

Study on Scenic Public Facilities Design Based on Regional Cultural Characteristics

Taking some Scenic Spots of Sichuan as Examples

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Abstract—Based on the actual situation of Sichuan famous scenic spots such as Kuan Alley and Zhai Alley and Jiuzhaigou in Sichuan Province, the integration of regional cultural characteristics in scenic public facilities design has been discussed and analyzed in this paper.

Keywords—public facilities; regional cultural feature; design

I. INTRODUCTION

Tourist attraction is a space or region that has the main function or one of the main functions of tourism and its related activities. Public facilities are public goods or equipments provided by government for public. According to economics, public facilities are public goods provided by public government. From the perspective of sociology, public facilities should meet public requirements (such as convenience, safety, and public participation) and public space selective facilities, such as public administration facilities, public information facilities, public health facilities, public sports facilities, public cultural facilities, public transport facilities, public facilities, educational facilities, public green, public housing estates and so on. Rest chair, safety warning signs, parking lot, trash, tourism toilets, street lamps, chairs, beds, booth and son on are the necessary infrastructure in scenic spot, directly related to the environment and quality tourism.

First of all, in scenic design, public facilities, not only can provide corresponding service for public and render unique features of the scenic area, with more importance, support each other between environment facilities of scenic spots, so as to avoid disorder and unnecessary repetition phenomenon; through public facilities guide, avoid the problem in other scenic area that there is no difference between primary and secondary, which can clearly reflect the spatial level of natural scenic sense. In the design of scenic spots, the existence of public facilities can improve scenic environment, promote benign circulation of public space, and also can meet people's various activities, so that people will feel good environment atmosphere. Secondly, the design of public facilities is a public space product design gradually improved along with city development, like other buildings, with the development of human beings; it follows the changes of city development requirement. The existence and evolution of public facilities in scenic design reflect the

development quality of civilization space environment of city, which has the nature that is consistent with scenic environment, with the design features of cultural, continuity, diversity, adaptability, and specific. Furthermore, the design feature of public facilities in scenic design can highlight the overall environment feature of the city, through pursuing the visual effects such as shape and color, and specific functions, so as to create a distinctive national character, while echoing the city idea and spiritual requirements. In scenic design, the existence of public facilities bears the task of creating a humane and integrated environment and space, enriching our urban cultural life.

Ba Shu is not only a geographical concept, but also a cultural concept including Ba culture represented by Sichuan and Shu culture represented by Chongqing. With a close distance and convenient transportation, there are many common characteristics present in the Sichuan and Chongqing, such as boat coffin burial and flat stem willow sword without lattice, tiger stripe in bronze ornamentation that represent Bashu culture which has unique style. Public facilities such as rest chair, safety warning signs, lawn reminder signs, parking lot, and trash, tourism toilets, street lamps, chairs, beds, kiosks and other facilities, should be designed in harmony with the scenic landscape, and highlighted local characteristics of scenic area, be coordination with the natural and historical environment.

II. THE USE OF FIGURES WITH REGIONAL ELEMENTS

Ba Shu culture is a branch of Chinese culture including Ba culture represented by Sichuan and Shu culture represented by Chongqing. Shu culture is centered on Chengdu with classic landscape design - Kuan Alley and Zhai Alley. There are more than 70 courtyards and more than 300 rooms in Kuan Alley and Zhai Alley. Kuan Alley and Zhai Alley is composed of three parallel arranged old streets of a wide alley, narrow alley and well alley and courtyard houses, is one of the three historic and cultural preservation areas in Chengdu. This Qing Dynasty streets area has been recording the vicissitudes of Chengdu, of which architectural style has the characteristics of both the West Sichuan residential area and the north courtyard house, with the main characteristic of fish ridge shaped road layout. The courtyard style with west Sichuan residential area style has basically

been reserved, of which the building elements such as sparrow brace, window sash, vertical style and so on "Fig. 1", "Fig. 2" and "Fig. 3" reproduce the life charm of old Chengdu in details.



Fig. 1. Sparrow brace pattern Kuan Alley and Zhai Alley.



Fig. 2. Window sash Kuan Alley and Zhai Alley.



Fig. 3. Window sash in Kuan Alley and Zhai Alley.

Another prominent feature is various signs and guideboards with material of Anticorrosive wood "Fig. 4", alloy "Fig. 5" and blue "Fig. 6". They are simple, generous and modern, give people a feeling of returning to nature. The sign written in traditional font, with decorative border of Sichuan style, combined with modern colors and lines, reflects a local aesthetic taste and elegance.



Fig. 4. Entrance sign.



Fig. 5. No.28 alloy sign.



Fig. 6. Black brick sign in entrance.

Sichuan opera is a major feature of Bashu culture and popular throughout Sichuan and parts areas of Yunnan, Guizhou and other provinces, is a opera art blend with five tunes of Kunqu Opera, Gao Qiang, Hu Qin (i.e. pihuang), Carrom opera(i.e. Bangzi) and Sichuan folk opera. And Facial Makeup is an important part of Sichuan opera, is an art treasure which is created and inherited by ancient opera artists of Sichuan. In history, there is no full-time Facial Makeup painter in Sichuan Opera which is made by actors themselves. Before performance, Sichuan Opera actors paint patterns with different colors on their faces to show the status, morphology, and characters of personae in opera. Keeping the basic characters of personae in the play, the actor can draw up his facial make-up creatively according to his own features so as to attract the attention of audience. The language of Sichuan Opera is lively and vivid, humorous, full of distinctive local feature, and has extensive public foundation. Therein, the "Face-Off", "Spritfire" and "Water-Sleeves" have distinct characteristics, which are coupled

with stylized action style so as to present endless wonderful taste. In Sichuan Opera, red is usually used to represent loyalty characters such as Guan Yu, Jiang Wei; while black is used to show upright characters, such as Baozhen. If Sichuan Opera Face patterns are used in public facilities design in Sichuan, it can not only reflect distinctive regional cultural characteristics, and also make a perfect combination of historical and modern art "Fig. 7" and "Fig. 8".



Fig. 7. Sichuan Face.



Fig. 8. Sichuan Face.

In Sichuan, Panda is a household name and the most representative image, as the China's national treasure and the world's natural heritage, they were born about 3 million to 8 million years ago, is the oldest rare animals in nature, and said "living fossil". Sichuan is the hometown of giant pandas. There are 16 panda reserves, accounting for more than 80% of all pandas in China. Integrating panda pattern into public facilities design "Fig. 9", "Fig. 10" and "Fig. 11" will greatly enhances their regional cultural characteristics.

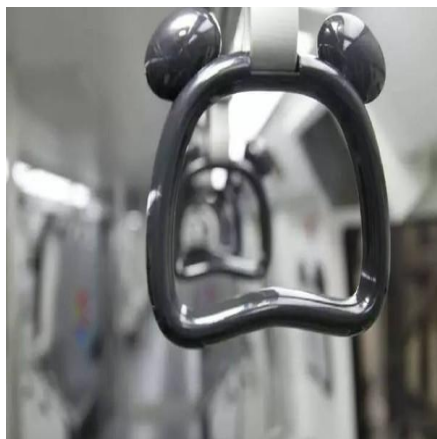


Fig. 9. The patterns on bus handrails in Sichuan Jiuzhaigou Valley.



Fig. 10. Billboard in Kuai Alley and Zhai Alley.



Fig. 11. Postbox in Kuai Alley and Zhai Alley.

III. RETURN TO NATURE

Restoring truth is the nature of human. The vivid image and use of materials make regional features incisively and vividly.

"Fig. 12" shows a trash in Jiuzhaigou, in order not to destroy scenic natural, which is designed into a work of art with vivid color and shape refer to trees. "Fig. 13" presents a trash in Chengdu Kuan Alley and Zhai Alley, which is made of wood, with smell of elegant classical so as to integrate into the atmosphere of Kuan Alley and Zhai Alley. With material of antiseptic, they are divided into recyclable and non recyclable, with height 73cm, in line with ergonomic.



Fig. 12. Trash of Jiuzhaigou.



Fig. 13. Trash of Kuai Alley and Zhai Alley.

IV. COMBINATION OF TRADITIONAL AND MODERN

Every household door presents a different style, different materials, different orientations and scales, such as houses style, Shikumen style. Combined with black gray walls and small tiles do window grille made of blue roofing tiles, the whole street shows a feature of Qing dynasty. In architectural design, in addition to a large number of traditional wood structure, brick and concrete, reinforced concrete and steel reinforcement structure, local structure and other forms also have been used; in addition to traditional architectural style of West Sichuan, and the brick facades with western characteristics of Republic of China, modern elements are appropriately used such as glass, steel, metal sheet, and lights to highlight time features.

Another essential public facility in the scenic area is the kiosk "Fig. 14". Usually, kiosks design in scenic spots only pays attention to its practicality, rather than its culture and artistry.



Fig. 14. Kiosk in the entrance of Kuai Alley and Zhai Alley

"Fig. 15" shows a lantern made of traditional Chinese silk and cherry wood, which has unique shape and is simplicity, reflects richly Bashu features. "Fig. 16" present a lantern composed of metal and glass materials which is very creative and modern and interesting. But the light intensity is low. If we combine the pattern of Bashu style window sash with them, it will reflect characteristics of Ba Shu culture in fashion lines.



Fig. 15. A lantern in a shop of Kuai Alley and Zhai Alley.



Fig. 16. A lantern in a shop of Kuai Alley and Zhai Alley.

V. DETAILS

Flower bed "Fig. 17" not only is a focus of open space, but also provides a protection of ancient trees. "Fig. 18" the design of flower bed increases green vigor for single color background wall, and in which plants have shapes of art beauty, around which carving patterns "Fig. 19", "Fig. 20" reflect typical characteristics of Bashu culture.



Fig. 17. Flower Bed of Kuai Alley and Zhai Alley.



Fig. 18. A flower bed on street of Kuai Alley and Zhai Alley.



Fig. 19. A flower bed on street of Kuai Alley and Zhai Alley.



Fig. 20. A flower bed on street of Kuai Alley and Zhai Alley.

VI. CONCLUSION

The main purpose of scenic public facilities design is to meet people's environment and spiritual needs, therefore, creative design is not created inspiration without foundation, but made a new decision based on analysis and integration of scenic environment, tourist activities, functions of itself, regional culture and time demand. The core of design lies in cultural implications. Public facilities are provided for human use and participate into. Without human activities, public facilities will be meaningless. Therefore, public facilities design should emphasize the principle of human-centered, and fully meet the needs of human beings, emphasize the characteristics of regional culture, so as to realize the harmony and unity between human and nature. In the innovative design of public facilities in scenic spot, the geographical and cultural characteristics should be considered as a whole to pursue the overall style, which is mean that not only pay attention to single facility ornamental effect, but also pay attention to the cultural style of overall infrastructure, so as to strive to natural harmony. The design of public facilities should combine practicability with regional culture together, in order to achieve their true mission and significance, make t the rich geographical and cultural characteristics of public facilities enhance art value of scenic spots, let visitors feel unique charm of local culture and have resonate, and make the local culture inherit and develop in contemporary society.

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