

Exploration of Cultural and Creative Design Based on the Patterns of Chu Objects in Shouxian County

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Abstract

China is a country with numerous intangible cultural heritage, rich and unique cultural genes. The development of cultural and creative industries can not only continue the long-standing traditional culture, but also inject immeasurable energy into the development of national cultural soft power. This article starts with the study of Chu culture and takes Shouzhou as an example to analyze the application of Chu patterns in cultural and creative product design. It analyzes, summarizes, and condenses the elements of Shouxian patterns, and explores the combination of Chu culture and cultural and creative products in the ancient city of Shouzhou, developing into cultural and creative products with unique cultural elements. This article discusses Chu cultural elements and Shouzhou ancient city cultural and creative products from multiple aspects, including the characteristics and historical value of Chu cultural elements, the feasibility of integrating Chu cultural elements with ancient city cultural and creative products, and the application of Chu cultural elements in Shouzhou ancient city cultural and creative products.

Keywords

Chu culture, Chu pattern, cultural and creative products, Shouxian.

1. Shouxian County, Chudu

Shouxian, formerly known as Zhoulai, Xiakai, Shouchun, Shouyang, and Shouzhou, is located in central Anhui, on the south bank of the middle reaches of the Huai River. The terrain is high in the south and low in the north. The Dongfei River (Wabu Lake) and Pi River flow through the county and enter the Huai River. The rain is abundant, the water network is dense, the resources are abundant, and the climate is pleasant. The Huaiyi people have lived in Shouxian since the Dawenkou Culture of the Neolithic Age, and developed and grew during the Shang and Zhou dynasties, creating the early Shouxian civilization. Anhui is located in the Jianghuai region, and during the Pre Qin period, there were numerous countries in the region, including Tu, Tong, Qunshu, Chao, Liu, Liao, Zhoulai, Zhongli, Song, Xiao, Hu, and other countries. During the Spring and Autumn period and the Warring States period, the State of Chu established an important military strategic center here and became a focus of contention among southern countries. In the middle of the Spring and Autumn period, Chu entered the Jianghuai River from the east, facing off and engaging in constant wars with various feudal states within and outside the region; In the early and middle stages of the Warring States period, Chu first and then conquered the surrounding countries and unified the Jianghuai region; In the late Warring States period, the strength of the State of Chu declined day by day, its territory shrank, and its center of gravity shifted eastward. In the 22nd year of King Kaolie's reign (241 BC), it was relocated to Shouchun as its capital, and it was destroyed by Qin in the fifth year of the negative Chu era (223 BC). During the Han Dynasty, the kings of Huainan and Fuling established their capitals here. Afterwards, they were successively appointed as prefectures and counties.

The name of Shouxian originates from the geographical location of the Zhunyi tribe, which can also be traced back to the star order division in ancient astronomy. During the Zhou Dynasty, this place was established by the Huaiyi tribe as a state to come to the country. In ancient times, the sound and meaning of "zhou" and "shou" were similar, and "zhou" was also known as "shou". In traditional Chinese astronomical concepts, According to the concept of "Four Symbols", the stars in the solar system are refined into twelve star orders from east to north, from Xuanwu to White Tiger, and then to Zhuque, in order to represent the material and spiritual aspects of the universe. "In the sky, in the earth," the twelve provinces of Zhongyuan, also known as the "Twelve Star Orders", are also used as the foundation of Chinese tradition. In the New Book of Tang, "Zheng, Bian, Chen, Cai, and Ying are divided into longevity stars" According to records, the three star positions of the Eastern Canglong represent the Huaiyi tribe, while "Zheng, Bian, Chen, Cai, and Ying are the longevity star points" describe the five lands once occupied by the Huaiyi tribe. The place where the Longevity Star divides, named "Shou" by its ancestors, has been passed down to later generations. In 262 AD, Huang Xie was appointed as the Prince of Chunshen, and the State of Cai was granted the title of Food City. With this, "Shou for the Prince of Chunshen" followed, and the land of Shou was also known as Shouchun. For over 5000 years, the cultural development of Shouxian has been stretching for thousands of miles. From ancient times to the present, its unique charm can be felt in terms of geographical location, historical evolution, and character allusions.

2. The Connotation of Chu Culture in Shouxian County

The study of Chu culture began in the 1930s. Before the 1930s, Chu culture was only an abstract idea, and its connotation was limited to the philosophical ideas of Lao Zhuang and Zhuang Sao. Although it had extremely mysterious and beautiful characteristics, it could not be truly understood. Since the 1930s, a large number of Chu cultural relics have been unearthed in various regions, and the study of Chu culture, which combines historical documents with unearthed cultural relics, has gradually expanded. Since the 1980s, the study of Chu culture has made tremendous progress, ranging from archaeological excavation and basic research in history to the interdisciplinary integration of cultural studies and ethnology. The study of Chu culture has already involved multiple aspects such as material state, system, mentality, behavior, etc Breaking deep and eye-catching.

3. The Necessity of Combining Chu Wu Patterns with Cultural Creativity in Shouxian County

The Sanxingdui bronze in Shu culture, the stone drum script in Qin culture, the phoenix element in Chu culture, and the sword in Wu Yue culture are iconic artifacts or elements that allow viewers to recognize regional cultural characteristics at a glance. By integrating regional cultural elements into the design of cultural and creative products, consumers can better experience the local customs and traditions, and improve the innovation and dissemination efficiency of products, thereby enhancing their artistic and practical value. This integration helps consumers better understand the local culture while traveling and allows them to remember these unique cultures more deeply. By promoting local culture, we can not only promote the development of cultural and creative industries, but also promote the upgrading of local cultural industries and enhance their cultural competitiveness. This study mainly selects the representative late Chu culture in Shouxian County as an example to deeply analyze the innovative integration design of Chu object patterns and local cultural and creative products. The combination of regional culture and design helps to enhance the added value of the product, while meeting the functional needs of the product, it also helps to evoke consumers' sense of identity, thereby forming the brand personality of the product. By combining the unique

traditional culture and long history of the Chinese nation, creative product design can achieve a perfect combination of image and spirit, greatly promoting the development of China's cultural and creative design industry.

4. Pattern Classification and Artistic Characteristics of Chu Objects in Shouxian County

The excavation of Chu lacquerware marks a bold transformation of tradition by the Chu people. They abstract and decompose traditional elements from nature, and use their own subjective initiative, as well as new decorations, expressions, or symbols, to reassemble and create a new artistic form that is truly amazing. In the limited space, the cultural relics of the Chu Culture Museum, with their magnificent and magnificent scenery, perfectly blend motion and power, making it breathtaking. After research, there are a wide variety of Chu artifacts in the Anhui Chu Culture Museum in Shouxian County, with over 60 types of patterns. These rich and colorful patterns are enough to demonstrate the highly developed culture and art of the Chu people, as well as their pursuit of romance. The Chu lacquerware in Shouxian County is adorned with dragon and phoenix patterns and animal patterns, such as gluttonous patterns, tiger patterns, divine animal patterns, dragon dragon patterns, and curved dragon patterns. The cultural relics have the highest number of classic patterns such as coiled cob patterns and cloud patterns.

The "image of human heart construction" symbolizes getting rid of difficulties, riding the dragon and phoenix, traveling through the torrent of time, and traveling in the distant world. This practice is completely different from Confucianism. The Chu lacquer art in Shouxian County makes people feel relaxed, unrestrained, and eager to fly. The "great form Is beyond shape" and "Eliminating Mystery" show the subtleties of Tao Te Ching and Qi. Although the appearance of the lacquer ware in Shouxian County, known as the "Feather Cup", is simple, when it is dyed black and paired with a vermilion bird pattern, it can emit a magnificent atmosphere, resembling a vast universe that is breathtaking. This also reflects the religious belief of the people of Chu at that time, who believed that gods could bring beauty, power, and fairness, and this religious belief was also recognized by Taoism.

5. The application of Shouxian Chu object patterns in cultural and creative design

5.1. Grasping the Symbolism of Chu Objects in Shouxian County

The Chu artifacts in the Shouxian Chu Culture Museum have patterns with rigorous structure, meticulous depiction, and various shapes. Pan Hui pattern, Tao Tie pattern, dragon pattern, tiger pattern, star cloud pattern, cloud pattern, valley pattern, vortex cloud pattern, valley pattern, divine beast pattern, dragon pattern, heavy ring pattern, thunder pattern, grass leaf pattern, valley pattern, continuous arc pattern, rope pattern, four mountain character pattern, bird pattern, persimmon leaf pattern, persimmon stem pattern, etc., all of which can reveal the meticulous observation of life and love for beauty by the Chu people. Cultural relics were only a tool and tool for use hundreds of years ago, but at that time, they were only meant to meet people's needs and daily needs. When the Chu people created these tools, in order to make them more beautiful and influenced by the culture, politics, economy, and aesthetic preferences of the time, they added some patterns, patterns, and specific shapes. In the flood of history, they were inevitably branded with the cultural imprint of the era, and ultimately became symbols reflecting the spirit, culture, and civilization of that era in future generations. Therefore, it can be said that the era has brought profound influence to the patterns. Therefore, in the cultural and creative design of Chu artifacts in Shouxian, we not only need to pay attention to the visual effects on the surface, but also to deeply explore the historical and cultural connotations,

ideological concepts, and humanistic spirit hidden behind them, in order to better understand and convey these symbolic meanings. The patterns of Chu lacquerware originated from bronze and jade artifacts from the Shang and Zhou dynasties, and on this basis, a unique style was developed. The patterns during this period clearly reflect the great transformation from slave society to feudal society. Although the patterns of Chu lacquerware still retain the images of monsters such as dragons, the eerie and terrifying meanings have weakened, and the decorative significance is strong. During the Spring and Autumn Period and the Warring States period, with the fading out of gluttonous and dragon patterns, geometric patterns that had once occupied an important position in primitive society were extensively re used. The linear geometric patterns of the Warring States period achieved more diverse effects through vertical and repetitive techniques than before.

5.2. Concise and profound symbols of Chu culture

In this fiercely competitive era of goods, most of the brand designs that impress consumers are actually creating desires and interests visually and emotionally, thereby promoting consumption. In brand communication, it is crucial to use concise and necessary elements to accurately convey the brand's concept. A concise and clear pattern element is crucial: "Make the pattern an intuitive communication. Designers should start with the closest elements of Chu culture, without sacrificing proximity to distance, making it easy for the audience to understand, resonate, and have a good impression and memory of the brand.

5.3. Let Chu patterns resonate with the digital era of cultural and creative resonance

Without intervention in production, it is difficult for Shouxian Chu patterns to integrate into the lives of ordinary people. Therefore, we should broaden the local Chu cultural service model and explore innovative transformation. In recent years, with the development of 3D information technology, historical relics that have been dormant for thousands of years have been recreated, and "awakening" has also entered the public eye. The popularity of "Archaeological Blind Box", the excellence of "Tang Palace Banquet", and the uniqueness of "Museum Yuanxiao (Filled round balls made of glutinous rice-flour for Lantern Festival) Wonderful Night" are all built by the driving force of 3D scanning, 3D printing and AR immersion experience. The illusion and realism of "black science", as well as augmented reality technology, provide opportunities for immersive viewing experiences. It not only effectively suppresses existing design concepts and processes, but also makes the communication between history and reality more natural, achieving the best state of transcendence in time and space. In addition, emerging communication methods such as short videos and social networks have enabled literary and artistic works to quickly become popular in various online channels with high efficiency and great influence, maintaining a good reputation. Various forms of exhibitions are launched in local museums based on their own collection characteristics, such as local cultural exhibitions, temporary exhibitions for specific collections, and cooperative exhibitions with other places. Deepen people's impression of Shouxian Chu culture and Chu patterns. We also need to add more unique features and activities, such as adding more Bluetooth explanation devices, AI intelligent explanations, public lectures, themed theaters, interactive experiences, etc., to optimize and promote Shouxian cultural and creative products on this basis.

6. Conclusion

The Chu culture is the most representative branch of culture in the Central Plains, and the Chu pattern is a shining pearl in the Chu culture, which still shines brightly today. Through the study of Chu culture, efforts are made to find representative Chu patterns in Chu culture, analyze and extract the visual features of various Chu patterns, and cleverly integrate them into Shouxian

cultural and creative products. This has certain academic and practical significance. While injecting fresh blood into the design of Shouxian cultural and creative products, it also enhances the ethnic and regional cultural characteristics of Shouxian cultural and creative product design. On the other hand, it also enabled the better inheritance of the great and outstanding Chu culture. At the same time, it also provides reference significance for the development of cultural and creative product design in other places, promoting the exploration and inheritance of more excellent regional cultures.

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