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Faculty of Design
Department of Graphic Design

BACHELOR'S THESIS

on the topic:

Development of a visual complex for cultural creative design of the
Tang dynasty

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ABSTRACT

The endeavor to create architectural models of the Tang Dynasty is not merely a project of replication; it's a journey through time, a meticulous exploration of a civilization's architectural prowess, cultural depth, and artistic legacy. These models serve as more than just static representations; they are portals to a bygone era, offering a glimpse into the grandeur and sophistication of Tang Dynasty architecture.

At the heart of this undertaking lies a deep-seated commitment to preserving and celebrating the rich heritage of Chinese civilization. Through the meticulous study of historical documents, architectural studies, and existing structures, the design process for "Dream Back to the Tang Dynasty" is grounded in authenticity. Every decision, from the selection of materials to the formulation of proportions and sizes, is informed by a reverence for historical accuracy and a dedication to capturing the essence of Tang Dynasty architecture.

As we embark on this journey, our goal is clear: to not only recreate the physical forms of Tang Dynasty buildings but to imbue them with life and vitality, to evoke the spirit of an era long past. Through the careful restoration of details, we aim to ensure that our architectural models possess a high degree of reducibility and artistic appreciation value, inviting viewers to immerse themselves in the intricacies of Tang Dynasty craftsmanship and design.

Central to our vision is the belief that these models serve as more than just educational tools; they are catalysts for cultural exchange and understanding. By showcasing the aesthetic and historical value of Tang Dynasty architecture, we seek to inspire a deeper appreciation for Chinese civilization and its enduring contributions to the world.

Moreover, "Dream Back to the Tang Dynasty" is not bound by the constraints of historical replication; it is an artistic endeavor that seeks to reinterpret tradition through a modern lens. In the design of "Dream Back to the Tang Dynasty Fireworks Night," we

explore new ways to evoke the spirit of the Tang Dynasty, infusing traditional charm with contemporary sensibilities. Through innovative techniques and creative expression, we strive to captivate audiences and ignite their imagination, bridging the gap between past and present.

In essence, "Dream Back to the Tang Dynasty" is a celebration of cultural continuity and innovation, a testament to the enduring legacy of Tang Dynasty architecture. By breathing new life into ancient splendor, we hope to inspire future generations to explore the rich tapestry of Chinese civilization and to continue the legacy of artistic excellence and cultural exchange. Through our endeavors, we aim to honor the past, celebrate the present, and shape the future of architectural appreciation and cultural heritage preservation.

Keywords: Cultural and Creative Products; Tang Dynasty Landscape Design; Architectural Design; poster design; IP design

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INTRODUCTION

Relevance of the study:By making the architectural model of the Tang Dynasty, this topic deeply explores the design, structure and decoration characteristics of the Tang Dynasty architecture, as well as its rich cultural connotation. The aesthetic value and historical value of Tang Dynasty architecture can be intuitively felt through the model display, which is conducive to the further inheritance and innovation of Chinese civilization. Through the production of fine models, the design shows the brilliance and brilliance of the Tang Dynasty architecture.

These models will reproduce the reign of Zhenguan in the Tang Dynasty and the splendor of streets and buildings in the prosperous era of Kaiyuan, with the ultimate goal of restoring history, inheriting cultural essence and displaying the aesthetics of Tang architecture.

The purpose of the research:The purpose of this study is to make an in-depth study of the structure, design and decoration characteristics of Tang Dynasty architecture, inherit and spread its architectural style and cultural connotation, and make a modest contribution to the protection, inheritance and development of Tang Dynasty architecture.

Through the display of the model, people can more intuitively understand the aesthetic value, historical significance and cultural transmission of the Tang Dynasty architecture, increase everyone's understanding of the Tang Dynasty culture, and deepen the impression of the Tang Dynasty. Through the production of architectural models, people can learn the design principles, construction methods and decorative styles of buildings in the Tang Dynasty. The production of handmade architectural models can also promote the inheritance and innovation of traditional manual technology, and make a modest contribution to the development of traditional culture.

In terms of the significance of inheritance, the production and research of architectural models of the Tang Dynasty not only contribute to the inheritance and

promotion of traditional Chinese culture, but also provide important reference value for the research and study of architecture, history and art history.

Research Objectives:First of all, the purpose and significance of designing the architectural model of the Tang Dynasty are determined, such as historical restoration, cultural inheritance, education and enlightenment. And determine the background of the topic, introduce the historical and cultural background of Tang Dynasty architecture and related research status. Then select the architectural samples of the Tang Dynasty to be designed, conduct a detailed analysis of the selected buildings, including structural characteristics, architectural style, decorative arts and other aspects of the study, and select a variety of documents and existing buildings. Then determine the basic principles and design concepts of the design, such as historical restoration, true representation, artistic expression, etc.

The second is to determine the scale size of the model, taking into account the display environment and viewing effect of the model, select the appropriate scale, sketch drawing and 3D model modeling production. Select the materials needed to make the model, such as cardboard, wood, 3D printing materials, etc., according to the design requirements of the model and the actual situation.

Finally determine the production plan of the model, determine the production process and flow, including cutting, assembly, painting and other specific steps. According to the selected architectural samples, the decoration and detail processing of the model, including the reconstruction of the facade decoration, Windows, porches and other parts of the building. Finally, the model is made and displayed.

The research subject (theme) is promoting Chinese traditional culture.

The object (focus) of the research is "Dream Back to the Tang Dynasty Fireworks Night" is committed to making architectural models to present the historical stories and cultural connotations of Tang Dynasty architecture to the audience's vision, bringing unique visual experience and emotional resonance to the viewer.

Research methods. This series of designs includes architectural model design, poster design and IP image design. It mainly highlights the magnificent painting style of ancient China, and takes modeling and hand-made models as the main design style to express the grandeur of the scene. In the early stage of the design, it is mainly used to draw and model modeling, and then the physical production and booth layout in the later stage.

Elements of scientific novelty. Traditional culture needs to be inherited and transformed into a way that modern young people can accept and continue to develop. Otherwise, culture is culture and commodities are commodities, and cultural commodities and commodity culture will be extremely separated, which is also one of the purposes of creation.

Practical significance. Through the production of architectural models, people can learn the design principles, construction methods and decorative styles of buildings in the Tang Dynasty. The production of handmade architectural models can also promote the inheritance and innovation of traditional manual technology, and make a modest contribution to the development of traditional culture.

In terms of the significance of inheritance, the production and research of architectural models of the Tang Dynasty not only contribute to the inheritance and promotion of traditional Chinese culture, but also provide important reference value for the research and study of architecture, history and art history.

Structure and volume of the thesis. The bachelor's thesis consists of an introduction, four chapters, a conclusion and general conclusion of each chapter, a list of sources used for 30 projects and an appendix (19 pages). The work contains 35 drawings. The results of the study are 71 pages long.

TASK CONTENT:

Cultural and creative works: show the architectural style and daily necessities of the Tang Dynasty

Poster: Showing the Tang Dynasty

Video: The whole production process and work display results, as well as the Tang Dynasty street restoration picture

Chapter I

TOPIC JUSTIFICATION

1.1 Background of the Topic

The Tang Dynasty was a period of mature architectural development, characterized by a relatively complete architectural system. The grand and magnificent architectural style of the Tang Dynasty occupies an important position in Chinese architectural history. The prosperous era of the Kaiyuan and Zhenguan periods in the Tang Dynasty saw economic prosperity, political stability, and cultural flourishing, leading to the vigorous development of Tang Dynasty architecture. Representative buildings like the Daming Palace, Longmen Grottoes in Luoyang, and the Maijishan Grottoes showcase the grandeur, elegance, and vitality of Tang architecture, reflecting the spirit of the times. These buildings not only held political and cultural significance at the time but also had a profound impact on future architectural studies. Therefore, I choose to highlight and inherit the Zhenguan and Kaiyuan eras through model production.

The characteristics of the composition of wooden buildings in the Tang Dynasty are becoming more and more mature. With the rapid development of architectural culture in the Tang Dynasty, the wooden architecture of the Tang Dynasty realized the unity of artistic treatment and structural modeling. The architectural elements of the wooden structure, including supports, columns and beams, embody the perfect combination of art and structure. Tang architecture is characterized by simplicity and simplicity. The appearance is solemn and generous, and the tone is simple and bright, which can be called a high-level period of the development of ancient Chinese architectural art. Many structural parts of wood structure buildings in the Tang Dynasty have been standardized and standardized.

Dougong features Dougong is a unique wooden structure in Chinese architecture. Bucket arches are made of small square barrels and a number of forks inserted on the top of the pillars and arches under the eaves. A bucket arch has a structural function of supporting the eaves of a house and transferring the roof weight directly or indirectly to the wooden pillars. At the same time, it has decorative effects. The fighting arch of the Tang Dynasty is different from the ancient simplicity of the Qin and Han dynasties. It has absorbed the change of the architectural style of the north and South dynasties, and has become mature, shaped into the unique solemn and heroic architectural style of the Tang Dynasty. From the early Tang Dynasty to the late Tang Dynasty, the dougong structure in different stages was also slightly different. Generally speaking, the style of dougong in the Tang Dynasty gradually changed from simple to magnificent.

Cornice is a form of cornice of traditional buildings in Tang Dynasty, mostly referring to the cornice, especially the cornice where the roof corner falls. It is often used in the corner roof of pavilions, platforms, buildings, pavilions, temples and other buildings. The special treatment and creation of the edge of the eaves not only expands the lighting, is conducive to the drainage of rainwater, and adds the dynamic of the building, as if a gas will lift the roof, in the complex folding layer of the eaves, creating a spectacular momentum and a unique feeling of flying light in ancient Chinese architecture.

As the "main sentence pattern" of ancient Chinese architecture, there are many types of warped eaves, or hanging, or straight. Their different forms create different artistic effects, or light, or simple, or dignified.

Flat and dark characteristics In order not to highlight the beam of the building, the wooden frame formed by the sky flower house is used under the beam, and the tight small wooden square is placed inside the frame, which is flat and dark. The flat and dark is actually a kind of ceiling, about a mullion two empty to a mullion three empty large or small, this kind of day flower plate body shows the wisdom of the ancient craftsmen because of the local system. Looking at thousands of years of traditional

Chinese architecture, flat and dark ceilings are the simplest and most simple. It not only plays the role of dust and warmth, but also creates an indoor atmosphere. It is also the epitome of the architectural style of Tang, Song, Liao and Jin periods from grand to delicate and gentle transformation.

The characteristics of masonry construction in the Tang Dynasty also got some development, and more and more pagodas used masonry. The Tang pagodas preserved in China are all brick pagodas. The brick and stone structures of the Tang Dynasty include pavilions, dense eaves and single-storey towers.

Pavilions are derived from pavilions in traditional Chinese architecture. Pavilion-style towers can be dedicated to Buddha, can also be used by monks and so on. A small number of pavilion-style towers also serve as military viewing platforms, such as Haotian Tower in Liangxiang, Beijing, built of wood or stone brick. The pavilion tower is characterized by a platform, a bottom, a wooden structure or a brick and wood structure of beams, rooms, columns, brackets and other characteristics of the pavilion. At the top of the tower are takas of various shapes. Some cool pavilion-style towers have a gallery on the first floor (also known as a "secondary step"), which enhances the stability of the tower and makes it more spectacular. The outer walkway can effectively prevent the foundation from being washed by rain and improve the service life of the tower.

The brick pavilion tower is completely made of brick, and has eaves, beams, columns, walls and doors and Windows on the outside surface of the tower in accordance with the form of wooden structure, and there are also brick stairs to climb in the tower. Others were brick towers, with wooden heads for floors on each floor and stairs up and down. The higher the tower is, the faster it shrinks, forming a high elastic curve of the wheel profile. Whether it is the square tower of the Tang Dynasty, or the octagonal solid tower of the Liao Dynasty, they pay great attention to the details of the appearance of the pagoda, and pay special attention to the overall shape.

Single-layer tower, the plane is mostly square, but there are also hexagonal, octagonal or circular, small scale. Some are made of brick and some of stone.

peroration

Through the understanding of the Tang dynasty building style, take the building elements, and each

The application of the product to the architectural elements of the Tang Dynasty has deepened the architectural elements of the Tang Dynasty

In daily life, the architectural elements of Tang Dynasty contain the essence of Tang architectural culture.

However, the design and application of modern product design to the architectural elements of the Tang Dynasty are not

It is a simple repetition, but it is the integration of modern elements into the Tang Dynasty

Extraction and transformation of architectural elements. This paper analyzes the construction yuan of Tang Dynasty

Starting with the types of elements, it proves how to innovate the use of architectural elements of the Tang Dynasty

It is integrated into modern product design. Through the actual case design, advance one

It is proved that the construction elements of Tang Dynasty had a similar great development in product design

Space can also provide a broader idea for modern product design

The Tang Dynasty has its particularity in the history of Xi 'an

Xi 'an has been the ancient capital of 13 dynasties, among which the most famous are the Qin, Western Han and Tang dynasties, among which the historical resources of the Qin Dynasty

Mainly distributed in the Li Mountain line, far away from the urban location of Xi 'an. The Han and Tang dynasties were the two peaks of development in the history of the Chinese nation.

As the capital of two dynasties, Xi 'an bears the emergence and development of its history and culture. The Han Dynasty appeared earlier than the Tang Dynasty.

They are separated by hundreds of years, and although they live in different historical periods, they share common ground on some social issues, such as the border issue,

During the Han Dynasty, the border areas were troubled by ethnic minorities, and the rulers took active measures to deal with them

The problem is more than Han, border and fortress wars, social popular martial atmosphere, Tang Dynasty poets through the Han Dynasty history books, more

Like to compare the Han Dynasty, a large number of border fortress poems, epic poems, poems, poems about things produced, there are many "Han compared to Tang".

The literary works [51] not only enriched the literature content of the Tang Dynasty, but also broadened the historical vision and mind of the Tang Dynasty literati, to a certain extent

The degree sublimated the cultural spirit of the Tang Dynasty.

The plot of Han Dynasty is a kind of cultural psychology of The Times, which is reflected in the literature of Tang Dynasty at that time

The spirit of transformation is also an important factor in the formation of the Tang Dynasty. Through the summary and expression of the spirit of historical inheritance, it is not only back

Considering the history, the thought of the country before the family and the idea of binding the dead has also become a part of the spiritual content of the Chinese nation through historical precipitation

[52]. To a certain extent, the spiritual culture of the Tang Dynasty is a summary of the spiritual culture of the Han Dynasty, and the Han culture enriches the Tang literature

It makes the Tang cultural spirit more diverse and highlights the special position of the Tang Dynasty in the history of Xi 'an.

2. The urban pattern of Xi 'an evolved from the Tang Dynasty

Known as Chang 'an in ancient times, Chang 'an existed as a capital during the Sui and Tang dynasties, although it was reduced to a local city after the Song Dynasty.

But its urban construction was deeply influenced by the urban construction of Tang Dynasty. Chang 'an City in Sui and Tang Dynasties referred to the construction characteristics of Luoyang City in Northern Wei Dynasty, and combined

Due to the local geographical environment, combining the ancient feng shui theory with the feudal rule needs at that time, the imperial city is in the central axis of the city

The line position reflects the idea of centering, adopts the street network of warp and weft, and establishes the spatial pattern of clear division and regular layout.

At the end of the Tang Dynasty, Chang 'an City was destroyed many times due to the war, and the city area was greatly reduced in the five Dynasties, only the Tang Chang was retained

Part of the planning and construction of Ancheng City, and it will be improved to form a long east and west narrow north and south urban form. In the Northern Song Dynasty, due to

With the growth of population, streets and buildings were added on the basis of five generations of urban construction, and the urban pattern was further expanded. By the early Ming Dynasty,

The intersection of the north-south Street and east-West Street axes and the position of the bell tower in the center of the city axis were determined, and the number of streets in the Qing Dynasty was the same

Increasing (see Figure 2-6). After the founding of New China, an urban structure centered on the bell tower was determined, retaining the traditional chessboard

The road network pattern retains the original spatial scale of the street. Now the bell tower and East, West, South and North streets have become Xi 'an

The main symbol of the city, the urban framework of Xi 'an has developed from the spatial pattern of Chang 'an City in the Tang Dynasty through a long history To this day.

1.2 Objectives and Significance of the Topic

The purpose of this study is to make an in-depth study of the structure, design and decoration characteristics of Tang Dynasty architecture, inherit and spread its architectural style and cultural connotation, and make a modest contribution to the protection, inheritance and development of Tang Dynasty architecture.

Tang architectural models can play an important role in the protection of cultural relics. After the erosion of the long river of history, many original buildings have been destroyed by natural disasters or man-made destruction, and architectural models can be used as replicas of cultural relics to reproduce the original appearance of Tang Dynasty buildings, so that people can better understand cultural relics and protect cultural heritage from being destroyed again. Architectural models can also be exhibited in the graduation exhibition to show students the stern, cheerful and magnificent architectural style of the Tang Dynasty.

Through the display of the model, people can more intuitively understand the aesthetic value, historical significance and cultural transmission of the Tang Dynasty architecture, increase everyone's understanding of the Tang Dynasty culture, and deepen the impression of the Tang Dynasty. Through the production of architectural models, people can learn the design principles, construction methods and decorative styles of buildings in the Tang Dynasty. The production of handmade architectural models can also promote the inheritance and innovation of traditional manual technology, and make a modest contribution to the development of traditional culture.

In terms of the significance of inheritance, the production and research of architectural models of the Tang Dynasty not only contribute to the inheritance and

promotion of traditional Chinese culture, but also provide important reference value for the research and study of architecture, history and art history.

In recent years, the national consumption power of culture has been enhanced, and the cultural industry and tourism industry have begun to develop rapidly

The young group has become the mainstream consumer group in the new era, and also responds to the aesthetic and taste of cultural derivative products

There was a change. The research results of this subject can be grafted into modern art derivatives for the cultural symbols of Han and Tang dynasties

Design method guidance. Secondly, through the combination of traditional culture and modern design practice, consumption can be made

Feel the beauty of cultural spirit in daily life, and make product design with distinct regional historical and cultural characteristics,

While enriching market demand, improving the inheritance of culture can also give products a deeper history

The value. It is of positive practical guiding significance to promote the modernization renewal of contemporary Chinese design from spirit to heritage

1.3 Research Status at Home and Abroad

Tang Dynasty architecture has been extensively studied both at home and abroad. Through reading a large number of literature materials on Tang style architecture and selecting representative literature materials, the research status of Tang style architecture can be introduced from the following aspects:

Literature research and historical data collation

Many scholars are committed to systematically sorting out and sorting out relevant materials about Tang Dynasty architecture through textual research on historical documents, ancient books and archaeological findings. On the discussion of the creation method of Tang style architecture, Mr. Zhang Jinqiu has undoubtedly made a

pioneering contribution. Combining with Tang Feng's architectural creation and design practice, she has published a series of papers in academic journals such as *Architectural Journal* and *Ancient Architecture and Landscape Technology* to interpret and explain. The timely introduction of the above research results by Mr. Zhang Jinqiu laid an important foundation for other students in the academic field to further summarize and summarize the creative methods of Tang-style architecture, and promoted the further development of the research on the creative methods of Tang-style architecture. The representative results mainly include: Wang Qingqiang revealed the creative methods and diversified architectural features of Tang-style architecture from the perspective of combining tradition and modernity. That is, respect for history and respect for the environment, adhere to the creation of "harmonious architecture", integrate urban design into the creation of architecture, strive to combine form and content, and pay attention to the design of architectural details. Guo Xun starts with Tang Feng's architectural creation, systematically excavates and summarizes his architectural thoughts and design techniques. In other words, we should pay attention to the combination of inheritance and innovation in culture, and pay attention to inheriting the Chinese architectural tradition in cultural emotion while actively developing new national architectural forms. Wu Haoyu combs the creation concept and design techniques of Shaanxi History Museum, explores the interoperability and differences between traditional prototypes and modern architecture, and expounds the spatial combination rules and formal characteristics. It emphasizes on adhering to the design concept of "harmony without difference" and "singing in harmony with corresponding", and makes rational selection and inheritance of traditional architectural forms to meet the needs of The Times. Based on the analysis of the logical relationship between architects, architectural creations and architectural works, Huang Binghua studied urban culture, garden environment and traditional architectural forms. [2] Through their interpretation and analysis of written materials, they provided an important historical basis for subsequent research.

Architectural remains and archaeological excavations

In China, the historical remnants of the Tang Dynasty architecture are widely distributed. It was learned from the museum of Lianyungang City, Jiangsu province, that a Tang Dynasty building was found in Haizhou District of the city, its plane is rectangular, covering an area of 1,475.72 square meters. Archaeological excavations show that the building is based on a two-entrance courtyard facing south, and from south to north, there are 21 relic units, including steps, doorways, courtyards, Wells, passages, cloisters, platforms, water fountains, pillar caves, toilets, gatehouses, east and west wing rooms, and north main rooms. According to the archaeologists, no relics with a clear date were found at the foundation site of the excavation. Through archaeological excavation and site protection, scholars were able to observe and study the layout, structural characteristics and decorative style of the buildings of the Tang Dynasty on the spot, providing a physical basis for the understanding of the buildings of the Tang Dynasty.

International comparison and exchange research

Foreign scholars have also carried out extensive research on Tang Dynasty architecture. Through comparative studies on Chinese Tang Dynasty architecture and architecture in other countries or regions, they explore the status and influence of Tang Dynasty architecture in East Asian architectural culture, which promotes academic exchanges and dialogue between different cultures.

Digital technology and virtual reconstruction

With the development of digital technology, more and more people began to use digital technology to simulate reconstruction and further virtual display of Tang architecture. For example: Wang Qiaowen, Zhang Jiawan's "Digital mural architecture" the digital construction of buildings in Dunhuang mural; Xu Lipeng, Wu Jian, Yu Tianxiu, Ding Xiaohong, three-dimensional digital presentation of the north wall of Cave 172 in Mogao Grottoes. Through the new century means of three-dimensional modeling and virtual reality combined with traditional art, they let the Tang Dynasty architecture appear in front of people again, providing scholars and researchers from all

walks of life with a more intuitive and more clear understanding of the Tang Dynasty architecture.

In general, the study of Tang architecture is active both at home and abroad, which not only contributes to deepening the understanding of Tang society, culture and art, but also has great significance for the future architectural research and conservation work.

Related research on cultural symbol theory

The study of symbols originated in the ancient Greek era. In the "Clades", Plato devoted himself to the establishment of symbols,

The link between the meaning of the symbol and what the symbol indicates, the people of later generations inherited his ideas, and benefit

Using different semiotic concepts such as sign science, sign theory, sign art and sign, a series of words are formed

Sign theory of speech and writing.

The study of cultural symbols in Western countries is mainly divided into two basic schools: one is Saussure, Susan Lange and so on

Human representative structuralism language semiotics; The second is American Peirce, Morris, and some other scholars

Proposed a kind of pragmatic logic. The study of symbols in structuralist semiotics mainly consists of three levels

Aspect: the composition of symbols, the cognition of symbol system and the relationship between symbols. The core understanding is to divide the symbol into energy

The two levels of reference and referent emphasize the unity between the external form and the internal meaning of the symbol. In contrast, real

Pragmatic logic semiotics focuses on the logical structure of the symbol itself. Peirce in his Semiotic Logos

In the book "Ji", a semiotic category based on thinking and judgment is proposed, and the emphasis is placed on people

Class cognitive objects are logically constructed, and the universal purpose is emphasized for the unity of cognition. Since then, the symbol

Signology broke through the closed system of linguistic patterns and was further developed into post-structure by Umberto Eco and others

The phase of doctrine [13].

Application research under the semiotic perspective

Since the 1980s, the main ways of advancing semiotic theory can be roughly summarized in three aspects: society

I can learn semiotics, artistic semiotics and practical semiotics. Here I choose the art which is closely related to the study of this paper

Technical semiotics are mainly discussed:

Architectural Semiotics: Venturi first mentioned architectural semiotics in the field of architecture, where he used architectural design

To illustrate the relationship between semantic construction and semantic association of symbols, and in the Complexity and Contradiction of Architecture

Xi 'an University of Architecture and Technology master's degree thesis

The direction and path of architectural semiotics research are clearly pointed out in the book (2006) [14].

Design Semiotics: A preliminary study on design semiotics, originating in Germany, from Baden-Wurttemberg

Stuttgart Academy starts. Design symbol is the direct carrier of effective display of design culture, as a load and transmission

Information tools have been studied in a number of disciplines, such as graphic design, display design, logo design, and production

Product design, environmental design, etc. The most perfect one is the semiotic study of product design. Morris in its program

In his book Foundation of Sign Theory, he put forward three types of semantics, construction and pragmatics.

It matches the behavioral science concept of semiotics. Semantics is concerned with the relationship between symbols and their meanings in a symbolic system

Research; Morphology is the study of the interrelation between various symbolic elements. Pragmatics is the study of symbols and their interpretation

The study of the interrelationship of subjects. Among many design theories, Morris Semiotic system is widely used up to now

The classification of symbolic disciplines is also one of the theoretical bases of semiotic research in this paper [15].

Research review

The existing research results at home and abroad are comprehensively analyzed, and the design semiotics is being developed at home and abroad

The design in the product has produced many results. However, the study of Chinese cultural symbols mainly focuses on The Times

In terms of the law of evolution, the application of regional historical and cultural symbols in design art mainly focuses on cultural symbols

Number element extraction method. But in the actual situation, based on Shaanxi Han and Tang culture art derivative products set

There are still many problems to be solved in the calculation process:

From the perspective of design, multi-dimensional systematic integration of Shaanxi Han and Tang cultural symbols is carried out. now

Some Han and Tang cultural resource information is not sorted out according to the needs of designers, resulting in the cultural symbols contained in

The systematic mining and sorting out of creative design elements is not perfect enough to integrate traditional cultural resources effectively

Make use of it. It is necessary to make a new interpretation from the point of view of design, and fully explore the cultural symbols of Shaanxi Han and Tang Dynasties

Symbols, artistic symbols, regional symbols, transform cultural materials into design elements, and re-create cultural derivatives.

The selection and evaluation method of regional cultural symbols is not clear.
Before extracting cultural symbols, designers first

First of all, it is necessary to clarify the screening method and indicator weight of cultural symbols to help efficiently extract the most regional discrimination

The cultural symbols that can most arouse the user's feelings and resonance are designed for the subsequent derivative products

Lay the foundation. The screening methods for these cultural symbols are worth exploring.

Summary of the chapter I

1.This paper gives a comprehensive introduction to the characteristics, historical significance and research status of Tang architecture. It also Outlines the purpose and significance of the study of Tang architecture, and discusses the application of Tang architecture in the modern context of cultural relic protection and product design. In addition, I also talked about the evolution of Xi 'an's urban pattern from the Tang Dynasty to the present.

2.The article covers various aspects, including architectural elements such as dougong and cornices, the urban layout of Chang 'an (present Xi 'an), and the research status of Tang Dynasty architecture at home and abroad. In addition, the use of cultural symbols in design is discussed, especially in the context of Han and Tang cultural heritage.

3.Architecture of the Tang Dynasty: The architectural characteristics, structural elements and development of the Tang Dynasty are deeply discussed.

4.Purpose and Significance: You outline the importance of studying Tang architecture for cultural heritage conservation, education, and the development of modern design.

5.Current research Status: Highlights existing research on Tang architecture, including textual analysis, archaeological finds, international comparison, and digital reconstruction.

6.The evolution of the city of Xi 'an: You discuss how the urban layout of Xi 'an has evolved from the Tang Dynasty to the present, under the influence of historical factors and modern urban planning.

7.Theory and application of cultural symbols: The theory of cultural symbols and its application in design are discussed, especially in the context of Han and Tang cultural heritage.

8.Overall, the article provides a comprehensive overview of Tang architecture and its meaning in both historical and contemporary contexts.

Chapter II

DESIGN POSITIONING AND PLANNING

2.1 Design Positioning

Design concept

"Dream Back to the Tang Dynasty Fireworks Night" is committed to making architectural models to present the historical stories and cultural connotations of Tang Dynasty architecture to the audience's vision, bringing unique visual experience and emotional resonance to the viewer.

Audience

The model of Tang Dynasty architecture will be favored by those who are interested in the history and culture of Tang Dynasty and those who are interested in architectural decoration and structure. Those who are interested in art and design may also be inspired by the model of Tang Dynasty architecture to create art works or designs themed on Tang Dynasty architecture, which also belong to an important audience group.

Product features

"Dream Back to the Tang Dynasty Fireworks Night" takes the Tang Dynasty architecture as the inspiration, designed and produced a series of highly simulated architectural models, including palaces, streets, restaurants, temples, etc., to show the majestic momentum of the Tang Dynasty.

Couplet calligraphy. Couplets in ancient Chinese architecture are different from common couplets in that they are mainly carved

It is engraved on the wooden board, and then hung in the lobby, hall, attic and other places, as the interior decoration of ancient buildings

An art form that exists to be a part of. This decorative art combines architectural craft, calligraphy art, and carving skills

Art and other integration, fully reflects the traditional decorative culture of artistic beauty, has a strong classical charm and culture

Inside information. According to the decoration environment and the architectural function, the calligraphy style of couplets will also change. For example, in the emperor

Palaces, ancestral halls, Taoist temples and other dignified places, usually use regular script, subordination, small seal style and other regular and serious writing;

In the free and open architectural environment of Jiangnan gardens, scenic spots, etc., it usually adopts running script and cursive script to publicize the premises

The style of the book. In the process of decoration, the interior furnishings of ancient buildings pay attention to symmetry and coordination. For this reason, calligraphy art in ancient buildings

The application also needs to follow this principle, and the couplets engraved with calligraphy are hung symmetrically on the two column columns or the central hall

Both sides to play a good decorative role.

Banner calligraphy. Strip calligraphy is usually distributed in long strips and exists in the form of pop-up book axes. In writing,

The use of running script, cursive script and other calligraphy, from top to bottom, in one go, can enhance the momentum and pattern of interior space,

Suitable for decoration in the high hall, can also be used for interior side wall decoration. In the interior decoration of ancient buildings, banners

Calligraphy decorates the interior space in the form of a screen, which is divided into four screen strips, on which calligraphy or pictures are drawn

It's called the "four screens." This decorative form not only retains the original shielding and separating function of the screen, but also integrates

The artistic charm of calligraphy reflects the good aesthetics and artistry, and effectively adds the cultural atmosphere of the interior space.

Sector calligraphy. Fan calligraphy is a form of calligraphy written on the carrier of the fan, which is special in ancient China

Color type calligraphy art works. During the Ming and Qing dynasties, with the popularity of folding fans, the ancients wrote characters and tables on the fans

Reach friendship, and then give to each other. This custom promoted the formation and development of fan calligraphy. Wide at the top and narrow at the bottom, plus

The mixture of the bones makes the writing more difficult. In order to ensure the writing effect, it is necessary to arrange the number of words and

Position, as far as possible to flat the fan, write on the blank space of the fan, avoid the position of the fan bone, to ensure good tightness. Usually,

In the interior decoration of ancient buildings, fan calligraphy is often displayed on the table in the lobby, or hung on the left and right sides of the hall.

To change the interior space pattern, enhance the aesthetic conception and cultural atmosphere.

When designing the IP image and street architecture of "Dream Back to the Tang Dynasty Fireworks Night", we carefully considered the integration of historical background, cultural characteristics and contemporary aesthetic trends, and strive to convey the prosperity and brilliance of the Tang Dynasty through every detail. The design is not just a set of architectural models or a pair of character images, but a vivid representation of an era, a visual feast that allows people to travel through time and space and feel the historical flavor.

Sum up

From the modeling of streets and buildings to the fine polishing of details and decorations, the unique style and artistic characteristics of Tang Dynasty architecture are restored. The use of modern 3D modeling techniques combined with traditional architectural elements not only shows the grandeur and beauty of Tang architecture, but also attempts to make this beauty permanent through technical means. In addition, the design of IP image also embodies a deep understanding and respect for Tang culture.

Each character does not exist in isolation, but is the bearer of the cultural spirit of the Tang Dynasty. Through them, we hope to show the tenderness of women and the heroism of men in that era, as well as their complex and delicate inner world.

expect

Through the project "Dream Back to Tang Fireworks Night", not only hope to attract attention in the academic community, but also hope to reach the general audience, stimulate everyone's interest in traditional Chinese culture and hobbies. These models and characters are expected to play a role in various exhibitions and educational occasions, serving as a bridge between the past and the future, the tradition and the present. At the same time, it is hoped that these efforts will contribute to the preservation and transmission of valuable cultural heritage.

In the future work, we will continue to explore and experiment, combine more technical and artistic means, and constantly improve the design. I believe that every effort is a respect for history and an investment in the future. For everyone who watches the work, I hope they can not only see the restoration of the form, but also feel the life atmosphere and spirit of the Tang Dynasty.

Through these efforts, it is hoped that "Dream Back to the Tang Dynasty Fireworks Night" can become a landmark project, not only academically recognized, but also widely disseminated among the public, inspiring people's curiosity about history and respect for culture. I also hope that through continuous exploration and innovation, I can make more contributions to the inheritance and development of Chinese traditional culture. Let's hope that in the near future, these Tang architectural models and IP images will redefine people's perception and understanding of Tang culture in a new way.

2.2 Design Planning

The design begins with determining the purpose and significance of creating Tang Dynasty architectural models, such as historical reenactment, cultural transmission, and educational enlightenment. The historical background of Tang Dynasty architecture, its cultural context, and relevant research status are introduced. The selected Tang Dynasty architectural samples are analyzed in detail, including structural features, architectural styles, and decorative arts, by referring to various literature and existing buildings. The design principles and concepts are established, focusing on historical reenactment, authentic representation, and artistic expression. The scale and dimensions of the models are determined to match the exhibition environment and visual impact, followed by sketching and 3D modeling of the models. The materials required for model production, such as cardboard, wood, and 3D printing materials, are selected based on design requirements and practical considerations. The model production plan is finalized, detailing crafting techniques and processes to ensure the models' accuracy and artistic value. The architectural models' decoration and detail processing, including facade embellishments, windows, and doorways, are meticulously executed to maintain historical accuracy and artistic appreciation value.

Summary of the chapter II

1."Dream Back to the Tang Dynasty Fireworks Night" aims to show the historical stories and cultural connotations of the Tang Dynasty through architectural models, and bring unique visual experience to the audience.

2.The audience includes those who are interested in the history, culture and architectural decoration of the Tang Dynasty, as well as those who have a passion for art and design.

3.Features include highly realistic models of Tang Dynasty architecture, as well as decorative arts such as couplets, flags and fan calligraphy.

4.The design focuses on the integration of historical background, cultural characteristics and contemporary aesthetic trends, and conveys the prosperity and brilliance of the Tang Dynasty through every detail.

5.Through exhibitions and educational activities, the architectural models and figures of the Tang Dynasty are expected to serve as a bridge between tradition and modernity, past and future.

6.The design plan starts with the determination of purpose and meaning, and ensures the accuracy and artistic value of the model by analyzing the architectural samples and production plans of the Tang Dynasty.

7.The decoration and detailing of the model are carefully executed, maintaining historical accuracy and artistic appreciation value.

8.Through continuous exploration and innovation, we hope to make more contributions to the inheritance and development of traditional Chinese culture and redefine people's cognition and understanding of Tang Dynasty culture.

Chapter III

DESIGN PROCESS AND RESULTS

3.1 Tang Dynasty Architectural Design

3.1.1 Tang Dynasty Architectural Modeling

Data Collection and Preparation

After clarifying the purpose and requirements of the modeling, the first step is to organize the data and prepare the materials. The goal of this stage is to clarify the scale, scope, and main content of the modeling, laying the foundation for the subsequent work. For Tang Dynasty architecture, in-depth research on its uniqueness and differences is conducted to ensure the authenticity and accuracy of the modeling restoration. During this process, characteristics of Tang Dynasty architecture such as bracket sets, overhanging eaves, animal-shaped ornaments, and windows are selected from a large collection of historical materials, literature, and images from the Tang Dynasty period.

Determining Modeling Software

Next, considering the complexity and diversity of Tang Dynasty architecture, Blender and 3DMAX are ultimately chosen as the modeling software. These two software have powerful modeling functions and flexible operation methods to meet the requirements for modeling accuracy and effects. By drawing sketches and layout plans, the overall structure and layout of the Tang Dynasty modeling are determined, including the positions and proportions of main elements such as palaces, cities, and streets.

Modeling Process

After completing the preparatory work, the models of main buildings such as palaces, city walls, and streets are gradually built using the modeling software. In this process, reference is mainly made to the architectural structure of the “Foguang Temple Main Hall” in Wuguang County, Shanxi, from Mr. Liu Dunzhen’s “History of Ancient

Chinese Architecture,” as well as the shapes of animal-shaped ornaments and bracket sets in the main hall of Nanchan Temple to redesign the modeling of main buildings, focusing on maintaining the beauty of the buildings and restoring the architectural style of the Tang Dynasty as much as possible. The main hall is designed with a double-eaved attic with a corridor, inspired by the Tang Dynasty mural residences in the Mogao Grottoes in Dunhuang, while the side halls are redesigned based on various Tang Dynasty architectural literature (as shown in Figures 3-1 to 3-2). The design of the streets needs to conform to the urban planning and transportation needs of the Tang Dynasty, referencing the “Tang People’s House Scene” and modeling the storefronts along the streets (as shown in Figure 3-4). Additionally, the integration of buildings with the environment is emphasized to harmonize the buildings with the surrounding natural landscapes and topography, creating a harmonious and unified overall environment. Continuous adjustments and optimizations are made during the modeling process to ensure that the overall structure and layout of the model meet the design requirements.

Once the main buildings’ gray models are completed, various details and decorations are gradually added, such as window decorations, lanterns, and glazed tiles. Subsequently, textures and materials are added to the model’s surfaces, selecting vintage mossy stone brick textures and materials to enhance the model’s realism and aesthetics.

Detail Refinement

After completing the modeling and basic texture mapping, the next step is to refine the details of the model by polishing and decorating, making minor adjustments and fine-tuning to enhance the model’s fidelity. Once all is done, the model is exported as STL and OBJ file formats and saved as backups. Relevant documents, sketches, reference materials, and technical documents are also organized and saved.

3.1.2 Tang Dynasty Architectural Product Production

Based on 3D modeling and collected reference literature on Tang Dynasty architecture, including floor plans, elevations, cross-sections, photos, the following design schemes are formulated:

Model Dimensions

Firstly, based on the fixed dimensions of the display stand, Blender and other modeling software are used to determine the specific length, width, and height proportions of each building, simulating and adjusting to ensure the model's proportions match the actual building and maintain the model's realism and aesthetics. The final dimensions are determined to be 120cm in length, 70cm in width, and 30cm in height.

Model Materials

Secondly, the main building structures are made using wood boards, wooden sticks, and corrugated paper, including walls, floors, stairs, secondary roofs, etc. 3D printing is used to produce the main roofs to ensure the model's precision and integrity. In the production process, tools such as wallpaper knives and flat-nose pliers are used to accurately cut and process materials to ensure they match the model's structure and dimensions.

Model Assembly

Finally, white latex and strong adhesive are used to precisely glue the walls, floors, and roofs of the model, sequentially completing the gray model production of all models to ensure the model's stability and durability.

Production Process

After completing the gray model of the building, the next step is the uniform base color spray work, which is crucial for the overall effect of the model. Initially, putty spray paint is used to spray and polish each model to ensure the smoothness and uniformity of the model's surface.

Detail Decoration

After completing the base color spray, various details and decorations are further added. On the main structure of the building, quick-drying paint and acrylic materials are used to finely draw decorative elements such as bracket sets, windows, doors, and columns. Following the reference, the coloring method of most Tang Dynasty buildings in the mid-Tang Dynasty period is decided to be a gray-black roof with glazed tiles, white walls, red beams, and red pillars, using quick-drying paint colors such as jade green, mouse gray, basic red, rust yellow, as well as acrylic paints in dark red, titanium white, etc. This process requires detailed painting skills and detailed interpretation of architectural reference materials to ensure the accuracy and realism of the details.

Han and Tang -- the development period of building doors and Windows

During the Western Zhou period before the Qin and Han Dynasties, the style of doors and Windows could be removed from bronze and ii tortured slaves

The door keeper can see that there are two doors in front of the lower part of the eari, from the style of the door

It is a panel door, and the other three sides have mullion Windows. The official buildings in Qin and Han dynasties were tall

Large, the window is mainly in the form of horizontal Windows and square Windows, and the ventilation function of doors and Windows is large at that time

In the lighting function. The function of doors and Windows was underdeveloped, but by the Wei and Jin periods, due to China

Social instability, scholar-officials away from politics, and in the pursuit of freedom and liberation in life

In aesthetic taste, the appreciation of subtle inner feelings, especially in the appreciation of the landscape, aesthetic

Pretentious. Therefore, mullion Windows appeared in large numbers during this period.

For the ancient building doors and Windows, before the Sui and Tang dynasties, they only paid attention to the stacked mountains inside the courtyard

In the Tang Dynasty, people began to pay attention to the function of doors and Windows in gardens and buildings

And the effect, the use of doors and Windows to lead the scene, borrow the scene, on the scene, suppress the scene, frame the scene. Tang Dynasty

There are many physical buildings in existence, such as the main hall of Nanzen Temple in Wutai Mountain, Shanxi (built in 782 AD)

The Main Hall of Foguang Temple (built in 857 AD) can be seen from these two extant objects

The two halls are different in size, but they are similar in construction, and mullion Windows are located in the building

On both sides of the front low walls, the Windows are pasted with ghost paper, which serves both lighting and heat preservation.

But the Windows didn't have sashes and couldn't be opened. The door is a plate door, not light and breathable, just for

For the entrance and exit. At that time, the division of labor was obvious and the function was clear.

Detail Adjustment

After completing the detail decoration, the model is thoroughly inspected and corrected. In this stage, each part of the model is carefully observed and compared to ensure their proportions are coordinated. Additionally, processing and polishing of the detail parts are done to repair any defects or deficiencies, such as uneven paint surfaces or unclear details, to ensure the model's aesthetics.

First, using the layout designed in the modeling software as a reference, on-site layout work is carried out. According to the layout design in the modeling software, buildings, roads, landscapes, etc., are placed in their designated positions as the main elements of the overall layout.

Subsequently, various flowers, plants, and trees are added to enhance the greenery and vitality. The selection of these plants will fully consider the characteristics of Tang Dynasty plants, primarily choosing Tang willows, locust trees, and ginkgo trees to ensure they are trees that existed in China during the Tang Dynasty period, harmonizing with the era.

Lastly, micro figures, colored cloth strips, and decorative red lanterns are added to increase the festive atmosphere and liveliness of the scene. The placement of micro figures adds interest and realism to the scene, while colored cloth strips and red lanterns enhance the festive and lively atmosphere.

Futou is the first common dress of the Tang Dynasty, also known as "Futou" and "Futou".

Because it was originally a headscarf and a soft hat, it was first staged on the basis of the Eastern Han Dynasty scarf

It is also called "folding a towel". Futou in Chinese Ancient and Modern Notes

Article: "The original name is 'on towel ', also known as ' folding towel ', but with three feet of soap wrap hair,

To cover the common clothes of the common people."

The shape of head is made by wrapping hair with three feet of soap silk, with four straps and two straps tied to the back of the head

In addition, the two belt anti-tie the head, so that the twists and turns attached to the top, so it is also called "four feet". Sui Shu · Li

Yi Zhi ":" Towel, the laity called head, since the Zhou emperor Wudi cut into four feet, today to the high and low

That's right." Yu Tan "on the table rot talk" : "After the head of Wu Di, to wrap the head with a towel, so

" "Zhi Tongjian" volume 173, Chen Xuandi Taijian ten March Jia Xu: "Zhou

He wears a regular crown at the beginning, with a full width of soap gauze backward 幘, still cut into four legs." The Dream Stream pen

Volume 1 of Tan: "Tou, called 'four feet', is four belts. ... And the common people Wearing a headscarf, the Tang people also called "four feet", cover two feet tied behind the head, two feet tied under the chin, take

His service is not off, nothing is tied to the top. Now people are no longer tied under the jaw, two belts

A dummy."

Other Additions

Considering the addition of street shops, the flat shops in the model are presented using acrylic stand signs printed to enrich the scene's layers and details. These shops are Tang Dynasty-style snack stalls, craft shops, etc., aiming to create a lively, vibrant, and festive Tang Dynasty scene through these layouts and decorations.

3.2 Poster and IP Image Design

3.2.1 Poster Design

Graphic design

First of all, the computer PS drawing software is used to show the bustling scene of the whole street from the aerial view of the big top view, and the perspective of overlooking the scene is shown by simulating the high-altitude shooting screen. For scenes such as ancient streets, the aerial perspective can present the layout of the entire street at a glance to the eyes of the viewer, thus showing the unique charm of the ancient street's brilliant atmosphere and the sense of historical changes. This perspective makes people feel as if they are standing on a high altitude, having the perspective of overlooking everything, and feeling the magnificence and vastness of the whole scene.

Composition

Symmetrical composition is used to achieve a sense of symmetry by placing the main theme in the center or on the symmetrical axis, making the composition look balanced and stable. The main palace is placed in the center and slightly above to attract

the viewer's gaze, creating a stable, balanced, and grand atmosphere. This aims to restore the historical atmosphere and cultural characteristics of Tang Dynasty streets and buildings, making the entire image seem to transport viewers back to the prosperous Tang Dynasty, increasing the three-dimensionality and layering of the image through multi-level progressive drawing techniques, making it more realistic and vivid.

Color Design

The poster chooses contrasting colors of orange-yellow at dusk and blue-purple at night to create a vivid contrast. Although the scene is set at night, the warmth of the prosperous era is not lost, and the outlines of the buildings are made clearer, increasing the visual impact. The mysterious feeling of the night contrasts with the warmth of the city in orange-yellow. This color combination may add a quaint and fresh atmosphere to the image, evoking natural environments and ancient architecture, highlighting its historical and artistic atmosphere.

Layout

After the painting is completed, the architectural images are combined with textual information for graphic design and layout work. Self-designed fonts are chosen for the poster's theme and content layout.

3.2.2 IP Image Design

Character Background

Firstly, by integrating historical background, cultural characteristics, and contemporary aesthetic trends, the IP image of "Dreaming Back to the Tang Dynasty Night" is designed. The Tang Dynasty was a splendid period in Chinese history, with cultural prosperity and social progress. Therefore, character design should reflect the characteristics of that era.

Character Costumes

Considering the differences in Tang Dynasty men's and women's clothing, hairstyles, and social status, a male and female character are designed. For the male character, a scholarly figure in magnificent official attire is chosen. The design emphasizes his handsome face, upright posture, rich expressions, and gestures. Details such as clothing patterns, accessories, etc., highlight the fashion and taste of Tang Dynasty scholars. For the female character, a woman in graceful Tang Dynasty attire is chosen. Despite the constraints of feudal ethics, in some literati families, women could receive education, engage in poetry, and even participate in politics. Their talents and wisdom were often praised, becoming the beauties in the writings of literati.

Character Traits

Lastly, in character design, besides emphasizing their gorgeous clothing and exquisite accessories, delicate makeup, and elegant demeanor, their independent personalities and graceful tastes are also considered. Their noble and elegant qualities as representatives of the celestial empire are showcased through emotional expressions and behaviors, making them more vivid and touching.

3.2.3 Animation design

(1) Project objectives:

Use video to restore the architectural streets of the Tang Dynasty, and feel the prosperous history through video and music.

(2) Image presentation:

The overall length of the video is 30 seconds. Through aerial photography, it enters the street from the overlooking Angle and turns into a normal person's perspective, from the beginning of the street to the main building at the end of the street, and presents the local customs and customs on the street in the middle.

(3) Music dubbing:

Choose the Tang Dynasty band Dream Back Tang Dynasty as the background music, the song depicts the prosperity of the Tang Dynasty, but also reveals the helplessness and sadness of historical changes. It not only expresses the nostalgia for

the prosperous times of the Tang Dynasty, but also sustents people's yearning for true love and a better life.

(4) Video clips:

blende was used to render and record the modeling scene as a whole, export the video to PR and Da Vinci for editing, and use the editing work box to arrange the whole axis and add subtitles. Make the picture show the full effect.

3.3 Results Display

The final result:

- (1) A complete exhibition of 100cm wide and 150cm long.
- (2) A complete street display, including 12 architectural models, 11 acrylic shops, a number of trees, 16 antique figures, a number of lanterns.
- (3) 2 printed IP images.
- (4) A display video.
- (5) Part of the Tang Dynasty related peripheral

3.3 Results Display

Summary of the chapter III

1.In the process of building modeling of Tang Dynasty, data collection and preparation are carried out first, and the authenticity and accuracy of modeling is ensured by in-depth research on the characteristics and differences of Tang Dynasty buildings. In terms of determining the modeling software, Blender and 3DMAX were selected to combine the powerful modeling functions and flexible operation methods of these two software to meet the requirements of modeling accuracy and effect.

2.The modeling process involves gradually building models of major buildings, such as palaces, walls, and streets, and re-designing the architectural models by

referring to existing buildings and historical documents, focusing on maintaining the beauty of the buildings and restoring the Tang architectural style as much as possible. Emphasizing the integration of architecture and environment, the building is coordinated with the surrounding natural landscape and terrain, creating a harmonious and unified overall environment.

3. After completing the grey molds of the main buildings, various details and decorations such as window decorations, lanterns and glazed tiles are gradually added to enhance the fidelity and beauty of the models. After the modeling and basic mapping is completed, the details of the model are further refined, and the model is fine-tuned and fine-tuned through grinding and decoration to improve the fidelity of the model.

4. In the Tang Dynasty building product production stage, based on 3D modeling and collected references, the design scheme was developed, including model size and material selection.

5. Model making includes the use of materials such as wood, wooden sticks and corrugated paper, as well as the application of 3D printing technology to ensure the accuracy and integrity of the model. In the production process, emphasis is placed on precise cutting and machining of materials, and glue is used to glue the walls, floors and roofs of the models together to ensure the stability and durability of the models. After the completion of the gray model of the building, the background color painting work is carried out, and then various details and decorations are gradually added, and finally the architectural model with historical atmosphere and artistic characteristics is presented.

6. In the poster and IP image design, through the graphic design and synthesis, as well as the character background, clothing and characteristics of the design, show the prosperity of the Tang Dynasty and cultural characteristics.

Chapter IV

CONCLUSION AND PROSPECTS

4.1 Conclusion

In designing the IP image and street architecture of “Dreaming Back to the Tang Dynasty Night,” I considered the integration of historical background, cultural characteristics, and contemporary aesthetic trends, striving to convey the prosperity and grandeur of the Tang Dynasty through every detail. The design is not just a set of architectural models or a pair of character images but a representation of an era, a visual feast that allows people to transcend time and experience historical charm.

From modeling streets and buildings to refining detailed decorations, efforts have been made to accurately reproduce the unique style and historical characteristics of Tang Dynasty architecture. By combining modern 3D modeling technology with traditional architectural elements, the grandeur and exquisiteness of Tang Dynasty architecture are showcased. Additionally, the design of the IP characters also embodies a deep understanding and respect for Tang Dynasty culture. Each character is not an isolated entity but a carrier of the cultural spirit of the Tang Dynasty, and through them, it is hoped to display the customs and ethos of that era.

4.2 Outlook

Through the graduation project “Dream Back to the Tang Dynasty Fireworks Night,” I hope to inspire everyone’s interest and passion for traditional Chinese culture. I look forward to these models and characters becoming a bridge connecting the past and the future, tradition and modernity. At the same time, I hope these efforts will contribute slightly to the protection and inheritance of cultural heritage.

In my future studies and work, I will continue to learn and improve my designs. I believe that every effort is a respect for history and a vision for the future, and I hope that everyone who views the work can feel the strong national power and economic prosperity of the Tang Dynasty period.

Finally, through the efforts of this period, I sincerely hope that “Dream Back to the Tang Dynasty Fireworks Night” will qualify as a competent graduation project and receive recognition from the teachers at the graduation defense. I also hope to stimulate people’s curiosity about our grand history and love for traditional culture. I am even more hopeful that by continuing to learn and create, I can contribute more to the inheritance and development of traditional Chinese culture.

Summary of the chapter IV

- 1."Dreaming Back to the Tang Dynasty Night" elegantly combines history and modern design, capturing the essence of Tang Dynasty grandeur.
- 2.Meticulous attention to detail in modeling and character design authentically portrays Tang Dynasty architecture and culture.
- 3.The project aims to inspire interest in traditional Chinese culture while contributing to cultural heritage preservation.
- 4.Looking ahead, ongoing creativity will further enrich the legacy of traditional Chinese culture.

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APPENDIX



Figure3-1 reference

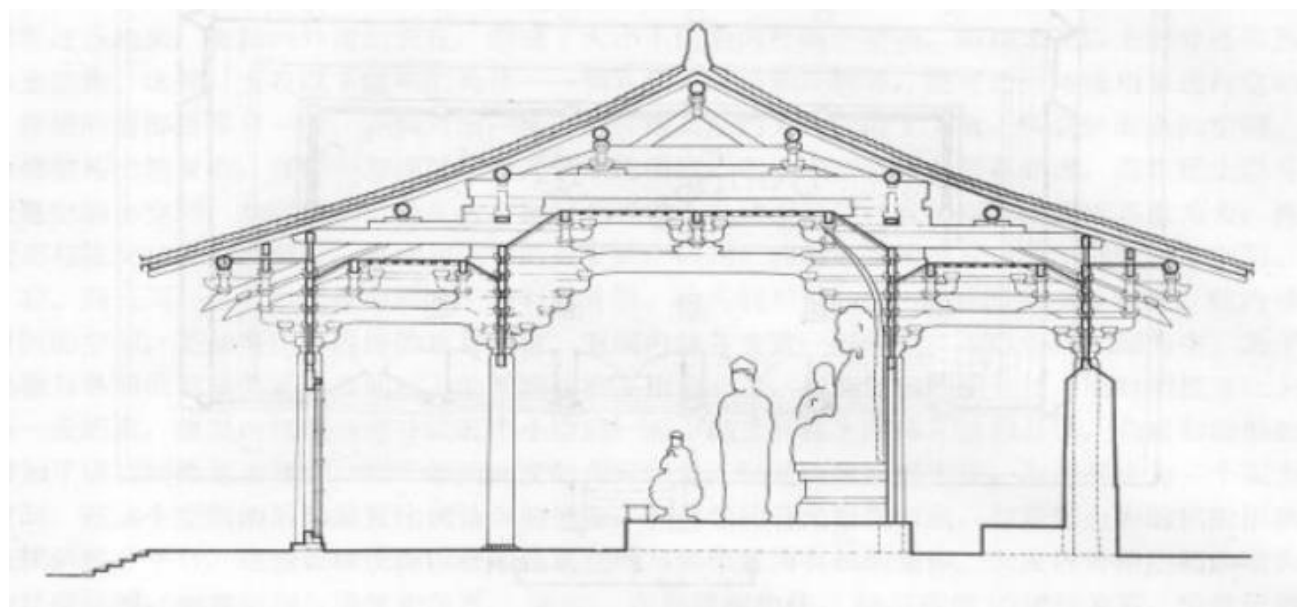


Figure3-2 reference

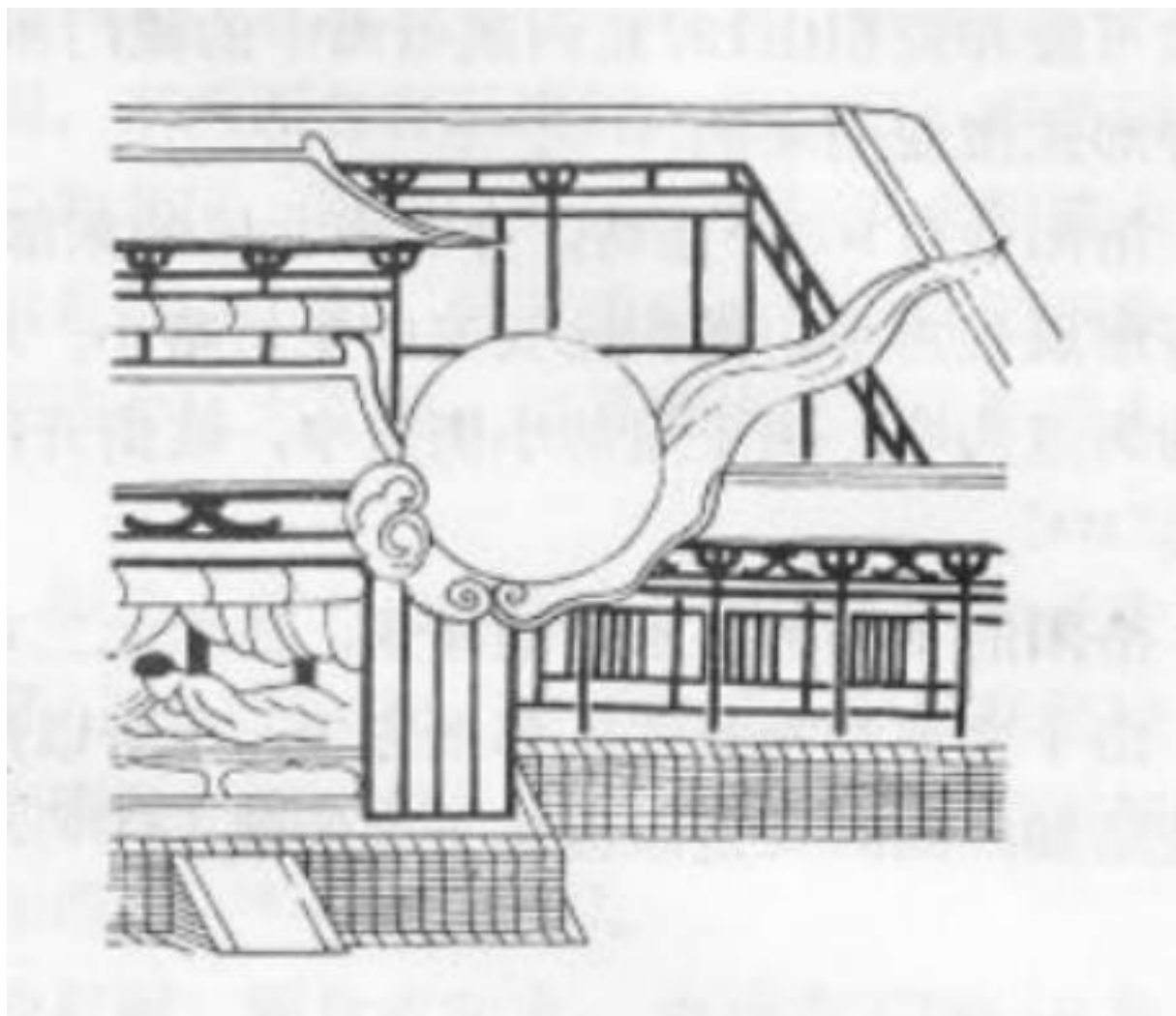


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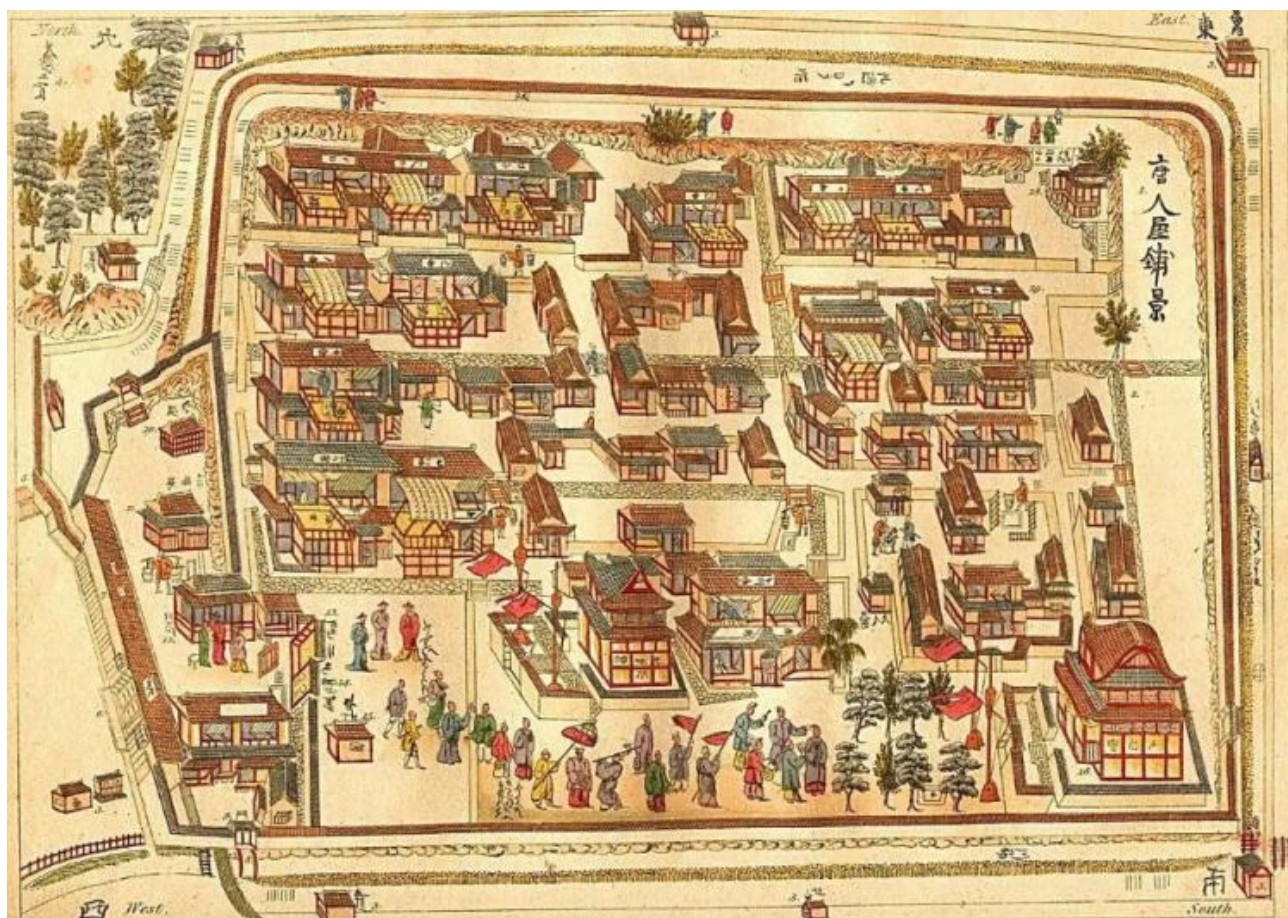


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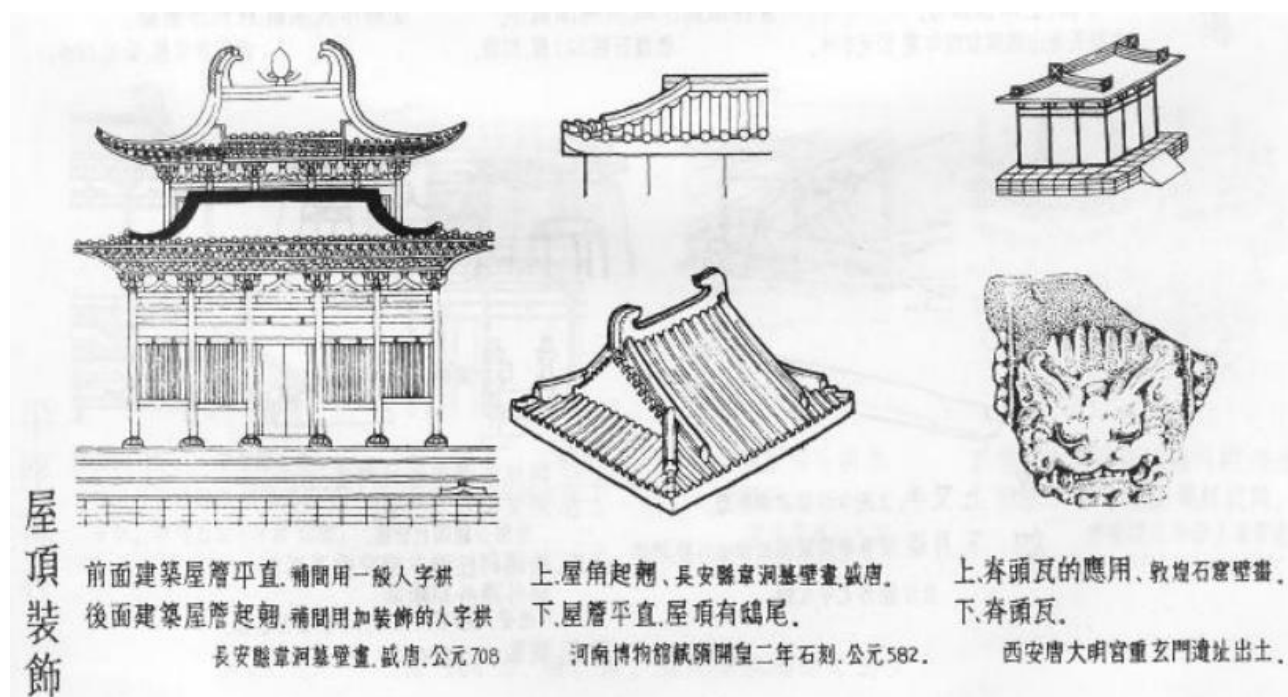


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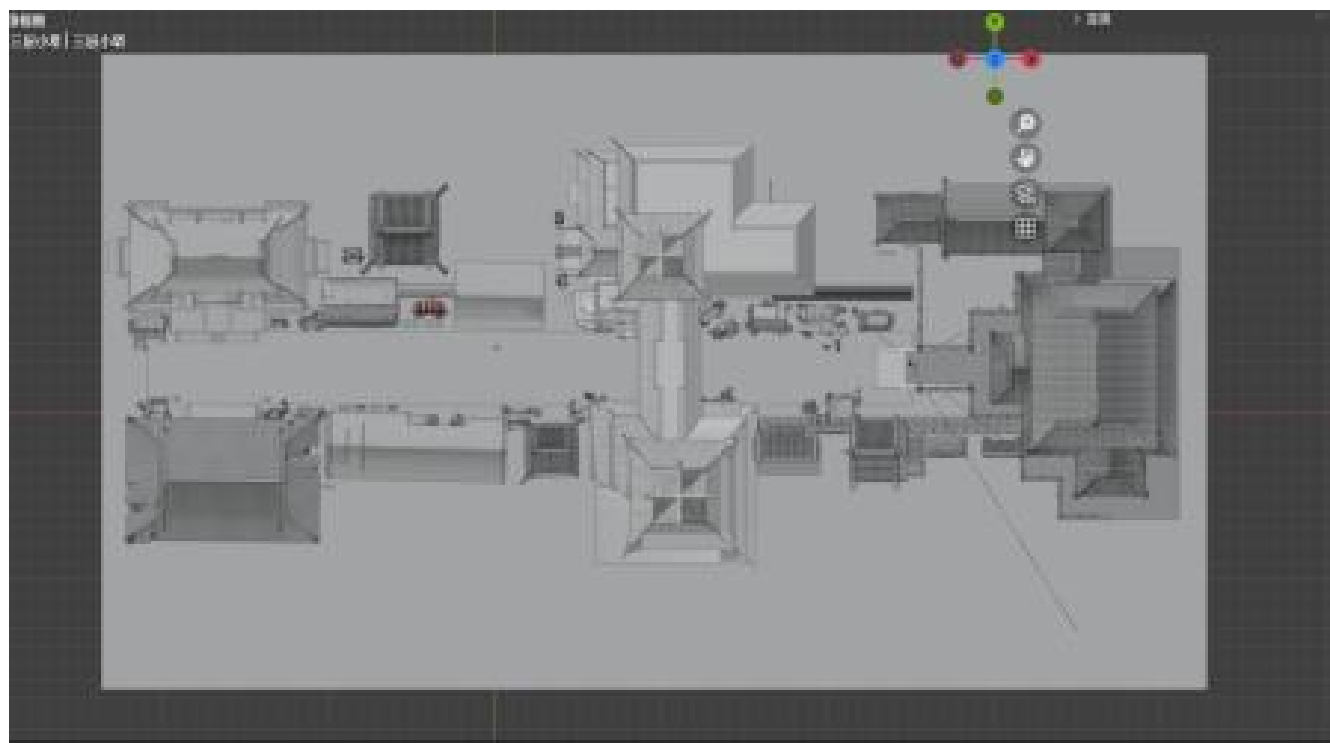


Figure3-6 My modeling

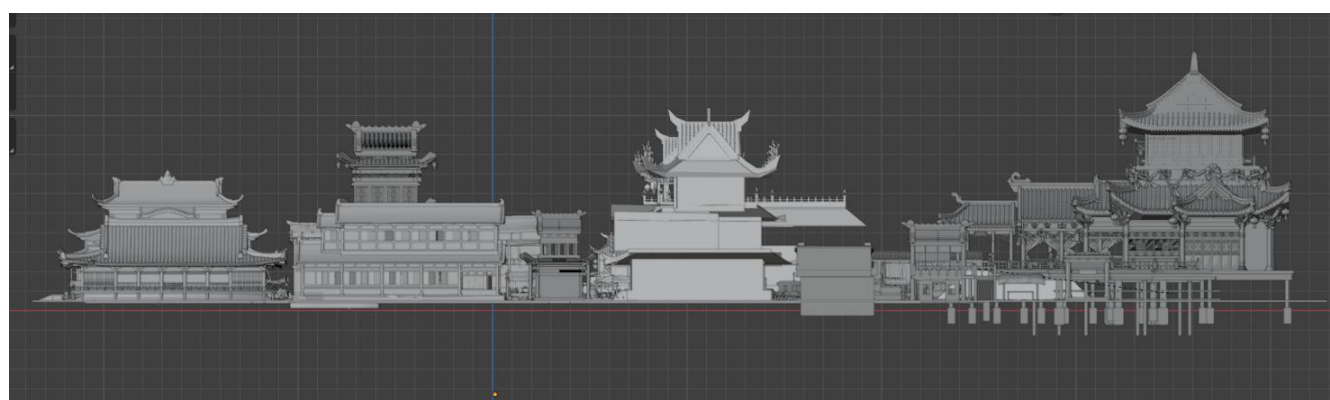


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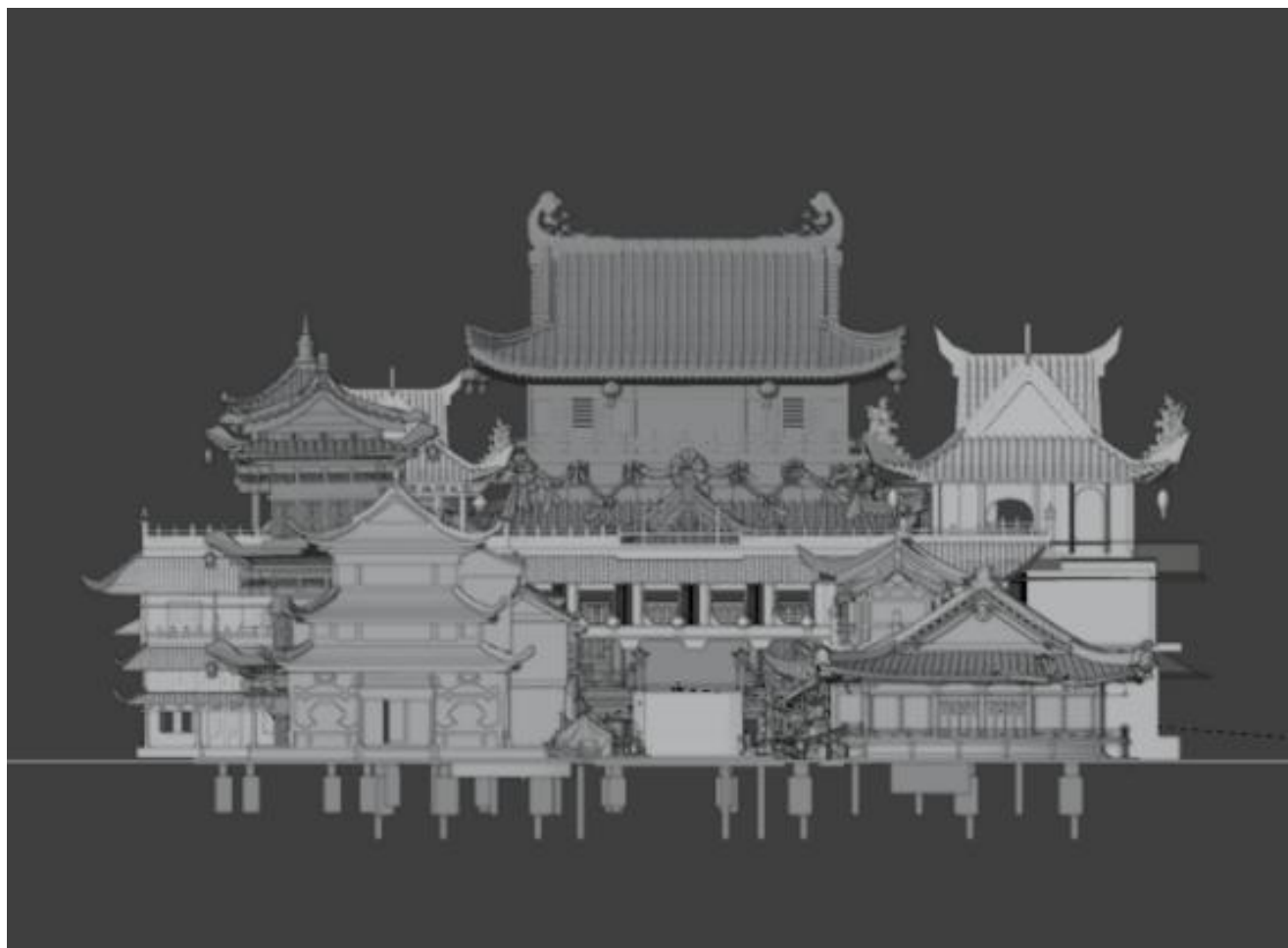


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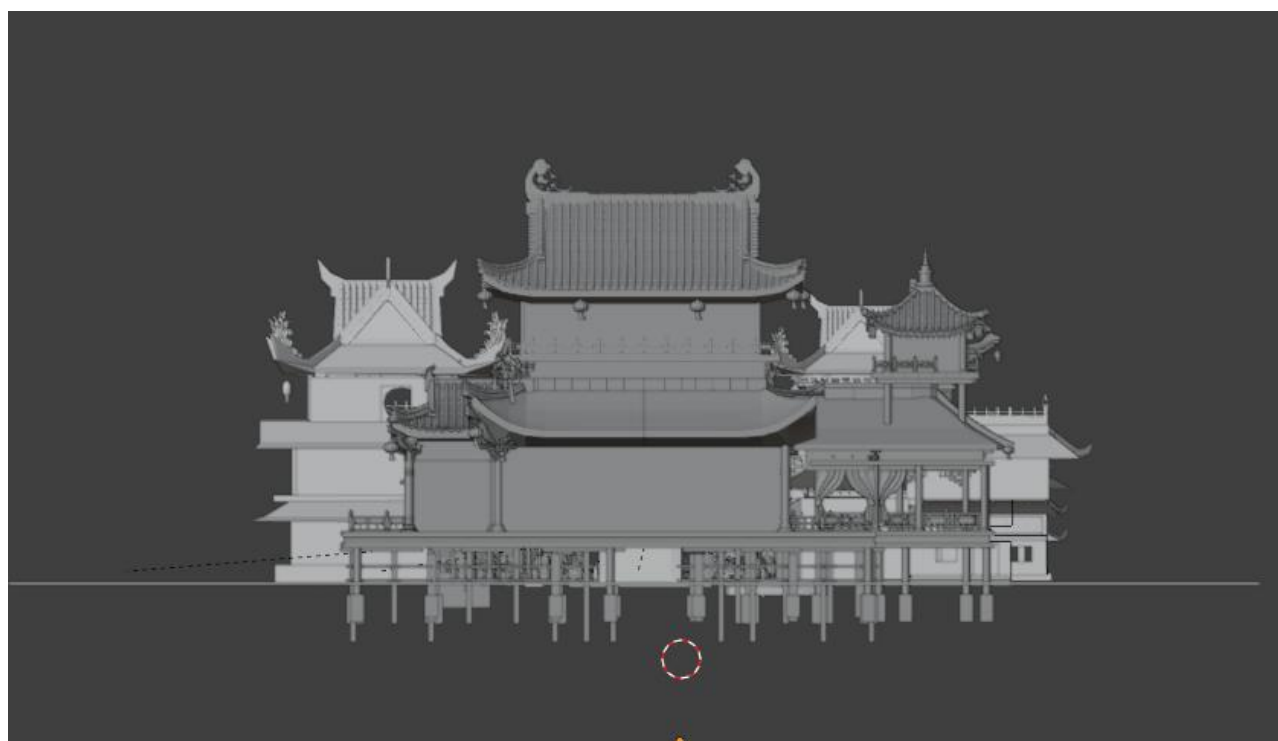


Figure3-9 My modeling



Figure3-10 Shop illustration



Figure3-11 Shop illustration



Figure3-12 Shop illustration



Figure3-13 Shop illustration



Figure3-14 Shop illustration



Figure3-15 Shop illustration



Figure3-16 Shop illustration



Figure3-17 Shop illustration



Figure3-18 Shop illustration



Figure3-19 Shop illustration



Figure3-20 Shop illustration



Figure3-21 Model spraying



Figure3-22 Poster background



Figure3-23



Figure3-24



Figure3-25



Figure3-26



Figure3-27



Figure3-28



Figure3-29

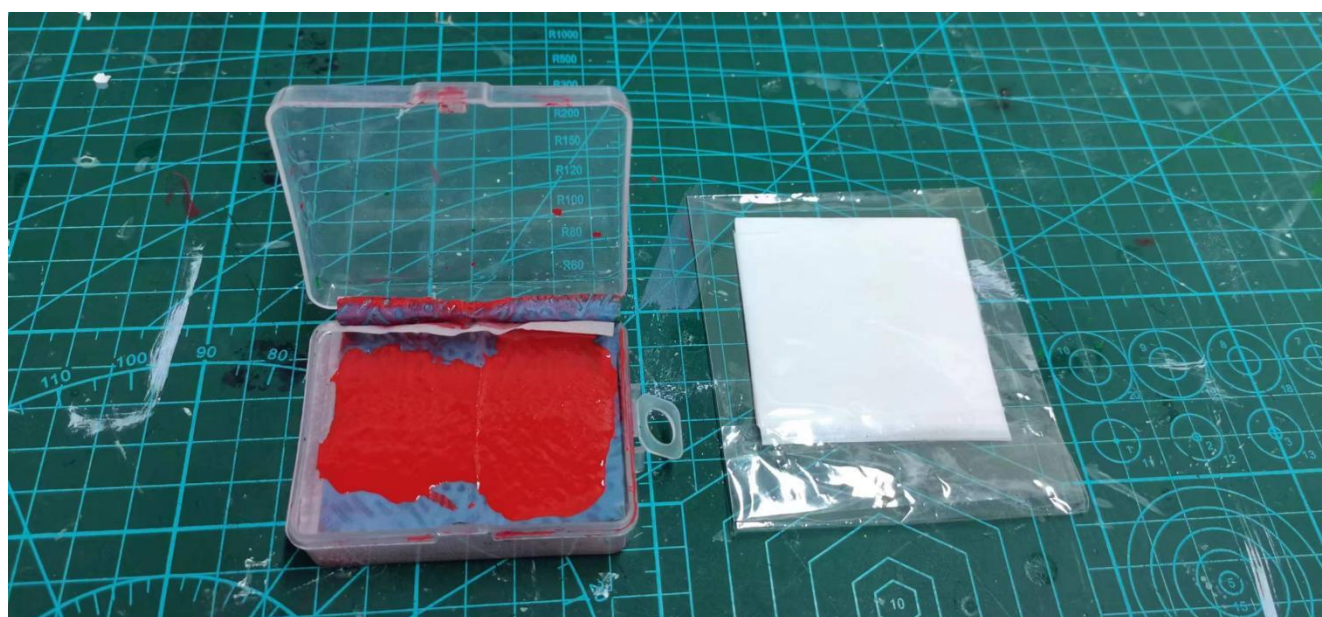


Figure3-29



Figure3-30



Figure3-31



Figure3-32



Figure3-33



Figure3-34



Figure3-35