Research on the Design and Development of Guilin Art Theme Restaurant

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Abstract
Cultural theme and restaurant space design and development complement each other. Developing a unique artistic theme restaurant with the help of Guilin artistic and cultural resources will stand out among the many theme restaurants with different styles at present. Accurately positioning the theme, sorting out and refining cultural symbols from Guilin local, and then designing and developing through space layout, modeling design, decorative furnishings, color matching, material texture and other environmental elements. Create theme restaurants with distinctive Guilin art characteristics to promote the new economic norm, while further enhancing the attractiveness of Guilin catering industry and expanding the spread and influence of regional culture and art.

Keywords
Guilin art and culture; Locality; Theme restaurant; Cultural symbols; Environmental atmosphere

Guilin has Rich and Unique Artistic and Cultural Resources

Traditional Art and Culture with a Long History

This is due to the typical karst terrain of Guilin, where "mountains, rivers and caves" are known as the three wonders of Guilin, providing an extremely rich material resource for artistic creation, which has been favored by many artists and literati since ancient times. For example, in the Song Dynasty, the peak of traditional Chinese painting, landscape painting was highly mature from material selection to technique. Guilin, as a major city at that time, many talented people came here, including many painting masters, such as Mi Fu, who served in the Guilin area during the Xining period of Emperor Shenzong of the Northern Song Dynasty, and lived in the Ziqing Temple in Guilin West Hill after his term was over, and had made the "Yang Shuo Mountain Picture". With this painting, Mi Fu became the first painter to depict Guilin landscape in Chinese literature. In addition,

Yan Su, a pioneer of literati painting, Ji Youzhi, who was good at painting landscapes, Shi Jinzhi and Fang Xinru, who were good at figure painting, all left wonderful paintings in Guilin landscape. Guilin has beautiful mountains and beautiful people, and Shi Tao, one of the "Four Monks of the Early Qing Dynasty", who put forward important painting theories such as "brush and ink should follow the times" and "search all the strange peaks to make a draft", is a Guilin native, and he can be called one of the He is one of the few great figures in the history of Chinese painting. Mr. Wu Guanzhong once pointed out that "modern Chinese art began with Shi Tao." Cliff carvings are also a wonderful flower of Guilin's traditional art. Guilin stone carvings began in the Eastern Jin Dynasty, flourished in the Tang Dynasty, and were in full bloom in the Song, Ming and Qing Dynasties. Nearly 2,000 pieces of stone carvings from Tang to Qing dynasties exist, such as "Zhang Jun Liu Chong Turtle Cuckoo Flower Singing Poem" (Tang Dynasty), "Yuan You Party Membership" (Song Dynasty), "Five Dynasties Guan Xiu Painting of Sixteen Dignitaries" (Qing Dynasty) are all famous stone carvings with important artistic and documentary values. The Qing dynasty's Ye Changzhi's "A Reclining Tour to Visit the Monuments" says: "(Guilin) mountains, there is no place without cliffs. The Tang and Song dynasties have more stone carvings than here."

Modern Art and Culture are Magnificent

Many painters in modern Chinese history have visited Guilin and were attracted by the local landscape to create their works to their heart's content, including Qi Baishi, Huang Binhong, Xu Beihong, He Xiangning, Guan Shangyue, Feng Zikai, Li Keran and others since the 20th century. By the 1930s, Guilin's Second Sino-Japanese War culture had become a literary peak. As famous cultural cities, Kunming concentrated on educators, Chongqing was the political command, while Guilin was the main battlefield of cultural and artistic resistance. During this period Xu Beihong, Guan Shanyue, Huang Binhong, Fu Baoshi, Li Keran, Zhang Daqian, Zhang Anzhi, Lu Qiqing, Cao Mozhizi, Zhao Shaoang, Huang Xinbo, Yu Shuya, Liao Bing, Chen Shurin, Chen Haiying, Shuai Chijian, Yang Sun, Lu Tian, etc. gathered in Guilin, as many as two hundred people. They were young and educated, such as Feng Zikai who studied in Japan, Xu Beihong who studied in France, Li Tiefu who studied in England, and Liu Simu who studied in the former Soviet Union, etc. They formed the main body of Guilin's art activities during the war period. During this period, Guilin published 26 different kinds of art magazines, 107 kinds of picture books, picture collections and comic books, and held 89 exhibitions (incomplete statistics). Guilin also established the National Defense Art Society, an organization under the authority of the Political Training Division of the Fifth Route Army Command. It was a "commando of the arts" not seen in any army other than the 8th Route Army, with seven departments: general affairs, propaganda, drama, film, art, music, and amusement, encompassing almost all disciplines of the arts. During the same period, many playwrights and musicians also gathered in Guilin, Xia Yan, Ouyang Youqian, Tian Han, Mao Dun, etc. were undoubtedly among the resounding representatives, and according to incomplete statistics,

there were more than 70 professional and amateur music groups operating in Guilin at that time. The "Southwest Drama Exhibition" held in Guilin from February to May 1944 was an unprecedented event in the history of modern Chinese drama.

Modern Art and Culture are Colorful

History is the root of the city and culture is the soul of the city. In recent years, Guilin insists on establishing the city through culture, makes great efforts to build cultural products, comprehensively enhances its own urban cultural soft power and achieves fruitful results in the field of art. For example, the "Li River School of Painting", named after the Li River in Guilin, is one of the most active painting schools in contemporary China, and is also a cultural card for Guangxi's foreign exchange and an important representative of China's painting schools in the 21st century. The construction and development of Guilin Yuzi Paradise Art Park, Guilin Wisdom Valley, Guilin Wajao Commune, Guilin Construction Printing Factory Art Park, Shen Gallery, Guilin Handicraft Cultural and Creative Market, Guilin Huaxia Art Grand View Park, Guilin Art Museum (the only municipal government art museum in Guangxi), Guilin International Tourism Handicraft Investment and Development City, Guilin Root Carving and Stone Market, etc. have supported the flourishing modern art and culture in Guilin. At present, Guilin's art education resources are also very rich, Guangxi Normal University, Guangxi Art Institute (Guilin Campus), Guilin University of Technology, Guilin Tourism College and other local more than ten institutions of higher education have opened such art, music, design, performance and other art majors, each year to train a large number of outstanding professional art talents. In the new era, the Guilin landscape quality is still inseparable from the continuous dissemination and promotion of art and culture.

The Meaningful Value of the Marriage between Art and Cultural Resources and Catering Industry

As the old saying goes, "Food is not tired of fine, chopping is not tired of fine", the words "fine" well reflect the high standard and pursuit of people for dining since ancient times. With the overall improvement of living standards, people have long shifted their appetite for food to the spiritual experience and feeling of food, while the requirements of restaurants no longer stop at the color and aroma of food, but are more picky about the theme, environment and atmosphere of dining in the spiritual level of choice. Regional culture refers to the long-standing and unique cultural traditions of a specific region, which still function today, and is a civilizational expression of the ecology, folklore, traditions and habits of a specific region. It is integrated with the environment within a certain geographical area and has uniqueness (Ding & Yao, 2015). Dining space design and regional culture are inseparable and need to inherit traditional culture while adding contemporary elements, focusing on the combination of traditional cultural elements and modern life, and using

modern interior design theories and materials to innovate, which not only breaks the boundaries of traditional thinking, but also allows people to feel the vitality of regional culture (Xie, 2016). In the process of theme restaurant design and development, the regional culture is appropriately integrated into it, which can not only create the overall space environment atmosphere, but also leave a deeper impression and distinctive dining experience to diners. In other words, the regional culture is an important cultural foundation for the theme restaurant design and development, providing inexhaustible inspiration for the design theme of the restaurant space. For example, many Sichuan cuisine restaurant design uses elements such as Sichuan opera face painting and bronze ornaments to show the artistic charm of Sichuan culture; Northeast theme restaurants are integrated with Northeast folk culture and local objects to express the boldness and enthusiasm of Northeast China people. The regional culture makes the dining space free from the dullness and exudes cultural charm. Secondly, when the essence of regional culture is tapped and injected into the restaurant, this culture has been inherited and carried forward in the space (Jiang, 2012). Guilin regional culture is rich and diverse, and the cultural resources of Guilin art are undoubtedly the brightest part of it. There have been many successful cases of restaurants themed on Guilin's regional culture in the market, but the specific use of Guilin's local art and cultural resources has not really appeared yet. It is foreseeable that with the rich tangible and intangible art and cultural resources of Guilin, the development of theme restaurants with unique Guilin art atmosphere will stand out among the many theme restaurants with different styles, and also help to use this business card of Guilin to show the restaurant culture and art culture to the tourists all over the world, so that people can linger between food and art.

Guilin Regional Art Culture in the Theme Restaurant Development Design Expression

Determination of the Artistic Theme

A theme restaurant is an experience place that takes one or more cultural themes as the attraction mark to meet customers' dining needs, and it should have three essential characteristics: characteristic difference, cultural core, and consumer experience (Li & Wang, 2014). Thematic design of dining space should firstly clarify "what is the theme". In addition to considering the requirements of the owner, it is more important to conduct a feasibility study of the market. In the design, we should pay attention to the satisfaction of the use of the function, the care of the diner, and the construction of the atmosphere (Tang & Song, 2009). It is also necessary to consider the operation mode and positioning of the restaurant, combine the needs of different groups to design and plan the internal and external environment of the restaurant, fully demonstrate the cultural characteristics of the restaurant flavor, to meet the consumption needs of the target group. Thematology theory holds that people's perception of the environment is transmitted by specific information, so we can use people's Association and empathy to convey deep cultural information. When diners enter a themed

restaurant, the visual image of the dining space will directly inspire people's emotional response and association to the context. GGiving the restaurant space with one or more specific cultural themes, and combining certain artistic design techniques and material technology means to complete the shaping of the space, strengthen the theme of space ideas, bring customers a unique dining experience and cultural experience, so that people get full enjoyment in sight, sound, touch, taste and smell, and produce some kind of emotional resonance. Eventually, it becomes the characteristic label of the restaurant, which in turn stimulates consumer behavior and improves the economic efficiency of the restaurant (Li, 2013). Guilin is rich in art and cultural resources, so when developing theme restaurants, we should first position the theme accurately, and show the charm through the naming of the restaurant, theme connotation, layout and furnishing, and design symbols. For example, Guilin landscape painting theme, Guilin cliff stone carving theme, Guilin folk art theme, Guilin folk drama theme, Guilin new generation art theme, etc., can make full use of Guilin local art and cultural resources, the theme and intention will be integrated into the dining space, through the overall visual form and atmosphere tone together to complete the evolution of the theme.

Selection of Cultural Symbols

Cultural symbols are the essence precipitated after a long time, and are the carrier of a certain idea, which is expressed through a series of external characteristics. Each region has its own unique cultural symbols, some tangible and intangible symbolic forms that exist objectively. The elements of cultural symbols include "presented elements" and "suggested elements"; presented elements are the explicit means to present facts, and suggested elements are the implicit elements to convey the theme concept and tendency. The theme is inseparable from the symbols, the meaning of the symbols in the theme of expression, and its generation flow law constitutes the basic law of human meaning production and cultural construction (Bo, 2014). The determination of the theme of the restaurant laid the foundation for the design development direction, and ultimately needs to be implemented to the selection of cultural symbols, which requires extensive collection of cultural materials from the actual local situation, and in time to sort out the historical lineage of the city, in space to go deep into the city's streets and alleys, comprehensive and in-depth investigation, interviews, sorting, induction and extraction, to generate the cultural symbols under the corresponding theme of the restaurant. This symbol is a symbolic, typical and generalized integration, which should reflect the core of the city's regional culture, but also need to fully consider and appreciate the needs of diners for the cultural atmosphere of the restaurant space. To refine the cultural symbols of Guilin art theme restaurant, we can collect and check Guilin local folk customs, stories and legends, celebrity anecdotes, local logs and cultural archives, then extract and position Guilin new generation art and cultural symbols through network questionnaires, in-depth interviews and big data retrieval, find the appropriate symbol carrier and visual form and implant it into Guilin art theme restaurant. For the development and utilization of Guilin art and cultural symbols need to strengthen the con-

nection of aesthetics, semiotics, design, visual psychology, etc., to explore their typical and unique visual characteristics, artistic characteristics and cultural characteristics, so that they become the most direct and vivid interpreters of Guilin art theme restaurant image and connotation, so that the majority of diners have a sense of identity and sense of belonging.

The Creation of Spatial Environment

The spatial environment atmosphere of the restaurant plays a key role in the expression of the restaurant theme and reflects the overall style characteristics of the restaurant, which includes spatial layout, styling design, decorative furnishings, color matching, and material texture environmental elements (Liu & Zhao, 2017). For example, the function of furnishings is the extension and deepening of the function of architectural space, which should have the characteristics of applicability, comfort, efficiency and beauty. The whole design should pay full attention to the psychological characteristics of people in the dining environment, and use the spatial organization segment of furnishings to express a certain design cultural idea. This requires designers to make use of the soft environment in interior design, such as collections, plants, furniture, and textiles. Through the placement, style and color of these furnishings can not only give people the enjoyment of beauty, but also give customers rich associations in the dining environment within an instant. The overall beauty of the combination of furnishings mostly comes from the theoretical guidance and support of the laws of formal beauty. At the same time, the appearance of each floor furnishing element in a successful furnishing layout should coincide with the theme of the restaurant, thus explaining the restaurant operation concept more clearly (Sun & Dong, 2020). On the other hand, lighting is also an important means to create a theme restaurant light environment and thematic, lighting can have different effects on the mood of diners, bright and brilliant place to make people emotional, cheerful and jumping lighting can liven up the atmosphere, dark and secretive place can make people drop their guard... As an important lighting tool, the Lamps occupy a very important position in the decoration of space. The placement of lamps as an important decorative means, not only to provide a rich lighting environment, but also as an independent existence, the effect of the range of hazy "virtual" furnishings. Variable lamps and lanterns connect the space that cannot be given a range up and down, unless there is a solid blocking object to prevent the extension of light, and the designer can still make the light stretch appropriately (Zhang & Chen, 2020). Guilin art theme restaurant design development should maximize the use of light and shadow changes, such as the use of light color, light tone, light levels, light modeling, etc. to constitute a layered and structured light effect, so that the environment atmosphere is enriched, using the form of lighting and the shape of lighting to show the theme of the restaurant connotation.

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