

Application of Traditional Chinese Patterns in Modern Restaurant Space Design

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Abstract: With the development of the economy and social progress, people's demand for health and leisure is increasing day by day. Food as a culture has risen from survival to the spiritual and cultural level of demand, so food culture has become a hot topic of modern food space design. Bronze is one of the most important representatives of traditional Chinese culture, and now food culture and arts and crafts have also become hot spots of contemporary food space design, which have important value in the development. Furniture has become a classic element of traditional cultural heritage in modern food space design, for example, various tableware is painted with Taotie patterns that symbolize "eating". At the same time, it is also a positive response to the national policy of promoting traditional culture, so the study of the application of traditional patterns in modern food space design has important theoretical and practical significance. Traditional patterns, as a form of Chinese culture, skillfully combine traditional culture with modern dining space design, providing people with a form of dining. At the same time, it helps to feel the charm of traditional culture and create the overall atmosphere of the dining space.

Key words: dining space design; traditional patterns; Taotie pattern

1. Introduction

Influenced by traditional concepts, customs and habits, the overall decorative style of Chinese restaurants has been striving to restore the royal style of ancient Chinese palaces. However, in today's trend, this decorative style is obviously unable to match with the aesthetics of the modern people, as the times are advancing and there are various fashion elements. The color and other aspects in decoration should keep up with the times and should be reformed and innovated. After the baptism of time, Chinese culture has left a rich cultural heritage, among which the most representative is the "traditional Chinese auspicious patterns". As a precious heritage and wealth, auspicious patterns embody the traditional cultural form of the Chinese nation, contain hope for a better life, and carry people's aspiration for a better life, which are the most representative Chinese culture. These auspicious patterns have profound cultural connotations and ethnic characteristics, with exquisite and meticulous designs, and are appropriately applied to modern dining spaces. The application of Chinese traditional patterns can inherit and carry forward the decorative language of living space with Chinese traditional national characteristics, add new design ideas for modern dining space, and facilitate the development of Chinese modern dining space design in the direction of national, regional and cultural.

2. Classification of Traditional Patterns

2.1 Traditional patterns of animals

Different animals, including birds, beasts, livestock, fish, and insects, are given different meanings. The main patterns based on auspicious animals include unicorns, dragons, winds, birds, lions, chickens, cranes, and peacocks. They are drawn in different patterns to give different auspicious meanings. For example, magpies are considered as happy birds, while crows symbolize misfortune and pain.

2.2 Traditional patterns of plants

Grass, fruit and flower patterns mainly include plum blossoms, orchids, bamboo, chrysanthemums, peonies, peach blossoms, lingzhi, begonias, poinsettias, ivy, wanchu, and pines, etc. Botanical patterns are the most varied patterns, with many forms and variations, and many of these plants have been given different symbolic meanings. For example, the lotus flower has always been a representative of the elegant individual, emerging from silt without staining; bamboo symbolizes the noble and upright hermit; the plum blossom stands out in the cold, does not crave for power and wealth, high and pure out of the world, loved by the world^[1].

2.3 The symbolism of traditional patterns

Depending on the theme, traditional patterns can be categorized into 10 types: Fu, Green, Water, Blessing, Talent, An, Ji, He, Yang and Quan. For example, in "Fu", there are five blessings and harmony, and "Fu" and "bat" are homophonic, so in traditional patterns, bat means "Fu" and "good fortune", and "Double Fu" represents "many blessings". Most of the patterns of "many fortunes" are used in buildings, furniture, clothing, etc., playing the role of decoration and metaphorical beauty.

2.4 Classic and representative traditional patterns - cloud pattern

There are also some classical and representative traditional patterns with Chinese characteristics, such as the cloud pattern, which is a typical colorful decorative pattern in China, and is often found in ancient buildings, sculptures, clothing, etc. The ancient people had long been collecting and using the patterns to decorate their buildings. Due to the image of ancient people's long-term collection and cultivation and the influence of clouds and rain on the harvest, clouds were sublimated and abstracted in people's minds, and they were admired and revered. With the accumulation of application experience and the transformation of emotion, the shape of cloud pattern has been transformed and developed on the original basis. The structure is becoming more and more complicated, the shape is becoming richer and richer, and the image is becoming more and more delicate. On the whole, the cloud pattern is developing in the direction of delicacy, reflecting the efforts of the Chinese nation to satisfy the aesthetic demand^[2].

3. Restaurant Situation at Home and Abroad

3.1 Situation at abroad

At present, some foreign researchers also have strong interest in the patterns on the bronzes, which shows that the traditional Chinese culture has an extraordinary mystery and influence in the eyes of people all over the world, and a book entitled *Early Chinese Bronzes*, published by the British magazine *Science and Technology*, provides the preservation of early Chinese bronzes that were lost to the overseas countries. However, due to certain cultural limitations, foreign countries do not have enough cultural heritage to study traditional Chinese patterns. They adopt an artistic perspective in the design, cite the style of auspicious patterns, and apply traditional Chinese auspicious patterns to modern dining space or other space design. Various mixes and matches, although very distinctive and eye-catching, seem to be inconsistent in the end, losing the pure elegance of Chinese style. For example, the Chinese style restaurant in Washington, D.C. (Figure 1). This restaurant in Washington, D.C., USA, serves Chinese, Japanese and Peruvian cuisine in a mix of Chinese and other styles. The background uses huge dramatic elements, but the color scheme is too splendid and bright, which attracts

attention but loses the essence of dramatic elements, therefore, Chinese culture needs to be further promoted in the world and gradually increase its influence^[3].



Figure 1. Chinese style restaurant in Washington, D.C.

3.2 Situation at domestic

In today's society, as people's material and cultural level has increased, the level of spiritual culture has also gradually improved. More and more consumers prefer an elegant, tasteful dining environment with Chinese characteristics. As a result, more and more companies want to incorporate the concepts and symbols of local elements into their operations as a cultural symbol. This means that in the future, the design of Chinese restaurants, whether in terms of decoration, interior and employee clothing, should be exquisite, elegant, and meaningful. Influenced by traditional concepts and customs, the traditional decorative effects of Chinese restaurants are usually bustling, prosperous, and in pursuit of grandeur, with the overall decorative style broadly attempting to revive the imperial style of ancient Chinese palaces, or decorated with a large number of ancient objects that are quite elaborate and cumbersome. Today, in the ever-changing spirit of the times, this decorative style is incompatible with the aesthetic values of modern people. How to use modern and simple design techniques to highlight traditional Chinese elements and create cultural tension in the interior space, reflect the "new" fashionable Chinese restaurant, and meet the needs of the majority of customers in the dining environment? How to reduce the pressure of complex interior decoration, create a relaxed and comfortable atmosphere, and reflect the profound and stable side of Chinese culture is a problem that we need to consider. A Chinese restaurant in Hong Kong (Figures 2 and 3) provides a beautiful answer, with a white background and blue ceramic tile pattern on the wall, which is very Chinese in flavor. The wooden seats are very rustic, so this place is also a night restaurant with the unique flavor of Hong Kong^[4].



Figure 2. Blue ceramic tile pattern on the wall of the restaurant.



Figure 3. Rustic wooden seats in the restaurant.

4. The Application of Traditional Patterns in Restaurant Space

4.1 The application of traditional patterns in furniture design

Traditional Chinese decorative patterns are widely used in Chinese furniture design. Due to their ever-changing shape and profound meaning, furniture designers have applied traditional decorative patterns to furniture design and achieved good results. Traditional decorative patterns based on peonies, lotus flowers, and other patterns are widely used in tables, chairs, cabinets, etc. (Figure 4). The key to using traditional patterns in modern dining space design is moderation. If the decoration is too complex, it is not in line with the fast-paced lifestyle of modern people, and it is difficult to meet people's simple and relaxed needs. If the decoration is too simple, it can give people a feeling of poverty and powerlessness. Therefore, we need to grasp the overall charm and form of the pattern, and pay attention to the expression of the artistic conception. The expression of traditional patterns in design includes carving, painting, lacquer carving, inlaying, silk screen printing, thin wood decals, etc^[5].

4.2 The application of traditional patterns in wall design

The wall design in the restaurant should be based on the use of interior space, the surrounding environment, the structure of the house and the choice of furniture to make a comprehensive choice, and to maximize the function of the interior space. The existing layout and interior wall design should also be appropriately utilized, including painting, murals, wall hanging, etc. The most common patterns in wall design are cloud pattern, Taotie pattern, and green dragon pattern. This art form, combining classical patterns and modern art, is very popular and has a good visual effect. Traditional patterns have a variety of expressions in wall design, such as murals which can be used in larger public spaces such as exhibitions and hotel lobbies. These patterns mainly include the thunder patterns, Taotie patterns (Fig. 5), green dragon patterns, and animal-face patterns, etc. The main architectural prints and woodcuts are used to depict the figures of dragons, phoenixes, and the eight steeds. Most screens are made of wood, and the decorative line feet generally use shape patterns such as round and F patterns.

4.3 The application of traditional patterns in ceiling and floor design

Traditional patterns are rarely applied to ceilings and floors, because modern lifestyle advocates simplicity and liveliness. If a large number of patterns are applied to the ceiling, it will give people a complicated and redundant feeling. However, if you choose local decorations or apply them to special environments such as hotels and restaurants, you will achieve good results. Traditional patterns can reflect the connotation and also give people a lively feeling. Patterns that symbolize good wishes, such as "blossoming flowers", "dragon and phoenix", "heaven and earth", provide the perfect material for minimalists to meet the aesthetic needs of modern people, and the cultural connotations of the indoor space environment^[6].



Figure 4. Traditional decorative patterns in furniture.



Figure 5. Traditional Chinese patterns.

5. Conclusion

China is a vast country, and its food culture changes with the geographical changes. The different changes in different parts of China have produced restaurants with different tastes and characteristics, and the characteristic interior decorative effects of these restaurants are only designed due to the designers who have invested a great deal of energy and are fully familiar with the local culture. Therefore, in the design of restaurant pace, we need to choose from a large number of traditional Chinese auspicious patterns that meet the local characteristics of the decoration. At the same time, we also need to take into account that people in different regions have different living habits, therefore, the design and layout of their dining space should also be affected accordingly. In the design of dining spaces, designers should not only choose auspicious patterns, but also grasp the overall structure of the dining space, the positioning, business scope and type of the hotel, as well as the design concept of the hotel. Due to different living habits in different regions, the combination of interior spaces in the restaurant will be affected accordingly, and the selection of auspicious patterns will also change accordingly. In short, in the design of different dining space, the choice of auspicious patterns should pay attention to the integration of local characteristics. From the actual design cases in various regions, the application of traditional Chinese auspicious patterns to the design of modern restaurant space can have a very good effect, which not only brings good visual enjoyment to customers, but also reflects the rich cultural heritage and connotation of the restaurant. In practice, combining traditional auspicious patterns with regional characteristics, a clear dining space can not only touch the spirit of modern people, bring the corresponding unique cuisine, but also spread and even promote the unique local culture. During this period, it is not only necessary to carefully select traditional auspicious patterns for application, but also to combine and design according to relevant themes to ensure that good results can be achieved.

Conflicts of Interest

The author declares no conflicts of interest regarding the publication of this paper.

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