

A study of cultural and creative practices based on the bronze of the Lotus Crane square pot

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Abstract: With the rapid development of technology in the modern western commercial society, the traditional Chinese commercial culture is gradually disappearing from the contemporary people's view, and the traditional culture is seeking the continuation of modern technology, which leads to the lack of understanding of traditional culture. In order to solve the above problems, this paper takes a lotus and crane square pot excavated in Henan Province as an example, and extracts the pattern to meet the emotion level of modern people, and then designs it for different age groups.

Keywords: Lotus crane square pot; IP design; Cultural creation.

1. Introduction

In the collision of Chinese and Western cultures, innovation and development on the basis of mutual heritage and complementary history are deeply embedded in the basic connotation of the spirit of innovation of human culture. The ultimate essence of culture's own survival and development is how to gradually realize it through the self-innovation and upgrading of its own cultural form. The spirit of cultural innovation is a cultural need to adapt to the development of social production practices, and it is the most intrinsic source of motivation for culture to achieve its own sustainable development and innovation. Cultural behavior is the specific product of innovation in contemporary social and cultural practices, and it also plays a significant role in guiding and stimulating the continuous development and renewal of new modes of social and civilizational practices. The spirit of cultural self-innovation can actively contribute to the flourishing of the nation's cultural development, and it is necessary to make it constantly innovate in practice, so that it becomes vibrant and dynamic. Cultural innovation is the fundamental guarantee of a nation's vitality and cohesion. In modern society, we focus on emotional design, and the entry point of empathy for each age group changes, so we combine emotional design with cultural innovation to create a cultural innovation that is easily accepted by modern people. In this paper, we use the Lotus and Crane Square Pot as a representative of the Spring and Autumn Period to create a cultural design.

2. Design source

2.1. Introduction to the Lotus Crane Square Pot

The lotus and crane square pot is a representative object of bronze ware in the Spring and Autumn Period, which has evolved from the deification in the Shang Dynasty to the ritualization in the Zhou Dynasty to humanization. During the Spring and Autumn Period and the Warring States Period, the slave-owning society was gradually disintegrating and the feudal economy was gradually being established and developed, and the independent social relations between the social subjects of each country and the intricate social relations between various political and economic factors were

in a stable period of extremely delicate and unbalanced development. The feudal economy was characterized by cycles and localities, which were inherent to the nature of each country's society. In the feudal period before and after the Spring and Autumn and Warring States, a large number of advanced craftsmen emerged and were liberated from a feudal and semi-slavery state, so that workers generally had confidence and creative motivation to improve the quality of production, and social production was planned and further progressed to a rapid and prosperous development. At the same time, there was also the beginning and emergence of a hundred schools of scholarship and a hundred schools of art, and the development of traditional culture and scholarship of various schools of culture since the Spring and Autumn Period and the Warring States Period has developed to such a situation that a hundred schools of scholarship and a hundred schools of art have emerged, and the field of social thought and art and the field of Chinese folk culture and art will also In ancient China, there was a large and highly prosperous development in the field of arts and crafts, metallurgy, ceramics, dyeing and weaving, lacquer ware and decorative arts, and there were many excellent works with very novel and beautiful artistic shapes and very rich and peculiar imaginations. The Lotus and Crane square pot is one of them.

The Lotus Square pot is a pair of two, but with slightly different heights, such as the 125.7 cm tall "Lixue Square Pot" in the Imperial Palace Collection and the 126.5 cm tall "Lianhe Square Pot" in the Henan Museum Collection. The two square pots, both weighing 64.28 kg, have square mouths, measuring 30.5 cm in length and 54 cm in width, and a flattened square with a coiled dragon inside and a vertical horn on top. Around the body of the jug is also carved a divine beast with curved horns, a pair of wings on its shoulders, and a long tail. There are two curly-tailed beasts under the biped, with scales on the body, the head facing outward, with a branch-like horns.

The curly-tailed beast that supports the body of the pot and the dragon and beast that decorate the body of the button are in harmony with each other. The lid is in the shape of a lotus petal, with two fat petals and many tiny holes. In the middle of the lotus petal, there is a small lid with a crane on it, which looks very dynamic with its head tilted and wings open, looking up into the distance.

The lotus and crane square jug is made by the traditional

casting method, and it is also made by various casting techniques, such as round carving, relief carving, fine engraving and welding treatment, etc. Its fine craftsmanship reflects the style of the whole Spring and Autumn Period, and it has a strong contrast with the bronze shape of Yin Shang and Zhou Dynasties. The lotus square pot is a representative of the bronze art of the Spring and Autumn Period, with its chic shape, complex structure, and exquisite casting. It is 116 cm high and weighs 65 kg, and is covered with exquisite patterns and apurtenances, the uppermost lid being ten bronze lotus flowers side by side, each piece hollowed out. The uppermost lid is decorated with ten copper-colored lotus flowers side by side, each piece hollowed out. The body is also decorated with light-colored relief carving techniques, and the dragon, phoenix, and tiger are carved in shaded lines. The main decorative and technical design of the Lotus Crane Square Pot includes round carving, relief carving, fine etching, welded inlay, and other inlay techniques. The Lotus Crane Square Pot is a fine example of the social changes that took place during the Spring and Autumn Period in China, and reflects the advanced industrial technology of the Zheng Dynasty, especially the bronze casting technology, which was at the forefront of the Chinese Spring and Autumn Period.

2.2. Chinese traditional crane pattern

In the Lotus and Crane Square Pot, the shape of a crane appears. The crane pattern is a classic motif in ceramic decoration. The crane was considered a sacred bird by the ancients, signifying longevity and longevity. The crane head pattern symbolizes longevity and longevity, as recorded in Huainanzi Shuilinxiun: "The crane lives a thousand years, and travels with the utmost". In the middle of the Tang Dynasty, cranes gradually began to appear on the painted celadon jars of Yueyao kilns, which were painted with the pattern of white cranes flying freely in the clouds, so also known as "cloud crane pattern". On the blue-glazed porcelain of Yaozhou kiln, a crane is painted soaring among the clouds, a crane soaring among the clouds, a bogu, a rare crane sitting on it. Ming Dynasty, Qing dynasty blue and white porcelain to the crane blue and white porcelain, such as Jingdezhen Ru kiln blue and white porcelain, five stacked porcelain, yellow glaze green sand color porcelain was also the most common porcelain, there is a white crane mouth spitting a bead, flying to the sea fairy mountain on the Yaotai to wish birthday, commonly known as "sea house Tim chip" and so on. There is a gourd with a cloud and crane pattern, and the word "longevity" is engraved on it, forming a longevity pattern. There is a yellow and green crane bowl, holding a gourd in its mouth, soaring in the air, meaning good fortune and longevity. There are porcelain vases, cranes, and plum blossoms.

2.3. Chinese traditional lotus pattern

In the Lotus and Crane Square Pot, the lotus flower shape appears at the same time. The lotus pattern is a traditional pattern of the Han Chinese. Its rise to prominence was inextricably linked to the rise of Buddhism. It became prevalent from the Northern and Southern Dynasties. It was mainly used to decorate ceramics. It has a rich diversity. From the Northern and Southern Dynasties to the Tang Dynasty, the lotus pattern was the main decoration of ceramics. On the outer wall of bowls, bowls, bowls, bowls and plates, there was a lotus flower with a ponglai pattern on it, which looked like a blooming lotus flower. Can also see the carved shape of the lotus flower, for example: the North and South dynasties, the

overlapping lotus seat, the Five Dynasties period, such as the lotus petal type. After the Song Dynasty, it gradually became a decorative accessory. From the Yuan Dynasty to the Qing Dynasty, there were more kinds of lotus ornaments, such as entwined lotus and lotus, often combined with animal patterns, such as: waterfowl in the lotus pond, fish in the lotus pond, etc.

A traditional flower of China, the lotus. In the "Erya" also has "lotus, Fu Qiu, real lotus" of different said, ancient also named as "Fu Chi" or write "Furong", that is, the lotus, when in bloom, flowers are large, when in bloom can be potted ornamental, can be eaten, leaves and flowers round, the shape of the protruding, the Spring and Autumn and Warring States, Qin and Han dynasties have been used as decorative patterns. After Buddhism was introduced to the north of China, the symbol of Buddhism is the lotus flower, which is a symbol of "pure land", "purity" and "good luck". Therefore, the lotus gradually became an important religious decorative art theme in folk Buddhism. Especially in the whole period of the Northern and Southern Dynasties after the prevalence of Mahayana Buddhist thought, it was very popular. It can be seen in stone carvings, ceramics, bronze mirrors and paintings. The basic expression of the pattern of the main style of single line double line, wide lotus petals, treasure mounted, convex, front, side, separate, continuous, monochrome, color, openwork, carving, engraving and other forms. Subsequent dynasties are also more popular. It is a kind of decoration pattern with auspicious symbolic meaning that is more commonly seen in China. This paper intends to combine the above patterns to design and spread the traditional culture in modern times.

3. Lianhe square pot cultural and creative design ideas

From ancient times to the present day, the cultivation of sentiment seems to have been pursued by people to pursue, including to modern Western society, people are also seeking to use a more modern scientific way of thinking to do some so-called cultivation of people's sentiment and things like that, cultivation of human sentiment is also a human to appreciate an event or a specific class of things for the performance of the center of an extremely complex and subtle, organized a In our modern psychological works, we often call this complex emotional tendency of human emotion a kind of high-level emotion, and is divided into three kinds of reasoning, moral sense, sense of beauty. And art can cultivate people's sentiment, beautify people's hearts, enhance people's taste, sublimation of the spiritual realm. In this design, the author targeted three different age groups, namely the youth group aged 6-18, the female group aged 18-60 and the male group aged 18-60. The design is based on the positioning of the three groups of people, such as the traditional Chinese culture of tea art, flower arrangement is also a kind of cultivating people's sentiment, so we combined with ancient instruments to make some cultural creations that can make modern people cultivate their sentiment. This design is intended to combine the cultural and creative design of the Lotus Crane Square Pot with the modern apparatus for cultivating people's sentiments, and at the same time make an IP image design, so that the traditional culture can be accepted by three modern age groups.

4. Lianhe square pot cultural and creative design ideas

4.1. Lotus Crane Square Pot Cultural and Creative Brand Design

The crane is a symbol of hope for longevity, good fortune and elegance. The lotus symbolizes elegance and has many uses. This LOGO is a crane wing shape into a lotus wing shape, a lotus wing and a crane wing cleverly combined together, at the same time, the outline of the frame is a large circle, in line with China's traditional cultural symbols in the sky, the circle symbolizes the sky, representing the concept of time, From ancient times to the present, Chinese traditional culture has been passed on continuously, and this LOGO is also a modern way to pass on traditional culture. The brand name "Ruilin" means auspicious water, and the purpose of the Lotus and Crane square pot is to hold water, and there are elements of cranes and lotus flowers next to it, representing auspiciousness, so it is named Rulin (Figure 1).



Figure 1. Lotus Crane Square Pot Cultural and Creative Logo Design

The design here is aimed at the age group of 18 or above, and the derivatives of the cultural creation include tea sets and flower vases, etc. To a certain extent, the design of the apparatus satisfies people's sentiment (Figure 2).



Figure 2. Lotus crane square pot cultural and creative logo tea set application

4.2. Lotus Crane Square Pot Cultural and Creative IP Image Design

In this design, the IP image was designed for the younger age (Figure 3), so that it can be more acceptable to young people. The IP character is based on the crane element, lotus element and auspicious cloud pattern as the main extracted elements, the crane wings are brought to the head, echoing the crane standing at the top in the lotus and crane square pot, the ground pattern of the Bronze Age is used on the collar of the top coat - On the collar of the upper garment, the crane's wings are on the sleeves, the hem of the garment is decorated

with auspicious clouds, and on the lower half of the garment, the shape of a lotus flower is used. The IP image is also modernized by using canvas bags and pillows (Figure 4), and designing a series of expression packs (Figure 5), highlighting the flexibility of traditional culture in modern times and making traditional culture more acceptable to people.



Figure 3. IP image design



Figure 4. Pillow application



Figure 5. Emoticon design

5. Conclusion

German designer Hogelmattis once said, "In the design of any country, one should reflect the roots of one's own country, and this root is the culture of the country." Culture is deeply rooted in the common bloodline of the national culture of the same country, and the national cultures of different cultures can learn from each other. Contemporary designers must clearly understand the development of technology, the development of the post-industrial era has made the network and computer imaging technology has penetrated into all

corners of society, and people are actively or passively receiving information from all over the image media. At the same time, we should also pay attention to the transformation of this social and cultural phenomenon, find the root of its generation from the perspective of visual culture, and on the basis of its profound analysis, carry out cultural innovation in a contemporary way, and accurately present the main spirit of traditional Chinese culture.

In conclusion, the cultural innovation of the crane and lotus patterns in the Lotus and Crane Square Pot cleverly attaches the spirit of Chinese culture and national culture to modern products, making the Lotus and Crane Square Pot cultural creation products not only have a beautiful external form, but also contain deep cultural connotation, which satisfies the audience's psychology of seeking for new and different products. At the same time, the re-creation of traditional Chinese patterns is a process of cultural transfer from abstract concepts to beautiful objects, creating interesting IP images of traditional culture, designing products that are acceptable to different age groups, integrating traditional culture into people's daily life, bringing traditional folk culture up to date, and labeling it with individuality. This is of certain reference significance for us to promote traditional culture and promote the economic development of the cultural and creative products market.

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