

The application and research of the shared public space of "Damei Hometown" based on the portrait stone of "Han Dynasty in northern Anhui"

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Abstract: *With the great attention of the state, after years of efforts from all walks of life, the art of shared public space has been developed rapidly. Now, China is ushering in a huge and constructive upgrading market, and a good era of traditional creativity-driven development has come. Han portrait stone has a rich and characteristic use in the traditional ancient Chinese architectural materials, In the Han Dynasty, it was especially used as the decoration of the tomb, with knives instead of pen, and created many exquisite images. The tomb art of the portrait stone of the Han Dynasty is composed of narrative, using the concept of myths and legends, astronomical stars and life scenes to form the concept of "elephant life", It became a popular portrait stone image of the Han Dynasty. In this unique form, it builds a warm and ideal simple space for the deceased, so as to achieve the aesthetic survival of "beautiful tombs, beautiful ghosts and gods". With the reasonable application of northern Anhui Han portrait stone image art in all kinds of urban public space decoration, according to the main research direction of the current urban shared public space design, It points out the significance of Huaibei Han portrait stone in the artistic creation of public space.*

Keywords: *Northern Anhui Han portrait stone; Great beauty hometown; shared public space; element application*

1. Preface

In the history of five thousand years of China, a national —— with great "confidence" appeared in the Han Dynasty. In this prosperous era, a number of art —— Han portraits with great ethnic characteristics appeared. Among the many sites, as northern Anhui, one of the four forming areas with rich portrait stone sites, they are distributed in tombs, ancestral halls, tomb que and temple que in the Han Dynasty, According to the published archaeological data statistics, the portrait stone in Anhui is mainly distributed in the northernmost areas and Suzhou in Huaibei, A large number of portraits have been unearthed from Suzhou and its Xiaoxian County, Sixian County, Chu Lan and Lingbi in the nearest bridge District, Huaibei City and Suixi County under its jurisdiction. During the Han Dynasty, there was a folk saying that life and death were greater than heaven, so a unique tomb building appeared, which was closely related to the prosperity of the national strength of the Han Dynasty and the wind of burial in thickness. Han portrait stone pursues the connection between likelihood and similarity, similar to the artistic conception of Chinese painting with meaning, meaning and freehand brushwork with the aesthetic of Chinese classical plastic art, It has created the peak of the development of Chinese classical art art. Its spiritual level also symbolizes philosophy, politics, religion, ideology and cultural concepts and have had immeasurable far-reaching influence.

2. Shared artistic elements of the stone image of the Han portrait in northern Anhui

The art elements of Chinese portraits in northern Anhui are one of the very important art forms of the Han Dynasty. At present, many related elements are found on the stone carvings of the Han Dynasty sarcophagus and stone ancestral temple, which are mainly divided into three categories: A certain reasonable imagination of the life after the death of the tomb owner, the performance of people's living situation and the ideal of the tomb owner did not reach for a certain memories and yearning. From this large area of stone temple portrait, the struggle between people and beasts, animals, drums, bands, cars, horses, dancers, juggling and so on show the rich and colorful artistic themes of Han portrait stone. On the front of the portrait stone more carved after the blue dragon, soldiers, white tiger image, emperors, sages, filial son, famous ministers, martyrs, women and other Khan images. A pair of wall stone was

found in Wutong Village, Huaibei, northern Anhui. The green dragon is carved on the front of the east wall, and Tianma, feathers and horses are carved from top to bottom. On the front of the west wall is a white tiger, surrounded by birds. Huaibei mining town of a pair of wall stone front are a god, the east of the east stone for Fuxi Nuwa, under the car and horse travel, the inside of the west stone for the tomb and the west royal mother of the east and sitting on the Kunlun Mountain, the image of blue dragon, white tiger is common in tombs and ancestral halls, forming a unique cultural phenomenon.

As a unique cultural landscape of the modern Han portrait stone, as a kind of public art serving the public, there are many decorative themes that can be directly used and re-created elements. These elements have regional literati symbols in the public space, The overall modeling, artistic treatment, spatial pattern and other aspects all reflect the social life of the Han Dynasty people and the spiritual world, and have become a continuation of the good development of a city's cultural influence.

2.1. Application of Chinese portrait stone image elements in community sharing

The combination of northern Anhui Chinese portrait stone architectural images and modern design, with serving the community as the theme, gives viewers a new visual thinking and experience, and creates a community culture of "building a beautiful community shared by the whole people". When building a new traditional Chinese portrait stone image art, do a good job in the traditional application of diversified elements and symbols, and understand the structure and standards of the local community shared landscape, so as to make the overall planning and highlight the artistic style. The image art of traditional portrait stone is relatively different in appearance, concave, convex and structure, etc. Therefore, in the design of community limited space design, it is necessary to reasonably arrange the differences of Han portrait stone decoration elements through certain choices. In this kind of display mode, we only need to make the corresponding portrait stone plan according to the existing situation, and take into account the integrity of a series of integrated developments, including the public space of community culture and the future tourism economy. The work of Han portrait stone "Tengfei" uses a large number of portrait stone decorative elements, as well as regional environmental characteristics and local traditional art, when these elements are reasonably used, the public can deepen people's cognition and dissemination of Han portrait stone culture through the sculpture, water body and buildings of the community, it can meet the visual and physiological needs of the residents, better intervene the public art, retain the residents 'good memory of the local culture, and deepen the people's cognition and dissemination of the Han portrait stone culture in northern Anhui and build a shared space.

2.2. The application of Chinese portrait stone image elements in urban and rural space

Analyze the existing facade transformation mode of China based on the perspective of improving urban and rural value, and integrate Han portrait stone elements into the indoor and outdoor shared space used in daily life in urban and rural areas, so that people who enter the space can widely participate in the interaction. To record the changes of the portrait stone with the principle of small view, people have emotional and spiritual resonance, and regenerate people's sense of cognition and belonging of the Han portrait stone culture and space. At the same time, the "nostalgia" reflected by the memory device is also people's sincere feelings for the local history and culture. The traditional Chinese portrait stone decorative elements are necessary to consider the regional nature, comfort, culture and other aspects into the new Chinese architectural design of urban and rural landscape. Based on the local history, culture, cultural background and other customs, under the existing conditions of economic and social development and science and technology, excellent portrait stone elements are integrated into the urban and rural landscape space, it not only has the internal history and culture, but also has the local characteristics. The landscape and construction of urban and rural landscape in northern Anhui should set off each other, establish advanced design concepts, and integrate traditional culture into the Han portrait stone image elements planning works. Through the rational use of modern urban and rural buildings to jointly create a new urban and rural space, so as to edify people's sentiment, arouse people's imagination, make people achieve spiritual pleasure and traditional cultural enjoyment, and create the feeling of "beautiful hometown" in the city and town in the city.

2.3. The application of Chinese portrait stone image elements in the Shared society

We will extract the characteristics of the Han portrait stone art installation, jointly share and build the improvement infrastructure of cultural and creative characteristic towns, help the development and recovery of the shared "great beautiful hometown", and build a unique public space integrating art and

sightseeing. In terms of the wall display composition and color dissemination, the stone decoration elements of the Han portrait should be planned to have inevitable visual influence, highlight the artistic quality of the public aesthetic, which should enjoy the middle theme of the public space as the purpose to form space sharing. Currently under the existing economic and social development conditions, can choose to suitable local residents culture, sweat, it is necessary to consider regional, comfort, cultural aspects are conducive to sharing construction, create both sweat culture and local characteristics of sharing excellent landscape, and seek to maximize natural social and economic benefits. In an effective space, cultivate and maintain a nation's collective memory of historical and space art, form the interaction between the public and public art, and stimulate people's feelings for the Han portrait stone and the spiritual power contained in public art, it is necessary to shape people's common historical memories, so that people interact between people and space memory in different space space, successfully produce emotional resonance, achieve the spiritual and spiritual throb, leaving historical traces of people's life feelings and the humanistic feelings of the city. People first watch the role of the senses and people's curiosity about novelty in public art, which is the most direct way for people to understand the world, and the sensory visual experience is the most influential, so as to achieve the integration of the new "great beautiful hometown" and the new shared architecture.

3. The development and trend of northern Anhui Chinese portrait stone image art in the mass space

China's urban public space design first emerged in China at the beginning of the reform and opening up. With the passage of time, the urban public space design has gradually formed its own characteristics. Based on the northern Anhui Han portrait stone with bold innovation, the scene design in the public space faces a systematic environment that needs to be considered from the whole. When supporting the traditional Han portrait stone image art is connected with the national culture. Under the premise of the overall principle of package management, the overall scope design is not a single ecological support, to comprehensively consider the ecological environment within the whole category. Under the action of the specific geographical environment, cultural atmosphere and the integration of multi-ethnic civilizations, the Han Portrait Stone summed up a unique decorative effect, which gives people a rough and simple experience with different cultural concepts and aesthetic concepts. With the style of differences, to meet people's material, energy and cultural needs. When using such a huge art discipline, and integrating the creative design of Chinese portrait stone image art and the urban public space art, it can actively meet the environment, function, culture, thought, history, art, etc., and create a broad demand space.

4. Conclusion

This paper extracts the planned origin and role of the northern Anhui Chinese portrait stone decorative art in the national culture, and establishes the northern Anhui as the gathering place of the Chinese portrait stone history and culture. We should take strategies and techniques carried forward as protection and integrate public art sharing space, create an art form combining ancient and modern temperament to show the historical heritage and unique cultural connotation, conform to the development of modern society according to their own unique way, reflect people's aesthetic demand for people and the sense of belonging to a better life. According to people's needs and the development of society and using such a huge art discipline, the creative design of Chinese portrait stone image art is integrated with the regional culture of urban public space art, its national factors, functional factors, aesthetic aesthetics combine Chinese classical aesthetics to enhance the aesthetic feeling of Chinese architecture in modern decoration, to carry forward the history and culture and thus drive the sustainable economic development. It can be seen that the application of Han portrait stone image art is an important part of the inheritance and development of our social life culture, as well as also the direction of the construction of a new public space with a shared "great beautiful hometown".

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