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Resource Transformation and Promotion of Non-Foreign Heritage Flower Drum Lantern in Bengbu Public Art

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Abstract: At present, the current status of the dissemination and promotion of flower-drum lanterns is not optimistic, and the public is not sufficiently aware of the culture of flower-drum lanterns. Based on the concept of inheritance and development of the non-heritage Hua Gu Lantern culture, this study proposes a new art form for the field of public art by studying the application of symbolic design elements of the Hua Gu Lantern in urban public art. This project aims to explore how to protect the non-heritage Hua Gu Dang culture through the design of public art form language, so as to improve the quality of urban public space in Bengbu. It will not only show the culture of the non-heritage flower-drum lantern, but also promote and inherit the profound regional traditional culture of the Huaihe River region.

Keywords: Flower-drum lantern; Public art; Resource transformation; Promotion.

1. Introduction

As an intangible cultural heritage of the Han nationality, the flower-drum lantern is an important characteristic culture of the Bengbu area and Anhui Province. The protection of flower-drum lanterns is the focus of social and media attention, as well as a research hotspot in academia. At present, the inheritance and protection of the intangible cultural heritage has achieved certain results. Nevertheless, the current situation of the dissemination and promotion of flower-drum lanterns is not optimistic, and the public does not have enough awareness and recognition of the culture of flower-drum lanterns. In the protection of intangible cultural heritage, dissemination is an important measure of protection, and in recent years, people from all walks of life have been thinking about how to disseminate the culture of flower-drum lanterns. Based on this, this project selects the transformation and promotion of Hua Gu Lantern resources in urban public art, hoping to help promote its effective dissemination.

2. Public art design culture

2.1. History of public art design development

Ancient Greece was an early proponent of public art, primarily in the form of sculpture. The most iconic work of public art in ancient Greece is the world-famous Temple of Patronus on the Acropolis. The beautiful religious art includes statues, reliefs, sculptures, altar decorative art, and lucite painting, and these monumental buildings are works of public art that demonstrate the solemn beauty and Christian devotion to religion. Sculptures such as medieval sculptures, Romanesque sculptures and Gothic sculptures are typical representatives.

In the seventeenth century, the last great witness to religious propaganda, the Catholic Church initiated the Counter-Reformation with the Baroque art style of architecture. Architecture (the renovation of the rectangular church of St. Peter in Rome), sculpture (Bernini's St. Teresa of the Ecstasy) and painting (Rubens, Caravaggio and Velázquez) demonstrate the development of public art in Europe.

Public art expanded dramatically in the twentieth and twentieth centuries through function, form, and media. Political developments expanded the function of public art, and its use for political purposes focused on socialist realist movements. Between the twenties and thirties of the twentieth century, many artists helped establish a Mexican mural renaissance.

Public art is divided into different categories, ranging from ancient stone sculptures, funerary monuments, statues, religious architecture, to the present-day decorative plastic arts, paintings, stained glass, ceramics, mosaics, tapestries, and numerous modern artistic expressions.

2.2. Characteristics of public art design in Bengbu

Public art design is a general term for spatial environmental landscape design, urban sculpture, mural design, decorative design and technical design for tourism. Public art is an art form consisting of various media, including art landscapes, facilities and other public exhibitions. It belongs to the interactive process between the artist and the audience. Public art places great emphasis on the process of creation rather than the outcome. It is often more appropriately understood as a social activity. Public art design works can only be finally realized through a large number of people and over a long period of time. And Bengbu's public art design is well conveyed with the following characteristics:

2.2.1. Locality

Due to the differences in geography and the unbalanced social development, the economy, culture, and policies of each place have certain differences and problems, which also create regional differences in the public art created by different regions. Moreover, Bengbu is originally a city near the Huai River, so it is deeply influenced by the culture of the Huai River generation, and the public art shown is also vital and simple and natural.

2.2.2. Diversity

Bengbu's public art design exists not only in indoor or outdoor spaces, but also in a variety of artistic expressions, such as architectural art, sculpture art, painting art, performing art, landscape art, image art, etc. Two intangible cultural heritages, the Flower Drum Lantern and the Dayu Culture, are the main objects of public art in Bengbu, which can reflect its diversity.

2.2.3. Problematic

Public art design is a process of discovering, targeting, proposing and solving problems and playing a role in improving the social aspects of the process. This is also the meaning of the existence of public art design in Bengbu, because most of the public art in Bengbu is created around the local culture, so it can play a role in the dissemination and promotion of culture.

3. The development status of flower-drum lantern culture

As the core area for the spread of flower-drum lanterns, Bengbu City has traditionally attached great importance to the protection and development of flower-drum lanterns, and has established the Flower-Drum Lantern Protection Group and the Professional Committee for the Protection of Flower-Drum Lanterns. The Standing Committee of the Bengbu Municipal People's Congress has formulated the "Provisions for the Protection and Development of the Art of Flower Drum Lantern in Bengbu City" and established the Chinese Flower Drum Lantern Art Museum. And large-scale cultural performances related to flower-drum lanterns are also in progress, greatly promoting the dissemination and promotion of the intangible cultural heritage of flower-drum lanterns.

4. Resource Transformation Form of Flower Drum Lantern in Public Art

As an intangible cultural heritage resource, the protection and promotion of flower-drum lantern culture cannot be achieved simply by replication or even by limiting the focus of protection to specific areas. Through creative expression and transformation of resources, elements are integrated into functional and practical works that can be used with excellence. Only in this way can we achieve good continuity and universality. The following three aspects are the concrete expressions of the resource transformation strategy.

4.1. Transformation of "Form

Because of its local, unique and historical characteristics, the Hua Gu Lantern culture often has its unique aesthetics in terms of form, and its performance actions are enough to show its characteristics. The elements of expression in Hua Gu Lantern culture are inseparable from the various forms of composition such as dots, lines, bodies and colors. The artistic expression of these forms represents a connection that conforms to rhythm, rhyme, proportion, scale and inner change. The use of multiple forms of product sources in public art expressions and cultural creative modes to reproduce the culture of flower and drum lanterns creates visual effects by evoking the understanding and promotion of traditional culture through multiple repetitions.

4.2. Transformation of "symbol"

Symbolism is a uniquely human behavior, which is the expression of symbolic meaning through the use of symbols. Therefore, in the transformation of public art resources, it is expressed as a series of elements and corresponding combinations of applications, similar to the concept of packaging, using specific marks to dynamically define and express something similar. In the case of the more obvious elements and characteristics of cultural art such as flower-drum lantern culture, the "image" is usually more obvious and can be quickly identified through specific elemental symbols.

4.3. Transformation of "meaning"

The charm of flower-drum lantern culture is not only tangible and participatory, but also expressed in strong emotional appeal and spatial and temporal memory. Therefore, the expression of "meaning" is often reflected in various sensory forms, such as stage space, material texture and tactile experience participation. In public art, the forms are ambiguous, individualized, diverse, and even cross-border fusion - combining multimedia, sound and light devices to create a unique experiential environment that brings a special charm and feeling to thousands of people. The formation of this "shared meaning" expression has led to the cultural and artistic expression of flower-drum lanterns closer to life, seeking spiritual stability and balance of cultural heritage and humanitarian care.

5. Analysis of the design of flower and drum lanterns in public art

The feasibility of applying flower-drum lanterns in Bengbu's public art is still very high. By deeply exploring the advantages of the cultural resources contained in flower-drum lanterns, it is possible to design public art works with high regional recognition, and give full play to the social function of public artworks as a traditional cultural carrier, and make further research and improvement for Bengbu in the promotion of non-heritage culture.

5.1. The use of flower-drum lanterns in public art

For the culture of flower and drum lanterns, the development of public art has a more obvious promotion role for its dissemination and continuity. The public art design of flower-drum lanterns can start from some simple pattern embellishment in the urban space to the growing demand for material culture under the economic growth, and then develop into a holistic design, such as sculpture arrangement in the street, making exquisite small handicrafts, graffiti and wall painting on both sides of the street and subway, and even building related cultural plazas in large urban spaces. plazas, etc.

5.2. The Value of Flower Drum Lanterns in Public Art

Public art design provides a practical innovation for the study of diverse conservation of traditional flower and drum lanterns. When exploring the preservation path of living culture, public art to disseminate flower-drum lanterns can increase cultural identity, attract important forces of youth groups, achieve sufficient infection and educational functions, and thus promote the inheritance and development of flower-drum lanterns.

Public art invariably conveys the city's charming atmosphere everywhere. By combining various means such

as installation art exhibitions, commemorative cultural and creative products, and digital media integration, the culture of flower-drum lanterns can be popularized and promoted. If we continue to explore its heritage resources and transform it into the city's image IP positioning, we can realize the protection, inheritance, innovation, promotion and sharing in the overall development of the city's artistic charm, and drive the development of Bengbu's local tourism, economy and culture, as well as provide reference for the protection of other intangible cultural heritage.

6. Conclusion

From the perspective of the flower-drum lantern, the formal language of public art is used as the entry point to achieve the protection of the intangible cultural heritage of the flower-drum lantern through the design of the formal language of public art, thus enhancing the quality of urban public space. We will explore culture-related connotations and use culture to influence the lives of the public. By using public art design as a carrier, we will show the charm of the intangible cultural heritage of flower-drum lantern while promoting the profound regional traditional culture of the Huaihe River region.

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