



WWJMRD 2024; 10(02): 57-60
www.wwjmr.com
International Journal
Peer Reviewed Journal
Refereed Journal
Indexed Journal
Impact Factor SJIF 2017:
5.182 2018: 5.51, (ISI) 2020-
2021: 1.361
E-ISSN: 2454-6615

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WORLD WIDE JOURNAL OF MULTIDISCIPLINARY RESEARCH AND DEVELOPMENT

Architectural Artistic Features and Digital Visual Expression of Qinglong Ancient Temple in Chaozhou, China

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Abstract

As a special recorder of historical culture, traditional architecture should maintain its core aesthetic of visual form while grasping international visual and contemporary characteristics in a contemporary society with diverse values and cultures. This trend leads to the loss of traditional culture and also brings progress and innovation in visual form in design concepts and technology. The Qinglong Ancient Temple is a concentrated exhibition of Chaoshan culture and art, representing the characteristics of Chaoshan art since the Song Dynasty and indirectly reflecting the historical evolution of Chaoshan culture. The artistic features of the Qinglong Ancient Temple actually reflect the characteristics of the Chaoshan culture of the same period and have a common imprint of the era at that time. At the same time, the Qinglong Ancient Temple itself has a unique artistic feature. These artistic features of seeking common ground and reserving differences are all of research significance worth analyzing and exploring in the Qinglong Ancient Temple. This study uses a combination of qualitative and quantitative analysis methods, as well as comparative analysis and digital graphic comparison, to study the artistic characteristics of Qinglong Ancient Temple. It conducts a targeted and systematic study of Qinglong Ancient Temple, reflecting the connection and differences between Qinglong Ancient Temple and traditional Chaoshan culture. This helps to study the artistic value of Qinglong Ancient Temple and deepen the study of Chaoshan culture.

Keywords: Qinglong Ancient Temple, architectural art, digitalize, visual expression.

1. Introduction

As a material carrier for recording the development process of human history, buildings record the aesthetic connotations and spiritual sustenance of various ethnic groups in unique ways such as spatial layout and decorative sculpture ^[1]. This study takes the Qinglong Ancient Temple as a specific case study to analyze the clan spirit, religious culture, and aesthetic heritage contained in its visual form, hoping to find more inspiration for spatial visual design in China. The Qinglong Ancient Temple located in Chaozhou, Guangdong, also known as the Anji King Temple. According to the "Chronicles of Chaozhou Prefecture", the Qinglong Ancient Temple should have been founded in the Ming Dynasty and was first built in the Song Dynasty. It has undergone multiple repairs and has a history of over 400 years to this day ^[2].

Qinglong Ancient Temple is the place where the intangible cultural heritage of Chaoshan in China is concentrated ^[3]. The visual form of Qinglong Ancient Temple, as the main body of research on Chaoshan culture, takes regional culture as the soil and applies a large number of traditional Chinese visual symbols and folk elements to the design of the local area. By studying the methods of visual symbol dissemination. When creating the visual spatial form of Chaoshan temple architecture, different techniques and techniques were used, resulting in a distinct and exquisite decorative art style ^[4]. The visual presentation of inlaid porcelain, beam and column carving was particularly prominent and had the widest influence ^[5]. At present, no scholars have conducted systematic research on the visual morphological characteristics of Qinglong Ancient Temple.

At the academic level, by exploring the cultural connotations of the Qinglong Ancient

Temple in Chaozhou, extracting traditional symbolic forms, and combining modern design, we create a visual image that conforms to modern aesthetics and has cultural connotations. Utilizing digital visual expression, let the Qinglong Ancient Temple in Chaozhou reflect the cultural connotations of the temple with innovative visual images.

2. Architectural Characteristics of Qinglong Ancient Temple

The Qinglong Ancient Temple with distinct regional characteristics, whether in terms of sculpture decoration or the layout of its architectural space, conveys profound Confucian cultural ideas [6]. The Qinglong Ancient Temple is built along the water, with its front facing the Han River, and is located on the east side of the south embankment of the Han River Bridge. Although there is no evidence or evidence to prove that the name "Qinglong" of the ancient temple is related to this scene, the green Han River resembles a Qinglong, forming a static and dynamic state with the ancient temple, creating a delightful contrast. This scene is quite clever.

From the top view of Qinglong Ancient Temple (Figure 1), it is obvious that the architectural complex of the ancient temple is the same as the traditional royal architecture system, but it does not pursue the grandness of individual buildings. Instead, it is single story, with the main hall as the central axis, and the courtyards on both sides are arranged symmetrically. The prayer pavilion of Worship

and the Temple of Heavenly Grace are also independent of the main temple. The main and secondary buildings echo each other, and the space layout is square, adjacent to each other. Even if laid flat on one level, it can still give people a unified and spacious visual effect, creating a solemn and quiet environment atmosphere.

On the other hand, the architectural complex of Qinglong Ancient Temple is intertwined with eaves and teeth, adopting a centralized spatial layout, emphasizing the combination of proportion and courtyard layout, and pursuing the visual effect of "overall" harmonious space. Therefore, even religious buildings such as temples reflect the profound influence of traditional Chinese political and ethical principles on the visual form of architectural space under high centralization of power.

Porcelain inlay has a history of over 400 years in China, appearing in the Ming Dynasty and flourishing in the Qing Dynasty. It is a national intangible cultural heritage. The material for inlaying porcelain is glazed porcelain flakes, which come from carefully broken or carefully cut ceramic fragments, and then inlaid and created according to different decorative patterns or screens according to different needs. As shown in Figure 2, the porcelain inlay on the roof of the Qinglong Ancient Temple involves nearly 700 characters, whose images mainly come from historical books or folk legends, adding a sense of historical significance to the visual form of the Qinglong Ancient Temple.



Fig. 1: Front View and Top View of Qinglong Ancient Temple.



Fig. 2: The Historical Story of Qinglong Ancient Temple with Porcelain Inlay.

The main hall of the Qinglong Ancient Temple adopts a beam column structure, with beams made of wood and columns made of stone. Along the depth direction, the columns are based on stones, and beams are erected on the columns; Short columns are erected on the beams, and short beams are erected on top of them, stacked layer by layer, and the beam frame is shortened layer by layer. The

top layer stands on the top of the spine, ultimately forming a wooden frame. The beams and columns of this wooden frame are solid and even resistant to earthquake damage. The people of Chaozhou are also accustomed to painting this wooden frame in color or carving folk allusions on the beams and columns (Figure 3), making the wooden frame a part of the temple decoration.



Fig. 3: Wooden beams and carvings of Qinglong Ancient Temple.

On the beams of the Qinglong Ancient Temple, there are colorful paintings with diverse contents, with rich themes, including stories of flowers, birds, insects, fish, rare beasts, and famous officials (Figure 4); There are also descriptions of folk daily life and social customs. The "Crab Basket", a multi-layer carved wooden carving embedded on the beams and columns of the Qinglong Ancient Temple, is well proportioned, simple and free spirited, with delicate carving

techniques and exquisite and lifelike expression. It can fully reflect the local customs of worshiping gods and ancestors, as well as the reverent psychology of worshippers. Chaozhou wood carving, as a special representative of local art, belongs to a special regional cultural symbol and is also a symbol of the unique craftsmanship beauty of the place.



Fig. 4: Painting and Carving of Qinglong Ancient Temple.

3. Digital Visual Innovation Design

Digital visual design is an important component of modern visual design, reflecting the development of the art design era [7]. Through vivid and interesting dynamic images, it can be better disseminated through the internet, combining traditional culture with modern forms of expression, and presenting the vivid and interesting features of modern art. I have conducted digital visual design on architecture and cultural life in Chaozhou (Figure 5).

Digital technology can help people better understand the shape of buildings by collecting images and structural forms of buildings, and then processing them in the later

stages [8]. Most of China's ancient buildings are made of wooden structures, and ancient beams and precious painted murals are easily affected by changes in air temperature, humidity, and other factors. A large number of tourists also have an impact on the protection of ancient buildings. Digital technology provides more possibilities for the protection and development of ancient buildings. Through digital means, researchers can quantitatively analyze traditional colors, generate color spectra, and accurately locate colors through unified color coordinates, thereby studying the construction of traditional Chinese color systems.



Fig. 5: Visual Design of Architectural Structure.

4. Conclusion

The pursuit of "harmony" in the Qinglong Ancient Temple in Chaozhou is reflected in the requirement for the architectural complex to echo each other from spatial layout to decorative details, with clear Confucian hierarchy and overall harmony, while also pursuing harmonious coexistence between the environment and people. Secondly, in terms of decorative art expression, taking porcelain inlay as an example, the visual forms of decoration in Qinglong Ancient Temple are mostly made of rare animals or famous generals and talents, reflecting a vision for a better life and recognition and learning of Confucian culture.

When creating the visual spatial form of Chaoshan temple architecture, different craftsmanship techniques were used, and its decorative art style was distinct and exquisite, especially the visual presentation of inlaid porcelain, beam and column carving, which had the most prominent and widespread influence. Porcelain inlay, as a ridge art, inherits traditional Chinese decorative elements, effectively develops its various modes of symbolism, symbolism, and hope, and effectively integrates the excellent national culture, important philosophical ideas, Confucian ethical ideas, and other aspects into the work, moving from simple religious themes to rich and colorful secular topics, without losing the depth of philosophical thinking. From the decoration of the Qinglong Ancient Temple, we realize that artistic works not only provide people with highly ornamental visual objects, but also showcase the cultural characteristics of the integration of traditional concepts such as Buddhism, Taoism, and Confucianism^[9].

By conducting research on the architectural artistic characteristics and digital visual expression of the Qinglong Ancient Temple in Chaozhou, traditional artistic features can be expressed digitally, achieving innovative effects in new forms of artistic expression.

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