chongqing Technology and Business University, Chongqing, China

Email Address

2012a42@ctbu.edu.cn (Kun Liao)

*Correspondence: 2012a42@ctbu.edu.cn

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Abstract:

This article takes the local culture of Chongqing as the starting point, and takes the decorative elements of light rail space as the research object, sorting out their classification, relationship, and application strategies. By analyzing the three major categories of local decorative elements: symbols, nature, and folk customs, and using light rail stations as cultural communication carriers, this study summarizes design methods and strategies, aiming to provide new theoretical support and basis for the design of Chongqing's rail transit space.

Keywords:

Chongqing Culture, Light Rail Stations, Decorative Elements

1. Introduction

Chongqing has a long history and rich cultural heritage. The “Three Founding Capitals, Four Building Chongqing City, and Six Migrations” anti Japanese war culture, Hongyan culture, and other local cultural connotations have greatly enriched Chongqing. As the core hub of urban transportation, rail transit has become an important carrier of cultural dissemination due to its large passenger flow. However, the decorative elements of light rail space generally suffer from serious homogenization and the stacking of cultural symbols on the surface, which weakens the sense of regional cultural identity. Therefore, this article combines the station space with the local culture of Chongqing through the specific space of Chongqing light rail, and studies the local cultural elements of Chongqing. With the goal of systematically exploring local cultural genes, by analyzing three types of decorative elements: symbols, nature, and folk customs, exploring innovative paths between cultural elements and spatial decoration, and promoting the transformation of light rail space from a “transportation container” to an “urban cultural exhibition hall”.

2. Classification of Local Decorative Elements in Chongqing

Chongqing's local decorative elements are rooted in the natural and cultural environment of the region, with distinct regional characteristics and profound cultural

connotations. The following is a classification of local decorative elements in Chongqing:

2.1. Symbol element

Symbolic elements focus on the highly recognizable material and cultural identity of Chongqing, and achieve symbol conversion through simplification, transformation, and other techniques. They also need to break through the shallow expression of symbolic decoration, deeply integrate Chongqing's geographical features and cultural symbols, and endow the subway with unique cultural characteristics. [1] The structure of a suspended building with a bucket like structure, the geometric color blocks of Sichuan opera masks, the mechanical outline of the Chaotianmen dock cable car, and the silhouette of the facades of internet famous landmarks such as Hongyadong and Yangtze River Cableway (Figure 1). The extraction and design of symbolic elements help to create distinctive stations and highlight the cultural characteristics of Chongqing, showcasing the city's wireless vitality.

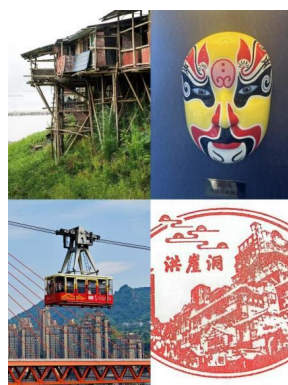


Figure 1. Including Diaojiaolou, Sichuan Opera Mask, Cable Car, and Hongyadong Seal.

2.2. Natural elements

Natural elements are derived from Chongqing's unique landscape and ecological features, and also provide rich inspiration for the design of light rail stations. By extracting elements from nature, abstracting and transforming them, and applying them to the design and decoration of light rail spaces.



Figure 2. Eighteen Stairs of Stairs



Figure 3. Intersection of Two Rivers



Figure 4. Roots of Huangjue Tree.

For example, the staggered steps in the mountain city (Figure 2) can be transformed into wall relief art, the water ripples at the confluence of the two rivers (Figure 3) can be abstracted as flowing lines on the ground pavement, and the form of intertwined yellow poplar trees (Figure 4) can be transformed into organic textures for railing

decoration. The use of natural elements has brought people closer to the deep dialogue with nature, thus allowing them to feel the unique natural charm of Chongqing.

2.3. Folk elements

Folk elements embody the behavior and scenes of intangible culture, deeply reflecting the regional characteristics and people's lives of Chongqing. As a unique labor force group in Chongqing, the “Bang Bang Jun” (Figure 5) can be distilled into sculptures or murals to showcase the diligence and wisdom of the Chongqing people with its tenacious spirit and unique transportation methods. As a representative of Chongqing's food culture, the Nine Palace Grid of Hotpot (Figure 6) features unique tableware and a warm atmosphere that can be transformed into the paving pattern of the waiting hall, allowing passengers to experience Chongqing's food culture while waiting for the bus. As a popular leisure and entertainment activity among Chongqing citizens, Ba Ba Dance (Figure 7) simplifies body movements into silhouette cutouts and creates a relaxed and pleasant spatial atmosphere. The application of these folk elements not only enriches the cultural connotation of the light rail space, but also allows passengers to deeply experience the folk customs of Chongqing during their journey.



Figure 5. *Bang Bang Jun.*



Figure 6. *Hot Pot Nine Palace Grid.*



Figure 7. *Ba Ba Dance.*

3. The Relationship between Local Cultural Elements in Chongqing and Light Rail Space Decoration

Light rail space is a decorative carrier that expresses regional culture. [2] Through the decorative design of light rail spaces, the historical stories and cultural customs of Chongqing are vividly reflected, providing passengers with a dual journey of visual and spiritual experiences, endowing buildings with more humanistic attributes and experiential emotions. At the same time, the decoration of light rail spaces has become a window to showcase the city's image, attract tourists, and appreciate the charm of Chongqing.

3.1. The relationship between decorative elements and ceilings

Ceilings often create a unique atmosphere and enhance the overall sense of space. Selecting the unique through bucket wooden structure of Chongqing Mountain City as a decorative element not only meets the needs of large-span space, but also enriches the cultural symbol significance. For example, at the Hongyan Village Light Rail Station on the 9th in Chongqing (Figure 8), the ceiling is based on the traditional wooden frame of the mountain city. Through deconstruction and reconstruction, a dome space with a span of 24 meters is created, which not only showcases the traditional architectural culture of Chongqing, but also endows the modern light rail

station space with a unique visual impact. In addition, the lighting design of the ceiling is combined with the perforated wooden frame to create a warm and historical atmosphere, making passengers feel as if they are in the long river of Chongqing's history and experiencing the unique cultural charm of the mountain city.



Figure 8. Chongqing Hongyan Village Light Rail Station.

3.2. The relationship between decorative elements and the ground

As an important component of the light rail station space, the ground's decorative design also carries the responsibility of showcasing local cultural elements in Chongqing. By cleverly utilizing local cultural elements in Chongqing, such as Chongqing terraces, river ripples, and bamboo weaving, it is possible to create floor decorations that are both regionally distinctive and artistically rich. For example, the Danzishi Light Rail Station on the Chongqing Ring Road is decorated with rusted steel plates and old cobblestones on the ground. The combination of the two not only restores the historical scene of Chongqing's port culture, but also gives the space of the light rail station a sense of vicissitudes and resilience.

3.3. The relationship between decorative elements and facades

As the most intuitive visual element in the space of light rail stations, facades are also an indispensable part of the design process. Taking Nanluoguxiang Station on Beijing Metro Line 8 as an example (Figure 9), this station embodies the facade narrative technique of hutong culture. In the area leading to the exit on the concourse level, a unique wall is set up, consisting of 4000 glazed tiles, showcasing the silhouette of Beijing's characters and scenes. Each piece of glazed tile is permanently sealed with souvenirs representing a specific era. Facade decoration can not only enhance the aesthetics of light rail stations, but also deepen passengers' understanding and impression of local culture.



Figure 9. Beijing Subway Line 8 Nanluoguxiang Station

4. Application Strategy of Local Decorative Elements in Light Rail Space Design in Chongqing

Currently, integrating regional culture into light rail design still faces some problems and challenges. Many designs lack innovation when applying regional culture, simply stacking and imitating, leading to homogenization and differentiation in design. Some designers' application and understanding of decorative elements only stay on the surface, lacking research and deep thinking, resulting in a monotonous and somewhat dull design. As designers, we should actively innovate and delve into the local cultural connotations.

4.1. Combining traditional culture with modern art and design

The Suzhou Museum designed by I.M. Pei (Figure 10) is a model of combining traditional and modern design. It adopts the Suzhou garden style of white wall and black tiles, but uses new materials to replace traditional tiles, and innovatively interprets traditional eaves and upturned corners with geometric roof shapes. It not only retains the characteristics of Jiangnan architecture, but also gives a modern sense, achieving a harmonious unity of traditional artistic conception and modern architecture, allowing visitors to experience traditional culture in modern space. After seeing this case, the author thought about how to combine traditional culture with modern art design and apply it to the decoration of light rail spaces. Taking the Datang Furongyuan Station on Xi'an Metro Line 4 as an example (Figure 11), it adopts Tang Dynasty element design, simplifies the copper pot pattern relief for column decoration, integrates Dunhuang flying elements into the coffered ceiling, imitates Tang Palace lamps for lighting, and displays the "Silk Road" on the ground copper carving map. These designs modernized the commercial scene of Chang'an West City, as if allowing people to experience the Tang Dynasty banquet through time and space. This fusion is not only a collision of visual symbols, but also the inheritance and continuation of national spirit, which revitalizes excellent traditional Chinese culture in contemporary society and provides vivid practice for enhancing cultural confidence and promoting cultural prosperity.



Figure 10. *Suzhou Museum.*

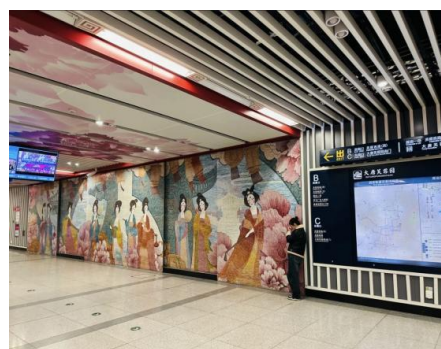


Figure 11. *Datang Furongyuan Station on Xi'an Metro Line 4.*

4.2. Application of material colors

Materials and colors are the most intuitive sensations, materials give a unique tactile sensation to the space, and colors create visual effects. The Jinsha Site Museum Station on Chengdu Metro Line 7 (Figure 12) extensively uses gold, which echoes the golden decoration of the Sun God Bird. The golden visual impact is strong, the material texture is strong, and it is full of historical atmosphere, highlighting the

brilliance of Jinsha culture. [3] In the process of selecting decorative materials, priority should be given to materials with local characteristics. Taking Chongqing as an example, the unique stone materials in the region include limestone, sandstone, slate, and granite. These stones not only have good durability, but also can achieve three-dimensional applications to simulate the natural texture of mountain cities. For example, on specific light rail space walls, these stones can be used for decoration. Taking the Chongqing Line 10 Great Hall Light Rail Station as an example, the architectural style of the Chongqing Great Hall of the People and the Three Gorges Museum can be displayed on its walls in this way, while preserving the rough texture of the original stone and improving the accuracy of details through modern craftsmanship technology. In terms of color selection, we can learn from the color combinations in traditional Chongqing architecture, such as vermilion, yellow gray, etc. Yellow gray can be used in the light rail station space around the Huguang Guild Hall, and vermilion can be used in the light rail station near the Anti Japanese War Museum. Colors can create a strong cultural atmosphere and feel the unique charm of Chongqing's traditional culture.



Figure 12. Jinsha Site Museum Station on Chengdu Metro Line 7.

4.3. Interdisciplinary collaboration

In the design of Chongqing light rail stations, interdisciplinary cooperation is gradually becoming the key to unlocking the deep expression of regional culture and improving the overall quality of design. By closely integrating with disciplines such as history, folklore, and art, the design of light rail spaces is endowed with more possibilities and creativity. History can help designers understand the historical development of Chongqing, such as the Anti Japanese War culture (Figure 13), and dig deeper to provide rich historical background for design. Folklore studies can reveal the traditional customs and way of life of the people in Chongqing. Traditional markets (Figure 14), Sichuan opera performances, and tea house culture (Figure 15) are all vivid design materials. Art studies provide designers with rich artistic expression techniques and aesthetic concepts, making design more diverse and innovative in form, thereby enhancing artistic value and taste. [4] Interdisciplinary collaboration not only broadens designers' horizons and ways of thinking, but also enables them to deeply understand the connotation and background of Chongqing's local cultural elements. We need to build an interdisciplinary platform, actively connect with expert institutions in different fields, enhance our own interdisciplinary knowledge reserves, promote close collaboration between designers and technicians, and explore the application of new technologies in light rail station design. [5]



Figure 13. Chongqing Anti Japanese War Site Museum.



Figure 14. Chongqing Traditional Market.



Figure 15. Teahouse.

5. Conclusions

Light rail, as an indispensable mode of transportation, occupies an important position in daily travel. The combination of its design elements with Chongqing's local culture has become an inevitable trend in social development. By deeply exploring the local cultural elements of Chongqing and integrating them into the design of light rail stations, not only can the artistic value and aesthetic taste of light rail stations be enhanced, but also the cultural identity and sense of belonging of citizens can be strengthened. The decoration design of Chongqing light rail actively practices the concept of "green mountains and clear waters are as valuable as mountains of gold and silver", which profoundly expounds the close relationship between protecting the ecological environment and maintaining the homes that people rely on for survival. In addition, interdisciplinary collaboration provides innovative ideas and practical paths for the design of light rail stations. With the continuous development of society and the evolution of people's aesthetic concepts, the design of light rail stations needs to be constantly updated and improved to meet the needs of the new era and aesthetic trends. Therefore, continuous exploration and practice of the application of local decorative elements in the design of light rail stations in Chongqing is of great significance for building a more distinctive and culturally meaningful urban transportation space.

Conflicts of Interest

The authors declare that there is no conflict of interest regarding the publication of this article.

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