

A Brief Analysis of The Application of Beijing Regional Color in Landscape Theme Illustration Design

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Abstract: Color is an indispensable element in illustration design. As a visual art, illustration expresses specific themes and artistic conception through images and colors. Regional color refers to the unique use of color in a specific regional cultural background. In illustration design, regional color, as a symbol of regional culture, can evoke people's memory, association and emotional identification of a specific region. Based on the relevant theories of color geography and the guidance of color planning and design methods, this paper analyzes and studies the regional color culture and characteristics of Beijing. By collecting the information and values of regional colors in Beijing, the total color spectrum is established to form the color scheme for the illustration of "Qiongdao Chunyin", which is finally applied to the illustration design practice of "Qiongdao Chunyin". This paper discusses the design ideas and methods of regional colors in landscape theme illustration design, and promotes the inheritance and innovation of regional traditional culture.

Keywords: Color; Regional; Illustration.

1. Introduction

As a visual factor, color can not only convey information, but also directly reflect the historical atmosphere and the spirit of The Times of a certain space environment, and is also an important factor in conveying the spirit of the place, shaping the style of the block and reflecting the regional culture. People generally call the color system with obvious regional cultural characteristics as regional color, and regional color mainly includes natural color, human color and artificial color. In recent years, the state has helped the protection and development of historical and cultural heritage, and regional color, as a symbol of regional culture, has been applied in various design fields, increasing people's intuitive feeling and comprehensive cognition of regional culture. The application of Beijing regional colors in illustration works can enhance the local characteristics of the works, enrich the connotation of the works, and lead the viewers into this ancient and modern city to feel its unique charm and cultural heritage.

2. Overview of Color Geography

French colorist Jean-Philippe Lenclos has been studying urban color for a long time. The color geography he founded in the 1960s is a discipline that studies the color characteristics and rules in the natural and human environment of different regions and regions, and analyzes the relationship and influence between color and region. Color geography combines the research methods of geography and art, provides theoretical and methodological guidance for regional color planning and analysis, and forms a unique color planning and design method. It mainly includes two stages: the first stage is the investigation of urban color environment. Through research, we can accurately understand the historical and realistic color characteristics of the design area, and collect materials for the construction of new regional colors. The second stage is to formulate the design concept. According to the history, current situation and

planning intention of regional color landscape, the color planning and design scheme conforming to local characteristics and overall planning requirements is formulated. Langcolot's method provides scientific evaluation criteria and clear operation process for color planning and design, making color design more objective and in line with environmental characteristics. He has a profound influence on the international field of color design and provides a valuable reference for subsequent research and practice. The research process of color geography usually includes the establishment of research objects, collection of color information, summary of color sample data, summary of color reports and formation of color spectrum, which is widely recognized and applied in academic circles. Domestic research on the theory of color geography mainly focuses on the fields of urban color planning and design, architectural color application design, tourism image design and landscape planning.

3. Features and Extraction Methods of Regional Color in Beijing

3.1. Characteristics of Regional Colors in Beijing

The regional color of Beijing has strong regional characteristics, which can reflect the cultural characteristics of the city. The study of Beijing's regional color can learn from the theory and method of color geography, and explore the unique regional color of Beijing through the comprehensive analysis of the city's geographical location and human geography.

Located at the junction of the Taihang and Yanshan Mountains and the North China Plain, Beijing enjoys four distinct seasons and beautiful landscaped landscapes, which give Beijing a rich variety of colors. The eight scenes described in "Yanjing Eight Scenes" each have different seasonal characteristics, such as "Qiongdao Spring Yin" in the spring time, is covered by soft sunshine, spring mist like a veil floating in the air, giving people a dreamlike feeling. The

natural environment and geographical features show the colorful appearance of Beijing in different seasons, and it is a vivid expression of the rich and colorful cultural heritage of Beijing.

As the ancient capital of six Dynasties, Beijing has rich historical and cultural heritage. The palace buildings and royal gardens in ancient Beijing, such as the Palace, Temple of Heaven, Summer Palace, and Beihai Park in the scene of "Chunyin on Qiongdao", all display traditional architectural styles and architectural colors. Most of the walls and columns are made of vermilion, the roof is made of yellow glazed tiles, and the eaves are decorated with green colored paintings, implying power, honor and auspiciousness. People can feel the essence of traditional Chinese architectural art and witness the historical status of Beijing as an important birthplace of Chinese civilization.

The life style and folk culture traditions of the local people are integrated into the colorful expressions. The Chinese New Year is dominated by the traditional red color, symbolizing happiness and prosperity. In addition, the common colors in Beijing's unique traditional arts and crafts, such as blue and white porcelain, cloisonne blue and white, all show the diversity and uniqueness of Beijing's regional colors, but also carry the deep historical tradition and the essence of arts and crafts.

With the process of modernization, the color trend of Beijing is also constantly changing and developing. Modern buildings and cityscapes show more cool colors, such as silver gray, white, gray blue and so on. These cool colors give a modern, minimalist feel that fits in with the city's fast pace and technological development. In addition, some green elements are gradually integrated into the colors of modern Beijing, such as parks, green belts and environmental protection advocacy, to emphasize the importance of sustainable development and ecological protection.

To sum up, the regional color of Beijing is not only affected by the natural environment and geographical features, but also has the imprint of history and culture. Traditional colors and modern elements complement each other in Beijing's architecture, culture and life, revealing the city's colorful charm and unique character.

3.2. Extraction Method of Regional Colors in Beijing

The Eight scenes of Yanjing record the historical evolution of Beijing, show its unique regional colors, and reveal the architectural development and cultural inheritance of Beijing. These landscapes include some of Beijing's most famous sights and are scattered throughout the city. These landscapes are not only a visual pleasure, but also a vivid expression of Beijing's colorful culture, highlighting the unique charm and charm of the city. Through the study on the color extraction of the eight scenes of Yanjing, the regional color characteristics of Beijing can be better summarized and expressed, so as to present the rich and colorful history and cultural heritage of the city. Since the Jin Dynasty, the eight scenes of Yanjing have been named by Jin Zhangzong, and later experienced poems written by scholars in the Qing Dynasty. In the sixteenth year of Qianlong (1751), the "eight scenes" were determined as follows: Taiye Autumn wind, Qiongdao Spring Yin, Jintai sunset light, Jimen smoke tree, Xishan clear snow, Yuquan Baotu, Lugou Xiaoyue, Juyong Green, these landscapes not only show the combination of urban landscape and culture in Beijing during the Ming and

Qing dynasties, but also reflect the landscape characteristics of the four seasons of Beijing. However, with the development of The Times, today's eight sights of Yanjing not only include the imperial gardens of the Ming and Qing dynasties, but also integrate the representative buildings of modern Beijing. For example, the scene of "Jintai Sunset" located in the core area of CBD has been surrounded by Beijing landmarks such as Fortune Center Building and China International Trade Center (Phase III), leaving only stone tablets inscribed by Qianlong. In order to extract the regional colors of Beijing represented by the eight scenes of Yanjing, this study adopts the theory and practice of color geography, which is divided into four steps: establishing the research object, collecting color information, extracting color values and establishing the total color spectrum.

3.2.1. Establish Research Objects

Each landscape of the eight scenes of Yanjing was selected as the research object, and the natural, cultural, architectural and other color research objects of each landscape were analyzed. The camera was used to shoot, and the actual landscape color captured by the vision was restored as far as possible. Since the color of the landscape will change with different light, the most suitable season and time period should be selected according to the landscape characteristics for investigation. At the same time, relevant literature and landscape photos on official websites such as the official website of the scenic spot and Visual China were collected to make the color research more accurate.

3.2.2. Collecting Color Information

A total of 70 representative photos were selected as samples for this survey, and 8 respondents were invited to conduct a survey in the form of interview survey, among which 6 were residents who had been living in Beijing and 2 were tourists who had visited relevant scenic spots. After sample screening, a total of 14 most representative photos were selected, and the color information in the photos was collected.

3.2.3. Extracting Color Values

Firstly, the image processing technology is used to convert the photos into digital color data, and then the Photoshop software tool is used for pixelation processing. By setting a color threshold, you can classify and sort the colors in a photo. When selecting the color that occupies the largest area in the overall environment, the main color can be determined by algorithms and statistical methods, the color of the reference space can be summarized, and the inherent color of each part can be extracted.

3.2.4. Establish the Total Color Spectrum

It can be seen that the regional color system of Beijing extracted from the landscape analysis of the eight landscapes of Yanjing does not only contain simple colors such as red, orange, yellow and blue, but is summarized and formed through the study of different seasons, time periods, architecture and natural characteristics, representing the humanistic and natural colors of Beijing. Finally, 24 representative colors with regional characteristics of Beijing were extracted, and color diagram examples were marked (FIG. 1).



Figure 1. Total color spectrum of Beijing region

4. The Application of Beijing Regional Color in landscape Theme Illustration Design

4.1. Color Scheme for the Illustration of “Qiongdao Chunyin”

Through the analysis and summary of the colors with regional characteristics of Beijing extracted above, the main colors can be mainly red walls, gold tiles, painted colors and brick colors of royal gardens and historical monuments such as Beihai Park, Yuquan Mountain and Lugou Bridge according to the architectural characteristics, while integrating the scientific and technological blue of modern high-rise buildings. According to the season and vegetation characteristics, the spring Yin of Qiongdao is dominated by peach blossom, magnolia, willow and other colors. The scenery of “Juyong Overlapping green” is dominated by the emerald green surrounded by trees all over the mountains; In the scene of “Taiye Autumn Wind”, the “water cloud Pavilion” is reflected by the autumn sunshine, and the sparkling Taiye pool and the reed pool jointly reflect the golden color. The scene of “Sunny Snow in the West Mountains” is dominated by white covered with snow in winter and green of pine and cypress. According to the time characteristics, the scene of “Lugou Xiaoyue” is dominated by the dark gray of Lugou Bridge under the moonlight and the dark blue of the sky. The scene of “Jintai Sunset” is dominated by the resplendent colors of the CBD core area when the sun is setting.

Traditional Chinese colors are not only about painting colors and appreciating images, but also about Oriental life wisdom and national aesthetic basis. According to the design principles of illustration, 12 colors were selected to form a color scheme and enrich the visual effects of illustration. According to the color words in the book "Traditional Chinese Colors: 100 Lectures on Color Knowledge", the representative colors mentioned above are named to more accurately express the meaning and characteristics they represent (Figure 2). The 12 colors are: Yu Jin skirt, Ku Jin, purple grinding gold, Shun Sheng, retreat red, pine flower, official green, stone green, West Zi, ultramarine, dark sky.

In addition to the representative primary colors of Shunsheng, bright red, Kujin, and stasis golden buildings of Beihai White Tower, the overall color of the picture is mainly

the official green, stone green, and red of various spring plants, supplemented by the colors of Xizi, ultramarine, and Xuantian in the environment, so as to adjust the color levels in the picture and coordinate the overall color relationship.



Figure 2. Color scheme of the illustration of “Qiongdao Chunyin”

4.2. “Qiongdao Chunyin” Illustration Design Description

4.2.1. “Qiongdao Chunyin” Introduction

Qionghua Island is built by digging the mud of the lake, the island built a cold hall, the palace built more than 90 houses, and planted a large number of pine and cypress, while using from the northern Song Dynasty in the imperial garden of Genyue Taihu stone to do the ornament, Jin Zhangzong beautiful name Qiongdao spring Yin. “Qiongdao Chunyin” stone monument is located on the east side of Qionghua Island Baita Mountain in Beihai Park, standing in the 16th year of Qianlong. It is engraved with four characters, “Qiongdao Chunyin”, inscribed by Qianlong himself, and the back of the tablet is engraved with Qianlong’s seven-verse poem, praising its scenery. Until today, “Qiongdao Chunyin” is no longer a scenic spot for the royal family to enjoy alone. Every spring, tourists can visit Beihai Park and climb Baita Mountain to enjoy the beautiful spring scenery of Qionghua Island.

4.2.2. “Qiongdao Chunyin” Illustration Design Concept

“Qiongdao Chunyin” describes the pleasant spring scenery, sunny, lively and poetic scenery. The White Pagoda of Yongan Temple is the most important landmark building in Beihai Park, and the peach blossom and magnolia blossom on the mountain are the unique beauty of Beihai Park in spring. The color scheme of the illustration of “Qiongdao Chunyin” is formed through the Beijing regional color spectrum, the coordination between human and natural colors in the illustration is explored, and the creative techniques of exaggeration and deformation are used to increase the sense of space and mystery for the illustration. At the same time, through the illustration design of “Qiongdao Chunyin”, the cultural connotation of the Eight scenes of Yanjing is promoted, its cultural publicity and influence are enhanced, and people are attracted to actively understand the historical content and artistic charm of the Eight scenes of Yanjing.

4.2.3. Picture Composition and Main Body Modeling

The picture shows the regional cultural elements extracted from Qiongdao Spring Yin. Stone tablets, spring pavilions and white towers are the main modeling elements in the picture. Symmetry and perspective composition are adopted to make the picture pursue spiritual dynamics and hierarchical sense in the architecture-oriented modeling. Using exaggerated techniques, the elements are re-integrated into the picture after deformation, and distributed around the white tower. In the picture, the floating willow branches, petals and other plant elements are added around the building to reflect the dynamic feeling of spring breeze, which constitutes a contrast with the movement of the building. The bottom of the

drawing is painted with strange rocks and peaks to supplement the picture to increase the sense of layer (Figure 3).



Figure 3. "Qiongdao Chunyin" illustration design

4.2.4. Design Summary

The illustration design of "Qiongdao Chunyin" not only harmonizes the regional colors of Beijing, but also improves the integrity and recognition of the illustration, effectively conveys visual information, and is in line with the theme orientation of landscape theme illustration design, which is of great significance for the study of regional colors of Beijing. In the following design research, the application effect of Beijing regional colors in different illustrations can be further explored, as well as the visual impact on different target audiences. In addition, it can also combine regional culture and urban characteristics, explore innovative color design schemes, and enhance the artistic expression and cultural inheritance value of Beijing's regional colors in the theme illustration.

5. Conclusion

Regional color is an important element in regional culture, which intuitively stimulates people's memory of regional history and culture, and can vividly express and display regional characteristics, traditions and cultural characteristics.

By digging deeply into the regional colors of Beijing, the color spectrum is established and applied to the landscape theme illustration design. The practical application of Beijing regional colors in the illustration design of "Qiongdao Chunyin" can provide practical experience and reference for designers, and better grasp the expression and effect of regional colors. It has practical significance and guiding effect for the theoretical research and design practice of illustration, and helps the dissemination of Beijing's urban image and historical culture.

In the future design theory and research, it can further enrich the application of Beijing regional color in theme illustration, and improve its artistic expression and communication effect. Use a variety of color combinations, color variations and layers to enrich the visual effect. At the same time, through the combination of traditional cultural elements and modern design elements, the color expression is more diversified, showing the unique charm and multicultural characteristics of Beijing.

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