

The Analysis on the Integration and Embodiment of Traditional Cultural Element in Environmental Artistic Design

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Abstract. For this phase of environmental artistic design, the traditional culture element is one very precious design element, but it has difficulty in breaking out of its shell, and that looks too outdated, however, the traditional culture element would be more peculiar if ponderously adding some elements. This paper will further analyse the integration and manifestation of traditional culture element which from the environmental artistic design, it aims to integrate the tradition and modernity perfectly and give the spectators a refreshing and unconventional sense of design.

1. The overview of environmental artistic design

The environmental artistic design has been an emerging subject in recent years in our country, it is widespread in landscape design, the house decoration design and street design, etc. The environmental art design utilizes some means of organizations and enclosure, brings the space interface (the indoor-outdoor cylinder wall, floor, ceiling and windows) to an art form (form, color and texture), applies natural light, artificial illumination, furniture, decoration and modeling etch design language, and the configuration of plants, flowers, waters, gardens, sculptures, to make the indoor and outdoor space environment of buildings can embody a style and specialized atmosphere, to meet people's functional and visual aesthetics needs.

2. The characteristics of traditional culture element

In the field of environmental art design, the traditional culture mainly characterized by its a variety of classical design philosophy, and those application examples based on different traditional culture elements and environmental art which are extended by that. The designers must keep the traditional culture elements integrating with modern environment when they excavate out it, especially in the process of inheriting and carrying forward traditional culture elements, the modern environmental artistic connotation should be excavated and presented, and the designers should expound the cultural features of modern environmental artistic design based on the application of traditional culture elements.

2.1. *Most of materials are woods.*

For Chinese, they have a special feeling for the wood. In the five elements, the wood is the only organic matter and vital one among earth, water, metal, fire and wood. It means sunlight, warm and harmony, so it is mostly used in the Chinese furniture. This is probably related to people's thinking habit, Chinese thoughts lay particular stress on the moderation, harmony and sensibility; the westerners are usually biased towards the practicability and rationality, so eastern and western countries have their own preference of residential architecture. The ancient revers heath heaven and



earth than modern, the five elements are the soul of life. The architectures take the meaning of wooden to keep its life, integrate the living environment and nature [1]. Chinese architectures has few decorative patterns, the woods to be chosen are based on the interaction between space and time of shape, color and taste. When choosing those woods with hundreds of years or thousands of years, its longterm fate has been considered. Later, more and more decorative patterns on the wooden architecture has based on it.

2.2. *Strong color*

In Chinese traditional cultural elements, the relationships between the color and craftsmanship, color and art, color and poem, color and customs are closely. The urban construction, mural and painting has widely applied the colors. For instance, after the Ming dynasty, in former capital ----Beijing, only the influential officials and King children can live in the building with red walls and yellow tiles, the ordinary people's building is built by black bricks and grey tiles. But on the painting pillars and carving beams, the folk buildings are mostly black roof and white walls. In the Dunhuang Caves with over 1500 years of history, ten thousands of precious murals are preserved in it, the mural colors are different in different periods. For instance, in the Norther Wei dynasty, the reddish brown with blue and black are commonly used; in Tang Dynasty, yellow is added, the application of colors are multifarious, dazzling and flamboyant; in Song Dynasty, the blue-green is used in common. Chinese paintings shows the charm by the shades of ink, for "there are five colors in Chinese ink" "being dazzling without painting", it can expresses the transcendent artistic state among the shade. The five colors of ink are charred, thick, grey, light and clear.

2.3. *Most styles are filled with nationality and regionalism*

In the traditional civilization of agriculture and feudal society, many territories have formed their own group. The Mongol located in the northwest, the Mongolians have moved to the prairie and lived on nomadic production, so their cultural characteristics have presented an bold and unrestrained attitude; but the Han Chinese that live in the central China always pay more attention to study cultural knowledge, they are determined to work on the official career, so they are more gentle and cultivated. If the style of strong regional characteristics and national characteristics applied in the design, that would be same as that. The most of nomadic people live in the Mongolian yurts, the patterns are mostly the eagles and wranglers; but the people in central plains pay more attention to paint the ornamental plants, such as flowers, birds, fish or bugs, it is relatively common that carve a bird on the roof.

3. The issues of traditional cultural elements in the modern environmental artistic design

3.1. *The inelasticity and stiffness*

The design itself has owned its fundamental rules, to a large extent, the tradition and modernity are "labels". So I think the starting point of designing is the rules of design, we do not have to worry about so-called tradition or modernity, this question is really a positioning error. What we need to discuss are those regular or irregular elements. These designs for so-called "modernity" are results gotten by the design rules, the design and its rule are modern products, so many ancient elements are inconsistent with modern design rules. China in particular, if you apply these elements into design mechanically, it must be difficult to be self-consistent. So it is not difficult to draw the conclusion that the biggest difficulties of integration between traditional cultural elements and environmental artistic design is in the change of traditional cultural elements, if change too much, you cannot experience the heaviness and historical feeling of tradition. On the contrary, the whole design would look like gruff. So what we should to make efforts to realize is to look for an equinoctial point between traditional and modern design, not only make the traditional elements to be felt but also adjust the rules of modern design. Hence, we should integrate and embody the traditional elements in the realistic environmental artistic design through some obscure, natural and harmonious methods.

3.2. The color itself has no stationary

The ancient color name are not widely used in modern, they are strange for people, and those strange ones may give people a sense of high-class, this seems like some designers like to use English.

Why we rarely use these colors? That was not because we didn't protect our traditional culture, but is they could not embody a fixed color. For the color of light yellow, it represents the color of gosling's villus, but the colors of two goslings are not the same, the colors of every villa of a gosling are not exactly alike; the mineral yellow is an ancient mineral pigment it is divided into realgar and orpiment, they are with great chromatic aberration, but the pigment produced by different sulfide oil are differ from each other, so these colors only have a rough scope, these values of RGB is marked to solve the chromatic aberration in different displays and prints.

The differences between traditional color chip made by different websites are great, for example, the "fish belly white", some websites show the light blue, some are light green, some are light orange, It depends on how you look at it, indeed different color names have different color scope in different dynasties, for the color of cyan, it is represented as green, blue-green or dark blue and light blue.

4. The technique of expression of traditional culture in modern environmental artistic design

4.1. The symbolic method

There are only a few examples to apply the symbolic method, in most cases, people attempt to reserve those features of "tradition", but to make compromises on the issue of design rules.



Figure 1. The work of Ikko Tanaka.

Take the work from Ikko Tanaka, a famous Japanese environmental designer as the example, this work presents a design style of minimalism, the angular graph and strong color symbolism are his typical features. Only from its color and composition we cannot analyse the existence of traditional elements. (The only Japanese traditional element is the head at the top right corner, the gold thread on his head is a typical symbol of Japanese Lin School pattern), but the structure of the picture can give spectators space for imagination and association, people can feel the traditional elements unknowingly.

This is a handling method of traditional elements, refers to the symbolic method, integrated in modern design concept can make people associate with traditional elements, rather than applying traditional elements into design mechanically.

4.2. The integration method

From the daily design case diagram, we can find the reason that we have directly applied some traditional elements in one modern poster, but it didn't do something wrong. Because these traditional works have some basic rules and characteristics of modern design, even it directly participation in the construction of modern design theory (If the Japanese do not blow their own horn. This is embodied in the application of slash in the composition), that is modality (the space cut by river); the emphasis of decoration of pattern (The lines and ripples of trunk); the purity and transformation of modeling, to pursue the purity of modeling and beyond the realism (this is embodied in the river modeling); disregard the distance method, to pursue its complication; the technique of collage patterns (Collage, the patterns of river and trunk). So you can see the application of traditional element in the modern works which is established by removing "non-modern" part in the tradition. However, its final presentation is still being modern design-oriented, that is fundamental principle. The position of traditional elements often plays a role of embellishment and symbolization. In a word, you cannot directly move them into your design without reservation. If we summarize it from the view of visual "tradition" "modernity", I think the modernity principle about design is definite, but the modernity in traditional elements is ambiguous, Only be needed to be explored and remold can it be used in the design. Therefore, to integrate well, the traditional arts need to be equipped with strong modern quality, so the wide gap between traditional elements and modern design would be not difficult to cross.

5. The analysis on integration and embodiment of traditional culture in modern environmental artist design.

5.1. The application of traditional thinking modes in the design

Chinese culture has a long history, Chinese nation has approximately five thousands years' organic cultural histories, under this circumstance, comparatively speaking, we have suffered the more cultural impacts and shocks. From the "Letting all flowers blossom and all schools of thought contented" in Spring and Autumn period to the later "rejecting all kinds of theoretical schools but Confucius", it is not hard for us to see the Confucius has a great of impact on our thinking mode [2]. The goals of Confucianism want to achieve is: everyone is a real man and the people of whole society can live in harmony with each other. Therefore, in the process of integrating traditional thinking mode into modern environmental artist design, we should try to follow the sense of harmony between man and nature, to pay attention to the combination of colors, the spirits conveyed by it are also consistent. When we design the interior environments, we do not only select some popular fashion products, what's more important is to determine an environmental overall tone, to choose the style of simple, luxury, European or Chinese, next, choose an environmental design and layout based on its core tone. If a sculpture of "Venus de Mil" being put in an antique environment, the whole artistic design would be uncoordinated, even its aesthetic would be destroyed.

5.2. The application of traditional coloring in the design

Almost all books are the same in theory, the color bathing is a broader concept, it belongs to the color composition, one of the artistic theory. If started from color wavelength and optical knowledge is too prolix, so I will expound the fundamental knowledge as follows.

There are three attributes in color, the hue (the most obvious feature of color, refers to the appearance of color, we commonly use hue circle to represent it.), the lightness (refers to the level of lightness of color, we commonly use the lightness axis to represent it), the purity (refers to the degree of purity of color, we can use the purity stage to represent it) [3]. The harmony and contrast of above three attributes have formed the rhythm of color, just like the note of music. For any design objects, the color does not exist in isolation, hence, if you want to present a better color, you take account of various comprehensive factors. The proper color matching is conducive to the design, it can form unique color style and culture.

5.3. *The application of characters in the design*

Chinese characters are evolved from painting, so it is highly valuable in aesthetic art. Ancient China has “Six Scripts Theory” on the coinage, the ways of form of Chinese characters include self-explanatory, pictographic, echoism, knowing, mutually explanatory characters and borrowing characters. The development of Chinese characters form experience these stages: oracle, bronze inscriptions, big seal characters, small seal characters, official script and regular script, the boundary between ancient and modern characters are the stage from the small seal character to official script, its tendency is the characters are being stereotyped and symbolic, it is changed from the line to stroke, the round to the square. The seal script mainly uses the round brush, its pictographic degree is high and character pattern is archaic and abstruse. By the end of the Warring state till to the Qin dynasty, because the continual wars and over scheduled of the secretaries, they needed a kind of character for use which can be quickly written. On the basis of seal character in Warring state, through a large number of blending, to change the round of it to the square. But the marks of seal characters hadn’t yet been removed, we also can find out a great deal of marks of official script. We should integrate the Chinese characters into the practical environmental artist design, not only can feel more cultural deposits, but also can add glamour of history to the design.

6. Conclusion

The traditional decoration elements cannot exist with no change forever, but it is tough to change its image. The issues need to consider are much more than those pure innovative points, such as: what original element should be remained? What is new about designers? How to combine both of elements naturally? If the newborn design exist in both traditional and modern space, how to make it doesn’t look incompatible? These issues need us to do more research on the integration and embodiment manner of environmental art design and traditional cultural element, to realize a more and harmonious integration, to provide a better driving force to develop our traditional culture and arts.

Reference

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