




Research on the Aesthetic Relationship Between Language and Image chn Ancient Chinese Architectural Art

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ABSTRACT

Language and image are two very important forms of artistic expression in ancient Chinese architectural art, which blend and support each other, and together constitute the aesthetic characteristics and cultural heritage of ancient Chinese architectural art. In order to study the aesthetic relationship between language and imagery more deeply, and explore the artistic value of ancient Chinese architecture. In this paper, we take Kaiyuan Temple, Eight Immortals Palace, Xiantong Temple, Songyue Temple, and Big Wild Goose Pagoda of Ci'en Temple as the research objects, and use software such as close-up 3D scanner, 4K electron microscope, Excel, and Viso to analyze the language and imagery of ancient buildings, and record relevant data. The results show that the pronunciation in ancient buildings pays more attention to connotation. The linguistic connotation and wording have historical and cultural heritage, especially the quotation of rhetoric. On the whole, the language of ancient Chinese architecture is another form of expression of architectural imagery, and architectural imagery is the concrete presentation of language. In terms of aesthetic consciousness, the images must have language significance, which must be beautiful and auspicious. Therefore, it is of great significance to study the aesthetic relationship between language and imagery of ancient buildings for the study of language and modelling in archaeology.

Keywords: Ancient Chinese Architectural Art, Language and Images, Aesthetic Relationship.

INTRODUCTION

Ancient Chinese architectural art is an important part of traditional Chinese culture, in which the aesthetic relationship between language and image plays an important role in this art form. This research aims to explore the interrelationship and complementarity between language and image in ancient Chinese architectural art, as well as its influence on aesthetic experience (Anyuan & Lei, 2022). As an abstract symbol system, language conveys the description and expression of ancient buildings through words and poetry; The image shows the beauty of the building with visual elements such as the form, structure and decoration of the building. By studying the use and interaction of language and images in ancient architectural art, we can deeply understand the aesthetic characteristics of ancient Chinese architectural art and further expand our understanding of traditional Chinese culture (Bazilevich & Kim, 2021). This will help promote the inheritance and development of ancient architectural art and also have important enlightenment for exploring the significance of architectural aesthetics and cultural identity in contemporary society. This paper mainly expounds on the language and imagery through the ancient buildings such as Kaiyuan Temple, Xi'an Eight Immortals Palace, Xiantong Temple, Songyue Temple, and Big Wild Goose Pagoda of Ci'en Temple, and analyzes the rolling down between language and imagery. First, the development process and history of ancient buildings are explained, and then 3D scanning, microscopes and other equipment are used to restore and observe the text and architectural style and record the relevant data. Finally, the characteristics of language and the connotation of imagery in ancient architecture are summarized to provide support for the aesthetics of ancient architecture.

AN OVERVIEW OF ANCIENT CHINESE ARCHITECTURAL ART

Definition and Characteristics of Ancient Architectural Art

Ancient architectural art refers to the artistic characteristics and aesthetic value of ancient Chinese architecture in terms of design, structure, decoration and other aspects. Its characteristics mainly include the following aspects: Kaiyuan Temple, Xi'an Eight Immortals Palace, Xiantong Temple Wuliang Hall, Songyue Temple Tower and Jionji Big Wild Goose Pagoda pays attention to integrity and harmony. Ancient architecture focuses on the whole, pays attention to the coordination of spatial layout and proportional relationship, pursues the integration of architecture and the natural environment, and reflects the harmony and unity of man and nature (Hung, 2021). Kaiyuan Temple and Xiantong Temple pay attention to the natural beauty of materials and exquisite craftsmanship. Ancient buildings are mainly made of natural materials such as wood, stone and earth, and through carving, painting, stone carving and other craftsmanship, the texture and texture of the materials are displayed, as well as the craftsman's skills and artistic expression. Ancient buildings emphasize the decorative nature of building components. Common decorative elements in the building, such as carvings, painted paintings, bucket arches, etc., have a unique artistic charm and enrich the visual effects of the building (Jin & Hale, 2022). Runner Tibetan Pavilion, Kaiyuan Temple and Xiantong Temple without Liang Hall have meanings and symbols as important contents. The form, layout, pattern, etc. of the building often convey the meaning and symbol of culture, religion, politics and other aspects, expressing people's thoughts and values. These characteristics make ancient Chinese architectural art unique, an important part of Chinese cultural tradition and have had a profound impact on the architectural art of later generations. Figure 1 shows the ancient buildings such as Kaiyuan Temple, Xiantong Temple, Wuliang Temple, Songyue Temple Tower, and Big Wild Goose Pagoda of Ci'en Temple, as follows, this is shown in Figure 1.



Figure 1. Schematic Diagram of the Ancient Building Complex

As can be seen from Figure 1, the Wheel Pavilion focuses on the symmetry of the centre and spreads out to the surrounding area with the inner courtyard as the centre. Kaiyuan Temple is based on the central axis for symmetrical analysis on both sides, the rear part is the sharp point, and the lower part spreads. The beamless hall is centred on the central beamless hall, showing left and right symmetry, and showing a concave distribution. Although the Songyue Temple Pagoda and the Big Wild Goose Pagoda of Ci'en Temple are both towers, they are round, square, and symmetrical from multiple angles.

The Development of Ancient Chinese Architecture

The development of ancient Chinese architectural art can be traced back thousands of years from the Neolithic period to the early 20th century. In this long historical process, ancient Chinese architecture has undergone changes and evolutions in different dynasties. The earliest ancient Chinese architecture dates back to the Neolithic faience period when people lived in crypt-like houses (Liu, 2021). With the development of society, the application of masonry technology brought about larger-scale buildings, such as the Yin ruins of the Shang

Dynasty. During the Zhou Dynasty, building techniques were further developed, and palaces and temples with predominantly wooden structures appeared. Subsequently (Orlenko, Ivashko, & Ding, 2022), the Shidafu Mansion and imperial buildings of the Qin and Han dynasties (BC 221~189) further enriched the architectural form. The Sui and Tang dynasties (AD 789~852) were the heyday of ancient Chinese architectural art. The Sui Dynasty built the majestic capital city of Chang'an, while the Tang Dynasty was known for its large palaces, Buddhist temples and garden buildings. During the Song and Yuan dynasties (AD 1423~1521), wood architecture was further developed, with more elaborate carvings and craftsmanship appearing. During the Ming and Qing dynasties (AD 1682~1899), masonry structures became dominant, and the scale of buildings became grander, such as the Forbidden City and the Old Summer Palace. At the beginning of the 20th century, influenced by Western architecture, China also began to introduce new architectural styles (Shih, 2021), such as modernism and Western classicism. Through this long historical process, ancient Chinese architectural art has gradually formed a unique style and characteristics, reflecting the aesthetic pursuit of the Chinese people for the living environment and the expression of cultural traditions, and the specific development process is shown in Figure 2.

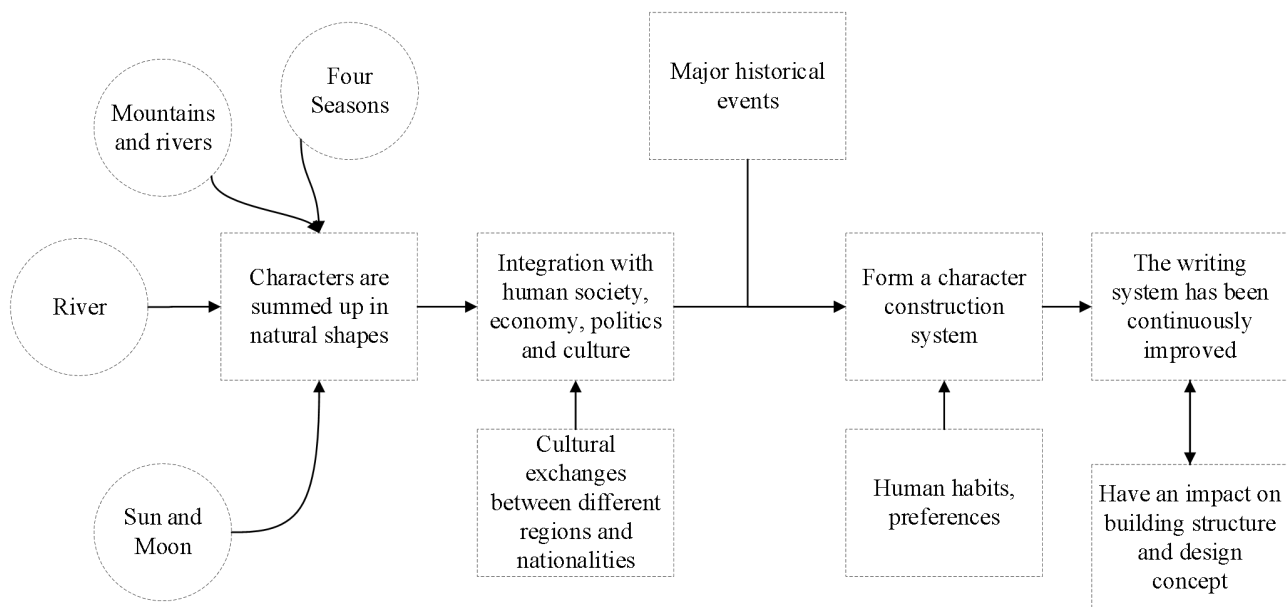


Figure 2. The Relationship Between Language Development and Ancient Architecture

Figure 2 shows that there is an interactive relationship between language development and ancient architecture. The invention of language is the result of human social, economic and political development, and language will have an impact on human architectural activities, changing architectural forms, structures and design concepts.

The Place of Language in Ancient Architecture

Ancient architecture plays an important role as a historical witness in the Chinese and Chinese cultures (Sun, 2022). Ancient architecture records the development and evolution of ancient Chinese society through its unique architectural style and structural form and is an important way to understand ancient Chinese history and culture. At the same time, ancient architectural art represents the aesthetic pursuit of Chinese people in Chinese culture (Wagner et al., 2022). With its exquisite craftsmanship and unique design style, the ancient architecture shows the Chinese's pursuit of harmony, balance and beauty, and embodies the concept of "the unity of heaven and man" in the traditional Chinese aesthetic concept. In addition, ancient architecture and art are closely related to the spiritual value of Chinese culture. The ancient architecture incorporates ideas such as Confucianism, Taoism and Buddhism, and the architectural form and layout reflect the influence of traditional Chinese philosophical thought and religious beliefs, and have profound cultural connotations. In addition, the language connotation in Kaiyuan Temple, Xiantong Temple, Songyue Temple, and Big Wild Goose Pagoda of Ci'en Temple is profound, reflecting the image of architecture. there is a pictographic relationship between the language image and the ancient building (Wang et al., 2023), and the design of the text pays attention to harmony, pays attention to integration with nature, and plays its own practical function. In the text design process, pay attention to the deflection between left and right, and the balance of top and bottom. the concept of balance and symmetry in architectural design, which plays an important role in the realization of the beauty and function of the building (Wang & Chen, 2022). Moreover, in the design of the left and right sides of the ancient building, the edges are gradually extended and the central axis in the middle is highlighted to meet the aesthetics of human beings.

MEASUREMENT AND ANALYSIS OF LANGUAGE AND IMAGERY IN ANCIENT BUILDINGS

Research Methods and Techniques

In this paper, we take the Wheel Zangge, Kaiyuan Temple, Wuliang Hall of Xiantong Temple, Songyue Temple Pagoda and Big Wild Goose Pagoda of Ci'en Temple as the research objects, use a close-up ROV 3D scanner (Beijing) to draw a 3D model of ancient buildings, use a 4K electron microscope (Guangdong) to observe the shape, length, width, depth and so on of artistic characters in ancient buildings, and use software such as Microsoft Excel and Viso to calculate the relationship between language and imagery. At the same time, the relationship between the language and imagery of ancient buildings is analyzed, and the conclusions are summarized.

Characteristics of Artistic Language in Ancient Buildings

The language in ancient buildings not only functions to convey information but also integrates with images, which together constitute the unique charm of architecture. Through the methods of imagery, calligraphy art and symbol spatialization, the aesthetic expression of ancient architecture is enriched. Language visualization refers to the presentation of words on buildings in the form of visual images, such as "big" and "geese", as shown in Figure 3.

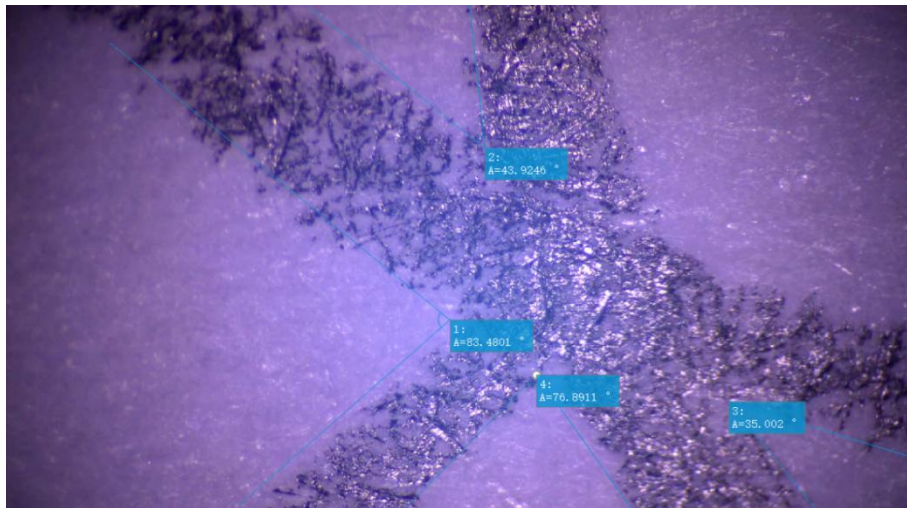


Figure 3. The Angle of Writing the Word "Big" in the Big Wild Goose Pagoda

As can be seen from Figure 3, the writing angle of the character "big" in the Big Wild Goose Pagoda is relatively balanced, with each angle approaching 80° , and the average angle of both sides is also close to 80° , while the angle of the Songyue Temple Pagoda is also similar, indicating that the temples in ancient Chinese architecture pay great attention to the way of writing. In addition, 80° stroke writing can improve the freedom of the text, reflecting an "otherworldly" image. The languages in the towers of Kaiyuan Temple, Xiantong Temple, and Songyue Temple are usually carved, painted or cast on beams, pillars, gate piers, roof ridges and other parts of the building, and are integrated with the building, making the building more cultural connotation and aesthetic value. The language in ancient buildings can convey auspicious meanings, as well as messages such as religion and belief. In addition, the calligraphy in the ancient building with its unique brushstrokes, layout and style, gives the ancient building a more delicate and elegant atmosphere, especially the depth of the calligraphy strokes, such as the calligraphy strokes in the Kaiyuan Temple, as shown in Figure 4.

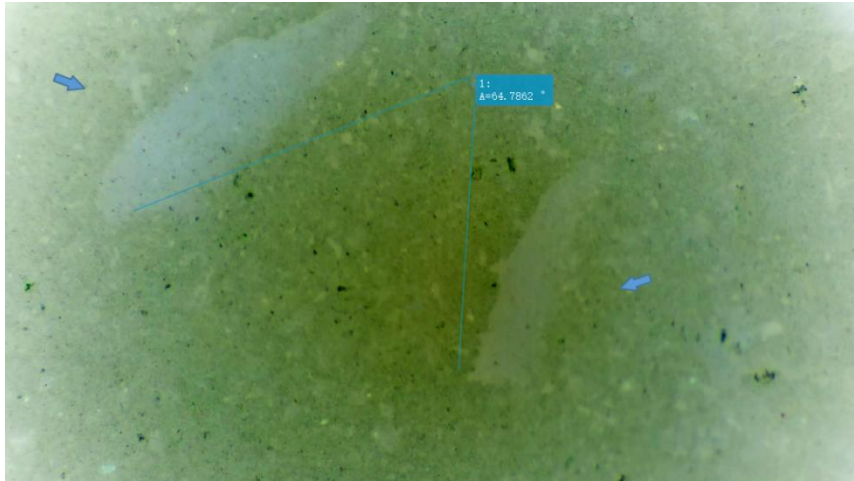


Figure 4. Composition Measurement of the Midpoint of the Tile of Kaiyuan Temple

As can be seen from Figure 4, the writing of "無" in the tiles of the Kaiyuan Temple is deeper, but the writing process is relatively smooth, indicating that the artistic language is still based on the theme of fluency. Artistic language refers to embedding words in the form of symbols into the spatial design of ancient buildings. Window design is a common example. In the beamless hall of Xiantong Temple (Xie & Walker, 2021), window grilles, window lattices and other parts are often hollowed out in a specific way to form words or patterns to deepen the connotation of language and enhance the overall beauty of the space (Xie & Walker, 2022). The text of art spatialization not only has a practical function, but also injects a unique artistic touch into the building (Yuan, Qi, & Xue, 2023). The language in ancient buildings not only plays the function of conveying information but also integrates with images, which together constitute the unique charm of architecture. Through the methods of imagery, calligraphy art and symbol spatialization, the aesthetic expression of ancient buildings is enriched, as shown in Figure 5.



Figure 5. Text image in Eight Immortals Palace

As can be seen from Figure 5, Text image are selected according to the characteristics of the Eight Immortals Palace building. Majestic buildings generally use freshly entered letters, harmonious buildings adopt sleek subordination, and Taoist temples and temples use imitation language and text of faith. Generally speaking, the integration of words and language in architecture is mainly to express the establishment of careers, meritorious achievements, auspiciousness (Zhang & Lin, 2021), persuasion, clear aspirations, and so on. For example, the torii

is a model of aspiration and persuasion.

Imagery of Ancient Architecture

The overall construction of ancient buildings is mainly to present an image, which not only conveys the meaning and connotation of language but also forms an overall artistic image with language. The ancient architectural imagery is mainly to spread a symbol or a belief, and the layout of the Kaiyuan Temple is 3D mapped, and the results are shown in Figure 6.

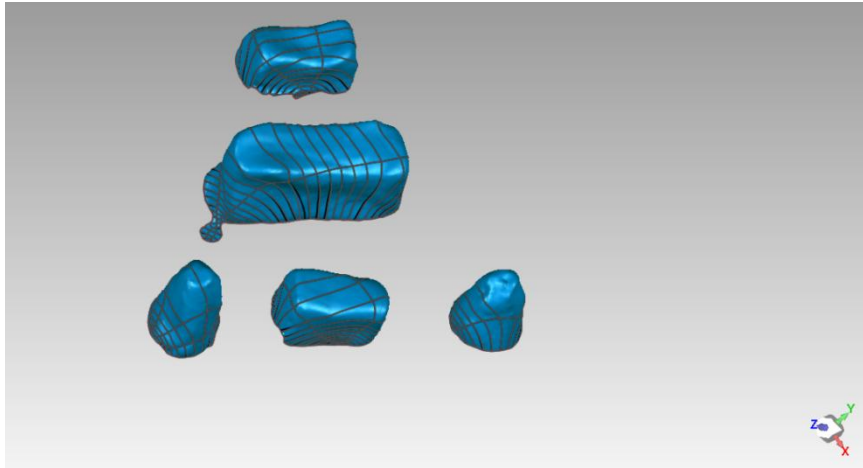


Figure 6. 3D Scan of Kaiyuan Temple

According to the data in Figure 6, the 3D scan results of Kaiyuan Temple show a symmetrical shape on the left and right, and the whole is a regular triangle, representing the pagoda. If you turn the layout of Kaiyuan Temple upside down, you will find that it resembles a Buddha statue, as shown in Figure 7.

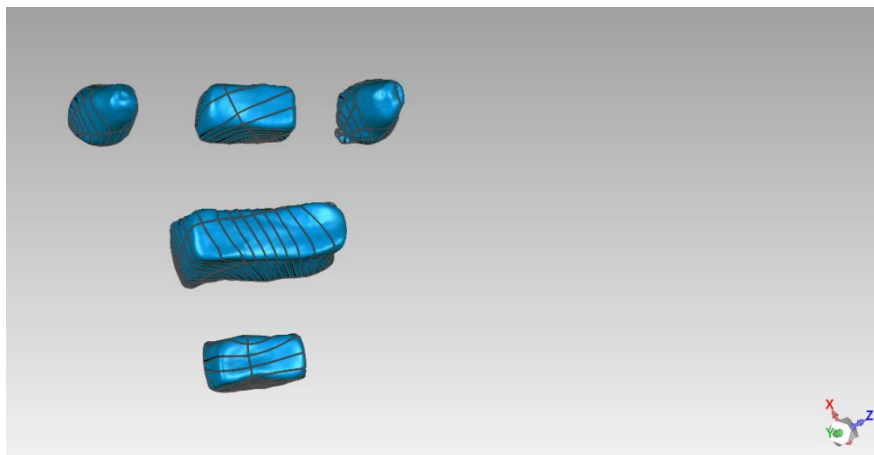


Figure 7. The Layout of Kaiyuan Temple is Inverted

As can be seen from Figure 7, in ancient Chinese architectural art, more attention is paid to imagery, not only the building itself has imagery, but also the overall layout of the building has imagery. For example, the comparison of the Songyue Temple Pagoda and the Big Wild Goose Pagoda of Ci'en Temple will find the structural differences between the two, as shown in Figure 8.

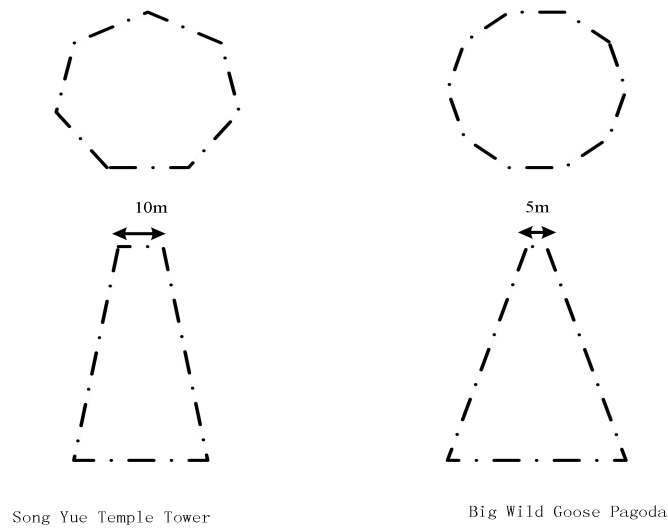


Figure 8. Comparison of the Structure of the Big Wild Goose Pagoda and the Songyue Temple Pagoda

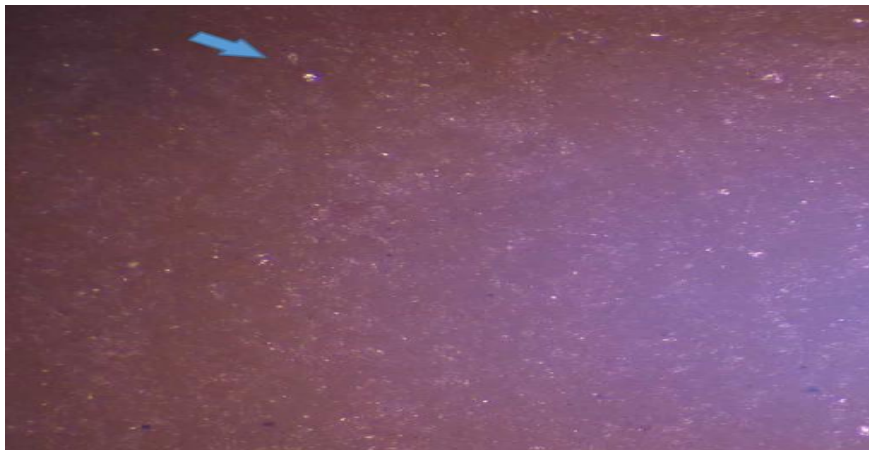
As can be seen from Figure 8, the structure of the Big Wild Goose Pagoda and Songyue Temple is similar, but there are large differences in the number of sides of the base and the width of the top. At the same time, the languages in the Big Wild Goose Pagoda are mainly official scripts, while the Songyue Temple is a line script, indicating that there is a connection between architectural imagery and language. The Big Wild Goose Pagoda pays more attention to details and pursues Buddhist beliefs more meticulously, while Songyue Temple pays more attention to tolerance.

Material is the Medium of Language and Imagery Aesthetics

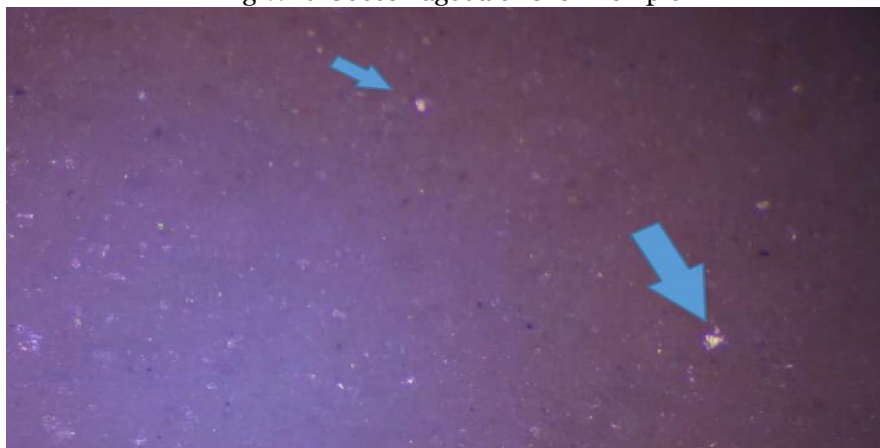
Imagery plays a unique and important role in Kaiyuan Temple, Xiantong Temple, Songyue Temple, and Big Wild Goose Pagoda of Ci'en Temple, and reflects the image of architecture through symmetry, structure, and material (Zhao, Ma, & Yao, 2023), the result is shown in Figure 9.



Kaiyuan Temple and Xiantong Temple have no beams



Big Wild Goose Pagoda of Ci'en Temple



Song Yue Temple Tower

Figure 9. Observation of materials of different ancient buildings

From the microscopic observation in Figure 9, it is found that Kaiyuan Temple, Xiantong Temple Wuliang Temple, Songyue Temple Pagoda, and Ci'en Temple Big Wild Goose Pagoda all contain large crystals, and it is preliminarily judged to be kaolin. Mainly in ancient architecture (Zheng, 2022), kaolin was used as the superior material to make the background of words or the material of carving. Moreover, the application of kaolin in ancient buildings is more extensive, and Buddhism believes that kaolin is white and represents sacredness. Therefore, in ancient architecture, materials have always been the carrier medium of language and imagery. Among them, the material of the Big Wild Goose Pagoda is mixed with yellow mud, and the texture is relatively delicate, which is related to the meticulousness of the language and the regularity of the structure in the building. The material of Songyue Temple is slightly coarser than that of the Big Wild Goose Pagoda, and the language in the building is mainly calligraphy, indicating that Songyue Temple pays more attention to the image of freedom. The material of Kaiyuan Temple and the beamless hall is a commonly used building material, and the coarse and fine materials are well integrated, which is consistent with its extensive official book.

THE INTERRELATIONSHIP BETWEEN LANGUAGE AND IMAGE IN ANCIENT ARCHITECTURE

The Integration and Complementarity of Language and Images

The fusion of language and images makes ancient buildings have unique aesthetic value, and also convey rich cultural information. Language and images complement each other in ancient buildings, language conveys specific and detailed information through the expression of words, and images show the artistic characteristics and atmosphere of buildings through image expression. This blend and complementary aesthetic relationship enriches the connotation and expression of ancient architecture, providing viewers with a more in-depth and comprehensive aesthetic experience.

Correlation Between the Architectural Image and the Language

The Influence of Plaques on Language in Architecture

The calligraphy and paintings such as couplets and plaques in ancient Chinese architecture are not only an important part of the building, but also an important carrier to express the thought, spirit and cultural connotation of the owner of the building. At the same time, the style and content of these calligraphy and paintings have a close relationship and interaction with the architectural image. In ancient buildings, the owner often chooses languages that conform to his beliefs and cultural traditions and places his thoughts and spirit on calligraphy and painting. These language images and architectural images complement each other to construct architectural works of art with unique cultural connotations and aesthetic value. The pavilion building merges with the water to form a mountain character. The streamlined shape of the bridge merges with the mountain to form a water character. The integration of ancient architecture and nature forms a language and writing, which not only reflects the connotation but also reflects the aesthetics of the building. In addition, different architectural styles often correspond to different styles of calligraphy and painting, for example, Song Yue Temple Tower buildings often use simple and smooth calligraphy fonts, while Kaiyuan Temple and Xiantong Temple have no beams focus on the changes and deformations of cursive and xingshu (Zou & Yeo, 2022).

The Influence of Architectural Style on Language

This stylistic match further strengthens the visual art effect of architecture and languages, reflecting the high comprehensiveness and integrity of ancient Chinese architectural art. Calligraphy and painting are often the carriers that express the thoughts and spirit of the owner, presenting a symbolic artistic conception, which in turn echoes the situation and characteristics of the building itself. For example, in the seventeenth episode of "Dream of Red Mansions", Cao Xueqin made an in-depth description of the relationship between ancient buildings and languages. In "Dream of Red Mansions", the author uses delicate and unique brushstrokes to closely combine the scenery and architecture of the Grand View Garden with the choice of languages. By depicting the beautiful scenery of Jiamu and the sparkling magnificence of strange flowers, everyone carefully wrote words and quotations for the Grand View Garden. This plot arrangement not only shows the close relationship between ancient Chinese architectural art and languages but also highlights the author's understanding of the interpenetration of architecture and cultural connotations. As an important part of architecture, calligraphy and painting carry the thoughts and spirit of the owner, and jointly construct architectural works of art with unique aesthetic value and cultural connotation. At the same time, the image of the building and the choice of language complement and reflect each other, echoing the artistic conception to be expressed by the building with the thoughts of the owner, and enhancing the overall visual art effect. It is this connection and interaction that has made ancient Chinese architectural art richer and more diverse in form and connotation and has been passed down to this day.

Semantic and Aesthetic Connection between Decoration and Pattern

The Influence of Pattern Decoration on Imagery

The patterns and decorations in ancient Chinese architectural art not only enhance the visual artistic effect of the building but also represent the owner's cognition and understanding of religious beliefs, historical culture and natural environment. Therefore, in ancient architectural art, the semantic and aesthetic relationship between decoration and pattern is very close. Ancient Chinese architecture was often used as a place to worship the gods, so various patterns or illustrations of gods and monsters were used in the decoration. The openwork roof in Figure 8 symbolizes the sun and moon, and shows the light and shadow with surrounding lines, indicating the poles of yin and yang, and also indicating that human society is full of yin and yang. For example, the common dragon pattern in the Forbidden City architecture has semantics to represent imperial power and authority, while the antique murals in the temple often use images of Buddha, bodhisattva, lotus flowers and other images to express reverence for Buddhist beliefs. Song Yue Temple Tower of the Forbidden City is similar to the Dunhuang murals, and both are Buddhist murals, symbolizing auspiciousness, unity and unity. Among them, the Chinese character "Emperor Destiny Style in Nine Circles, Ziwei Hardship, Nehe Fujing; Tianxin Youfu Yi Virtue, eternal protection words, and "Seeking Yuyu", representing the universe, heaven and earth. In addition, the aesthetic connection between decoration and pattern is also reflected in the expression of architectural style and era characteristics. Over time, different eras and cultural backgrounds have given ancient buildings different stylistic characteristics. Therefore, designs that conform to the characteristics of the era are often used in decoration and patterns to express the aesthetic trends of that era. For example, tapestries were commonly used as decorations in ancient Buddhist temples, and the patterns used Zen imagery to achieve the effect of still life and nourishing the spirit, while the architecture of the Ming and Qing dynasties (AD 1678~1892) often used a variety of smooth and layered patterns to express a gorgeous and magnificent style.

The Influence of Ornamentation on Language

On the other hand, in ancient Chinese architectural art, natural or humanistic elements such as flowers and beasts are often used as decorations and pattern designs, showing the harmony and symbiosis between

architecture, nature and the human environment. At the same time, these patterns and decorations can also reflect the regional cultural characteristics of the time, such as wood carving decoration in Sichuan, which has a unique Sichuan taste and folk customs. It can be seen that the decoration and patterns in ancient architectural art are not only an important part of the visual art effect but also represent the owner's cognition and understanding of religious beliefs, historical culture and natural environment. The fusion and complementarity of its semantic and aesthetic connections reflect the profound cultural connotation of ancient Chinese architectural art and also provide rich enlightenment for modern architectural design.

Common Expression of Language and Images

In ancient Chinese architecture, language and images are often combined to convey the cultural connotation of architecture. For example, the combination of carved forms and images is often used in architectural formations, and those patterns can not only reflect the cultural connotation of the text but also strengthen the expression of this connotation through the rich expression of images. Language and images reinforce and complement each other in common expression. Ancient Chinese architecture often places language and images with the same theme in the same space and complements each other to jointly express the meaning and theme of architecture. For example, the Buddhist themes commonly found in temple architecture, carvings and paintings on the walls often complement the Buddha statues and incense burners in the courtyard, forming a rich fusion of culture, art and faith.

The combination of language and image has different expressions in different ancient architectural art styles. In architecture, there are many ways to combine language and images, such as horizontal couplets, couplets, plaques, languages, ink, colour paintings, etc. These different combinations can reflect different architectural styles and cultural characteristics, and reflect unique aesthetic charm in their different forms and expressions. In short, in ancient Chinese architectural art, language and image complement each other in a coordinated, cooperative and complementary way, and develop a creative and unique common expression of architectural cultural connotation and artistic expression. Language and images play an important role in the art and cultural heritage of ancient architecture.

The Mutual Reinforcement and Coordination of Language and Images

Language Stimulates the Imagery of Architecture

In ancient Chinese architectural art, language and image can not only enrich the cultural connotation and aesthetic value of architecture through mutual reinforcement and coordination but also stimulate the imagination and emotional resonance of the viewer. In ancient Chinese architecture, door plaques, horizontal approvals, yang lian, plaques and other ornaments are often used, and these artworks portray the four cultural arts of poetry, books, paintings and printing in traditional Chinese culture in a combination of language and images, and thus reflect the theme and connotation of the building, and finally achieve the purpose of improving the aesthetic value of architecture. Secondly, in ancient buildings, the formal expression and cultural connotation of buildings are often coordinated with each other, for example, the characters, flowers, birds, animals and other patterns on the stone carvings or wood carvings of buildings complement the language paintings on the wall, making the ancient buildings full of mystery and history. This design not only strengthens the unity and beauty of the entire space but also stimulates the emotional resonance of the audience and produces far-reaching artistic expression and meaning.

The Reproduction of the Imagery of the Beast in Architecture

For example, the Han Dynasty "Four Gods Wadang" was a common decorative element in ancient Chinese architecture. The four gods Wadang include the Blue Dragon, White Tiger, Suzaku and Xuanwu, representing the four directions of east, west, south and north. These symbolic and sacred wadangs have different physical features according to each direction and are full of elaborate carving and painting techniques. These mythical beast images are not only the decoration of the building but also the symbols that convey the purpose of the building and the cultural connotation.

FACTORS AFFECTING THE AESTHETIC RELATIONSHIP BETWEEN LANGUAGE AND IMAGES

Historical, Cultural and Regional Influences

The Promotion of Architectural Imagery by History

The language and images in ancient Chinese architectural art are mostly relics of ancient culture, and after years of precipitation and inheritance, they have become unique aesthetic elements. Political, religious, cultural and ideological factors in historical periods also have an important impact on the use of language and images, as

well as the aesthetic effects. For example, in the Tang Dynasty, with the flourishing of Buddhism, languages and paintings in temple buildings also used Buddhist stories and fables as themes, which reflected the cultural background of the time. Thus, the rheological and interconnected relationship between language and images can be touched by the development of ancient cultures.

The Sublimation of Artistic Language by Culture

Culture is another important factor in the aesthetic relationship between language and image in ancient architectural art. Culture has played an irreplaceable role in Chinese history and tradition. In ancient Chinese architecture, language and images are culture-based artistic expressions. The grandeur, spectacle, mystery and depth of traditional Chinese culture have been fully expressed in ancient architectural art. At the same time, different regions and different cultural backgrounds also affect the use and presentation of language and images in ancient architectural art. For example, the south is rainy and more tile houses are built, so brick carving and tile carving are more popular; In the north, wood carving is more common. A variety of cultural practices, character stories and religious beliefs have also led to various forms of written and graphic art in ancient buildings.

Fusion of Imagery from Different Regions

Cultural differences and aesthetic differences between different regions also affect the use of language and images to a certain extent. For example, painted portraits are particularly common in Wutaishan architecture, which is related to the tradition of mural art within the cultural regions of Shaanxi and Shanxi. In addition, the climate and natural environment of the region also affect the way language and images are expressed in ancient buildings. The humid and hot environment in the southern region has caused plants to grow and flourish, and the theme of flowers, plants and trees is often used in art; The climate in the northern region is relatively dry, and it is easy to leave wooden components, brick carvings, stone carvings and other carvings.

Background of the Times and the Influence of Fashion Trends

Fusion of Architectural Imagery and the Times

With the passage of time, people's aesthetic concepts and aesthetic needs are constantly changing in different historical periods and cultural environments, which has led to major changes in the application and presentation of language and images in ancient architectural art. In ancient architectural art, epochality is one of the main reasons for the change in the aesthetic relationship between language and image. Different historical periods and cultural contexts have different content and representations of language and images. For example, in early ancient architecture, the aesthetic expression of language and images often focused on the colour, tone, and linear, abstract, limited images of mineral pigments such as red and black; After the Tang and Song dynasties(AD 524~752), image expression with realism and colour use as the core gradually dominated.

Harmony of Architectural Language with Future Trends

In addition, fashion trends also have an impact on the application and presentation of language and images in ancient architectural art. With the change of people's aesthetic concepts and aesthetic needs, some popular elements and artistic styles have also been incorporated into the language and image expression of ancient buildings. At the same time, Western elements have also been introduced into ancient architectural art on some occasions, such as the design of doors and windows in Qing Dynasty courtyards, which are mostly decorated with Western style, geometric curves and Latin alphabet fonts, which is particularly important for promoting the diversity and openness of ancient Chinese architectural styles. For example, the stone carving in front of the imperial tomb of the Tang Dynasty, Huabiao, was carved from a complete monolith. The walnut-shaped Mani Orb on top of the watch symbolizes the primordial light of the Ming Dynasty, which is the product of the influence of Persian culture as the cultural exchanges between the Tang Dynasty and neighbouring countries deepened. The base of the Huabiao is in the shape of a lotus flower, which is the result of the influence of Indian Buddhist culture. The curly grass and honeysuckle patterns on the Chinese label are similar to the ornaments in Roman architecture. Another example is that the image of a "lion" is often seen in various architectural forms such as ancient Chinese temples, Taoist temples, ancestral halls, and mausoleums, however, there was no such animal in ancient China, and lions grew in Africa. The reason why it is loved by the Chinese is still because of the popularity of Buddhist culture, the lion is the mount of Manjushri, fierce in appearance, unstoppable, mighty in all directions, and is the honour of a hundred beasts. It is the embodiment of wisdom and strength, with auspicious, prosperous and endless meanings, symbolizing status, dignity and peace.

The Impact of Technological and Material Developments on Language and Image Expression

The Material Confirms the Relationship between Language and Imagery

With the passage of time, various new technologies and materials continue to appear, bringing new possibilities for the expression of language and images, which in turn promotes the development and change of

ancient architectural art. In terms of materials, the materials used in ancient architectural art are rich and diverse, such as stone, wood, tile, brick, pottery, glass, silk and other materials. With the development of history, the production process of these materials has gradually improved, and new processing and production technologies have emerged, thus providing more possibilities for the expression of language and images. For example, in the production technology of ceramic tiles, the "line drawing" technique of the Tang Dynasty and the "double colour painting" technique of the Song Dynasty is used on architectural tiles to form unique patterns and shapes, providing more elements for the aesthetic expression of ancient buildings.

Technology Drives the Reproduction of Language and Imagery

From the technical point of view, the application of new technologies in ancient architectural art in decorative techniques and construction methods has also had an impact on the expression of language and images. The most typical example is a building based on the form of a wooden structure, in the process of continuous technological innovation and improvement, the carving of columns and beams, the pattern and colour shaping of members and trusses are strengthened, so as to achieve the complete expression of images and language through technology. It can be seen that the progress of technology and materials is an important factor affecting the aesthetic relationship between language and image in ancient architectural art. This progress not only expands the field and space of language and image expression but also provides new impetus and elements for the development of ancient architectural art, bringing people a more beautiful and rich aesthetic experience.

The Aesthetic Relationship between Language and Image in Ancient Chinese Architectural Art on the Influence of Modern Society

Enhance the Representativeness of Building Materials and Techniques

The innovation and recreation of ancient architectural art by contemporary art can be said to be a cross-era creative method. Contemporary art integrates elements of modern culture into ancient architectural art and uses modern materials, technologies and expression techniques to create new ancient architectural art forms, which can make these traditional buildings better adapt to the needs of contemporary society. For example, when designing contemporary architectural art, we can re-examine the ancient garden art, and integrate the characteristics of modern culture with traditional ancient buildings through innovative methods, so as to facilitate wider social participation.

Balance the Relationship between Imagery and Language

On the other hand, the balance between cultural protection and contemporary aesthetics is very important, and ancient architectural art, as an important part of Chinese culture, is not only a witness of Chinese history and culture but also a unique symbol of the Chinese nation. In the development of contemporary society, the protection of traditional culture is equally important as innovation. The preservation of ancient buildings must respect the characteristics of their basic ancient appearance. At the same time, it should also be adapted to the development of the times and make ancient buildings better adapt to the needs of contemporary society. In this process, the contemporary aesthetic perspective is very important, through the technique of contemporary art, breaking the boundary between the ancient and the modern, injecting vitality and vitality into the traditional ancient architecture, while creating a better visual and sensory experience.

Ancient architecture and art in contemporary society are not only a treasure house of history and culture and a symbol of national spirit, but also a symbol and image of traditional Chinese culture. By inheriting and carrying forward the ancient architectural culture, it can stimulate the understanding and love of the whole society for Chinese culture and enhance its sense of cultural identity. At the same time, ancient architectural culture can also provide reference and reference for design and architectural art for contemporary society, so that modern architecture can better inherit and develop traditional culture, promote Chinese culture to the world, and express the unique charm of Chinese culture.

CONCLUSION

Language and imagery are inseparable aesthetic elements in ancient Chinese architectural art, which are of great significance to the study of ancient architecture and have aesthetic research value. This paper uses 3D scanning, microscope, video and other software to study ancient buildings such as the Big Wild Goose Pagoda and Songyue Temple, and studies the font types and font structures in the buildings, the shape and distribution of the buildings, and the materials of the buildings. The results show that buildings such as Songyue Temple and the Big Wild Goose Pagoda use traditional fonts such as Lishu and Xingshu, which make the buildings atmospheric and vigorous, and highlight the grandeur of the buildings. At the same time, the materials of buildings such as the beamless hall are coarse, which contrasts with the books in the building. In addition, the font stroke comparison process in buildings such as Songyue Temple and Big Wild Goose Pagoda presents an 80° angle as a whole, and a large number of kaolin is used in the materials of the building, which not only increases the firmness of the building but also highlights the role of sacredness and blessing. On the whole, A spatial image must have a sublime and supreme temporal language meaning, and this supreme meaning must be auspicious. Use conceptual language images or language symbols to convey beautiful and noble spiritual desires. This is a significant aesthetic feature of ancient Chinese architectural art. However, there are still limitations in this study, mainly because it is relatively difficult to obtain architectural data and historical data, and it is impossible to collect them comprehensively. In the future, field research will be conducted to learn more about the Big Wild Goose Pagoda and Kaiyuan Temple to make up for the lack of research.

AUTHOR CONTRIBUTIONS

The author's contributions are equally in the manuscript.

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