

The Relationship between the Modern Mural Schema and the Image Language

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Abstract: The schema is the overall external style of the combination relationship of artistic images, which plays a structural role in the expression of artistic images. The image language is the concrete content of the artistic expression and the entity symbol of the aesthetic intention. The image language of mural arts can directly arouse the public's understanding and resonance of artistic contents. The schema acts on the shapes and gestures, while the language provides direct visual contents. These two correspond harmoniously and complement each other in art. There is a need to choose different visual forms to express different spatial environments and different functions, in order to create a visual image that meets the aesthetic needs of the public.

Keywords: Modern Mural; Schema; Image Language; Corresponding Relationship

1. The Harmony of Forms

Different places and function requirements make the buildings present diverse forms, and the carrier size is also multi-modal and diverse. According to the specific needs of spatial forms and architectural functions, the design of murals adopts corresponding schemas. The formation of schemas depends on the specific expression of the image language, which requires that the image expression in the specific schema fabric must form a harmonious unity with it, and these two should together build the specific artistic intention. In the shaping of art forms, each image language unit should conform to the artistic tendency of the overall schema form, and jointly create a visual effect with a clear direction, such as the regular form and the irregular form, the arc form or the square form. The mural form is required to be integrated with the space form. According to the characteristics of these forms, the processing of schemas should also be changed, such as the regular schema and the irregular

schema, the square schema or the circular schema. At the same time, the structure of the image language should be considered to be unified with these changes.

For example, the figure 1 is a mural work created for the gymnasium and is attached to a rectangular space carrier. In the processing of the schema, the author chooses the corresponding form, and combines the expression of the symbolic image language composed of similar shapes, which harmonizes with the architectural space form. The jumping and fluctuating symbolic characters with rectangles as combination elements are unified with the geometrized characteristic schemas in the form. The body movements of the characters show the trajectory of the movement, and through the overlap, gradient and fluctuation of the graphics, reflect the speed and power, and have the strong visual cohesion and infectiousness. This work uses a balanced form to describe the content, and the overall layout of it is scattered. In this work, the symbolic language corresponds to the geometric schema in the form, which shows the harmonious and unified relationship with the carrier space form.

The form of a mural is flexible and varied, but it is quite limited. In the mural creation, artists must consider not only the formal beauty of the content, but also the coordination with the specific architectural space form, which are the problems that artists must consider when creating the mural image.



Figure 1.Power and Speed by Xu Cheng

2. The Harmony of Implications

The setting of the schema implication is based on the psychological effect achieved by the content and the visual effect expressed by the mural, and different schemas facilitate different

psychological responses. The image language in the mural is the concrete image content of the schema, which interprets the artistic connotation and implication of the mural schema. The harmonious relationship between the mural schema and the image language is based on the specific needs of the mural carrier environment and the mural theme content, and reflects the high unity of art from the overall image meaning. The harmony of implications contains the following two levels. Firstly, the public environment is based on people and serves people, different places have different functional needs, and the murals have the role of embellishing the architectural environment. The contents and plots of murals should conform to the connotation required by the environment and unify with the intrinsic implication of the places. Secondly, when expressing the specific content, the treatment of forms should be unified with the contents. If the artists want to present the movement, they need to use the oblique lines. If they want to present the beauty, they should use the curves. It is required that the schema and image language should conform to the mural connotation as a whole. On the one hand, the harmony should be achieved between the image language in the mural (between the characters and the environment, the natural scenery and the humanized nature, etc.), and between the individual elements that constitute the schemas. On the other hand, all the image language in the mural achieves harmony with the overall connotation and atmosphere embodied by the schemas.

In the creation, due to the needs of functions, when expressing a certain theme and content, artists must firstly consider the needs of the specific functions of the built environment. For example, for the memorial murals presenting the historical events, the implication of the mural theme is serious and objective. Thus, the artists should choose the corresponding specific form that conforms to the theme implication expression of the mural. They should use the schemas and the image language to shape the corresponding mural images, which can make the public feel the deep implications and connotations of the mural theme content, and thereby the specific function of murals can be realized. For example, the work in the figure 2 is a commemorative mural created for the Sanming levee. According to the needs of the

carrier's environment, function and content, the creator chose the schema shape of a rectangular format to adapt to the long levee. Around the content of the work, the layered schema is used to list the several major plots, and the simplified and generalized image language is in harmony with the geometric schema. The flowing water patterns form the main schema of the picture, and connect the specific image elements such as traffic flows, walls and mountains. Guided by the schema mainline, the public realize the plot connotations and the logical relationships expressed by each image language unit through the process of the visual perception, and receive the general and distinct visual experience. The symbolized image building is integrated with the implied implication of schema construction. They are integrated to explain the theme of "a south search for thousand miles".

The external style and the internal meaning of the architectural environment and the murals are highly unified, which are the harmony of implications expressed by the artistic image jointly shaped by the schema and the image language, and are the height and depth of the artists' emotion and thinking.



Figure 2. A South Search for Thousand Miles by Xu Zhijian

3. The Corresponding of Composition

The composition is an important part of the formal language. "In many cases, the main line is not the actual outline of an object, but rather the line that forms 'the structural skeleton' between visual objects." [1] The schema is formed by the combination of different forms of visual image contents, and the individual image language plays an exact and concrete role in this process. The schema is the external style and "the structural skeleton" of the artistic image, and the expression of the image language exists in this structural skeleton.

Different schema structures need to be expressed by the corresponding image language.

Due to the different styles of modern architectures, the space structures of carriers are also different. Under the restriction of the carrier structure, the schema design needs to find the form structure that is suitable for the space environment to divide and combine the image content of the mural. In the creative process, the artists must firstly take care of the internal correspondence between the environment and the schema (such as strengthening or easing the constitutive relationship), so as to integrate them. The formation of the schema is the overall visual composition style organically organized by various image elements. The concrete image language in the mural schema structure is an integral part of the schema formation, and the form of the image language directly relates to the formation and establishment of the schema composition. According to the structural characteristics of the schema, it is decided to adopt the corresponding combination of the image language, and find the consistent and corresponding forms of the schema expression and the image language, so as to form the corresponding internal relationship between the two, which is also an important factor to harmoniously reflect the overall image of the mural. For example, in the figure 3, through the analysis of the constituent units of subway buildings, the creator uses a geometric schema to divide the graphic area of the picture. According to the constitutive characteristics of the subway building space, the creator finds out the variation rules of shapes and lines in the schema in terms of composition, so as to make them adapt to the overall constitutive form of the building. Referring to the established constitutive characteristics of schemas, the creator uses the image language of generalization and generalization to express it, and cleverly divides different shapes into each component of the picture. Thus, the overlapping and interlacing of different shapes are interesting with the geometric schemas. This corresponding relationship reflects the balanced and stable internal relationship between the generalized image language and the geometric schemas in the composition.

The correspondence between schema and image language is the reflection of the artist's

understanding of the relationship between the elements of the whole building. In the mural creation, artists need to use the composition of spaces to deal with the schema, and use the image language corresponding to the schema to construct the artistic image that corresponds to the modern architectural style and environment, so as to realize the public aesthetic value.



Figure 3. St. Petersburg Metro Mural by Shelepin in 1991

4. The Correspondence of Logic

The mural schema outlines its artistic outline with the frame-like artistic visual image, and expresses the logical relationship of the artistic content through the interrelation between specific forms. While the specific image language interprets the cohesion and penetration of the overall schema logic from each part, which is the specific content of the overall logical framework. It can be seen that the expression of concrete image language must be built in the overall framework of schemas, and play a leading and paving role in the formation of the schema logic. It is the fundamental basis and important mission of the creation of the image language to convey the logical relationship of mural schemas by using different image language systems.

The schema of the mural has a vague logical tendency in vision, while the image language provides specific and exact images. Each image forms a close relationship with each other in the dynamic visual interpretation, and constitutes a clear logical relationship. The logical relation of image language interprets the logical relation of the specific subject content expressed by the mural schema in the corresponding expression with the schema. The logical correspondence between the mural schema and the image language is the result of the visual interpretation and judgment of the specific artistic image.

Through the segmentation of the hierarchical and constitutive schema and the processing of the stylized and symbolic language expression, the mural works have clear primary and secondary relationships, clear spatial levels, cheerful and clear rhythms, colorful plots that

full of continuity and logic, and strong visual effects of harmony and unity. The public has a clear sense of visual flow in the viewing, which greatly improves the understanding of the content and plot of the mural in the public's aesthetic judgment, and shows the creator's keen logical thinking ability and superb artistic processing ability.

The simple and bright view of modern social life also requires the creation of modern mural to find the logical relationship that is easy to read. The modern mural has many contents and large capacities, and its chaotic visual form will affect the public's aesthetic judgment on the content and theme of it. Therefore, the artistic image of the mural needs to be concise and concise. Sorting out the logical relationship of

the schema is the key to creating the classic artistic image. At the same time, it is necessary to seek corresponding visual language expressions and shape mural art images that meet the needs of the public in this time.

References

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