



Research on the Application of Jinsha Cultural Elements in Modern Costume Design

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Abstract

Jinsha culture has an inestimable exploration value in the historical process of Chinese traditional national culture. As one of the branches of the traditional ancient kingdom, the Jinsha ruins left behind precious cultural relics such as totems, bronzes, jade, stone, ivory, lacquerware, etc. which endowed the people of the ancient Shu kingdom with a breath of life, and are a symbol of the development of civilization in a kingdom. The discovery of the Jinsha Site in Chengdu and Sanxingdui Ruins made people truly have a deep understanding of the ancient Shu culture. This article conducts an in-depth study through its background to explore its strong cultural heritage and characteristics. Combining its unique elemental shape as the entry point for the expression of clothing patterns, it maximizes the historical status of the ancient Shu civilization in Chinese culture and its innovative role in modern clothing. The artistic effect of the collision between Jinsha culture and modern clothing design is maximized, showing a kind of ancient Shu modern clothing that spans time and space.

Keywords

Ancient Shu civilization, Jinsha culture, Aattern reconstruction, Clothing design

In the historical process of Chinese traditional national culture, the culture of ancient Shu has inestimable exploration value. After the discovery of the Jinsha site in Chengdu and the Sanxingdui site, people really had a deep understanding and discovery of the ancient Shu culture. As one of the branches of the traditional ancient kingdom, the Jinsha ruins left behind precious cultural relics such as totems, bronzes, jade, stone, ivory, lacquerware, etc. which endowed the people of the ancient Shu kingdom with a breath of life, and are a symbol of the development of civilization in a kingdom (Yimin He, Yi Wang, & Cheng Jiang, 2004). After understanding its cultural background, development process, cultural heritage, cultural characteristics and other processes, this article maximizes the historical status of the ancient Shu civilization in Chinese culture and its innovative role in modern clothing.

1. Overview and value of Sands culture

1.1 Overview of Sands Culture

The Jinsha site is the capital of the ancient Shu Kingdom and the center of ancient civilization in the upper reaches of the Yangtze River. From 1995 to 2001, a large number of cultural relics were unearthed underground in Jinsha Village, Qingyang District, Chengdu City, Sichuan Province. After excavation and investigation, this site was named "Jinsha Cultural Site", as shown in Figure 1. The discovery of the Jinsha site is representative of archaeological research by archaeologists, and it is also another major discovery following the major archaeological discovery of the "Sanxingdui" cultural site in Guanghan in 1986. According to data, since its discovery, its important relics and precious cultural relics can be called the richest and densest ruins in the world. In addition to the

Sanxingdui site and the Jinsha site, there are other cultures with the same cultural characteristics as the two. This also reflects the characteristics of Jinsha culture that is all-encompassing and has carried thousands of years of cultural development. Li Bai, a famous romantic poet in the Tang Dynasty, once described "Cancong and Yufu, how at a loss was the founding of the country. You are 48,000 years old, and you are not inhabited by Qin Sai." This also shows that the discovery of the "Sanxingdui Site" and "Jinsha Site" also further uncovered the mysterious veil of the ancient Shu Kingdom (Xi Mao, 2006).



Figure 1. Jinsha Site Museum.

1.2 Value of Sands Culture

The emergence of the Jinsha culture of ancient Shu civilization with profound cultural background, various types and large volume has strong cognitive significance and cultural communication significance for the attitudes and lifestyles of the people of the entire ancient Shu Kingdom. In the early Jinsha culture, that is, the Baodun culture period, the ancient Shu people had already mastered the pottery making process and made innovations. The later discovery of the Sanxingdui Jinsha Culture, as well as the emergence of the Jinsha Site and its representative Shierqiao Culture, are all due to the latter absorbing the unique culture of the former and gradually developing into a cultural carrier of its own.

According to data, Yufu Village in Wenjiang District, Chengdu is the predecessor of Sanxingdui and Jinsha Sites. People of the Yufu family have long believed in the "SunBird" for thousands of years. One of the reasons is the vitality of Jinsha culture. It is endowed by the family, so the two must complement each other. As for why the "SunBird" can hold a high position in the hearts of the Yufu people, the emergence of such questions reflects the value of Jinsha culture. The Yufu people's aesthetics, time, world view, religious belief, natural life, philosophy and other aspects can be reflected in the "SunBird" gold ornaments. The ancient Shu people embodied the sun and the divine bird, the sun as a circle, and the divine bird as the embodiment of the sun. The outer circle of the "SunBird" gold ornament symbolizes the sun and the space of the divine bird inside, as shown in Figure 2 (Qiu Zihua, 2020). Therefore, in an era with both the doctrine of devotion and the concept of natural humanity, it paid great attention to the distinction of cultural status. In this period, the classification of status was extremely strong. The patterns decorated on the clothing of the ancient Shu people are a kind of status symbol, and the unique meanings such as the shape and structure of the patterns have strong cultural value. Through observation, it can be seen that people at that time had mastered very complex metallurgical technology and diversified gold ornaments on the simple gold ornaments, and the ancient Shu people also had a unique way of identifying the aesthetics of shapes.



Figure 2. Sunbird (Jinsha Site Museum).

2. The status quo of the application of Jinsha cultural elements in modern clothing

Chinese traditional culture has always been the main reference point for designers. Its own rich cultural heritage can often show unexpected effects in the process of application. Jinsha culture has a long history of evolution, and there are different cultural characteristics in the development of multiple periods. However, since Jinsha cultural elements are mostly embodied in cultural relics such as bronzes and gold leaf, which belongs to different fields from the expression of clothing, the use of Jinsha cultural elements in modern clothing is too rare. National culture is strongly inclusive and sustainable. Therefore, in recent years, the use of national cultural costumes in costume design is too numerous to enumerate. The unique national style and national culture have developed into a unique aesthetic appreciation standard. No matter from the patterns, shapes, colors and other expressions on national costumes, they can all reflect their own unique cultural connotations. Of course, Jinsha culture has the same characteristics as other national cultures, and how to fully express Jinsha culture is a question worth thinking about.

In the application of patterns, for example, in the clothing show of Sichuan Southwest Aviation Vocational College, the charm of Jinsha culture in clothing is displayed, as shown in Figure 3. This series adopts the combination of similarity and traditional cheongsam and modern dress in terms of style, fits the human body structure, and uses golden sand pattern elements as the main expression method on the clothing. The exaggerated patterns and bright colors have a strong impact on the visual effect, and the rhythm changes are relaxed, without losing the inherent characteristics of Sands culture.

However, the Jinsha culture displayed on this series of clothing only contains some elements of the Jinsha culture, and there is still a lack of expression of the historical value of the Jinsha culture. This series of clothing uses patterns such as bird patterns, SunBird, and golden masks. The patterns are simple in expression, but the layers of patterns are not rich enough, mainly on the chest, waist, back, and sleeves of the clothing. The rhythm of clothing is light, the styles are single, and there are few changes. Most of them are long styles. However, this series of clothing highlights the yellow-based patterns through the performance of yellow-green tones, and the visual effect of the overall patterns is just right, are compatible with each other. As a single period of Jinsha culture, Sanxingdui culture only expresses the cultural characteristics of a specific period of Jinsha culture. The research design object of this paper should include the entire period of Jinsha culture. In this way, the characteristics of Jinsha culture will be better expressed come out.



Figure 3. Sands Culture clothing series design.

3. The creative expression of Jinsha cultural elements in modern clothing

Jinsha culture has a huge amount of Jinsha cultural elements, as the main form of expression of the history of the ancient Shu Kingdom, the combination of the two, and the application of modern clothing, will definitely be able to express the unique charm of Jinsha. By learning from the methods of various well-known designers on the design of ethnic costumes, and summarizing their innovative plans for different ethnic characteristics in style, they finally come to the conclusion that the elements of Jinsha culture must be in a harmonious state, and they cannot violate each other. And, and appropriately expand the characteristics of the style, the best way to express it is to recreate the patterns and silhouettes corresponding to the Jinsha cultural element clothing by means of reorganization and deconstruction, and combine them into new clothing styles. In the process of creative expression, it is necessary to pay attention to the degree of fit with the human body. The form of modeling should also be diversified, to maximize the unique posture of Jinsha culture in different shapes. The expressive technique of patterns should also highlight the integrity of the design series.

3.1 Application of clothing styles

Regarding the styling of national costumes, most of the national costumes retain a large number of styles left by the nation itself. If it is combined with modern clothing, it is tantamount to a style that young people like, so there must be innovation in the style structure, and the silhouette will change accordingly. Therefore, in terms of shape alone, this kind of clothing must be different from people's perception of traditional national clothing. In other words, it is "modern Shu people's clothing". During the life of the people of the ancient Shu Kingdom, the presentation of clothing must be serious and solemn, symbolizing the strength of the nation. The expression of sand elements in modern modeling reflects the individuation of the design. It can adopt a narrow and concrete expression to reflect the silhouette of the clothing, and integrate classic traditional culture into it. It not only reflects the vitality of traditional culture, but also highlights the tolerance of modern clothing. Sex, expressing the charm of Shu.

Cultural relics such as bronzes are too rigid visually. If they are directly used on the silhouette of clothing, it will cause conflicts between the deconstruction of the silhouette and the structure of the human body, and will compromise the wearing comfort. If cultural relics such as bronze ware and gold leaf are planarized and then directly combined with the human body structure to design a style, the visual effect will not be strong and the whole will be too single. Based on this situation, based on the modern casual style, the A profile is adopted, and then combined with the planarized bronze ware and gold leaf. Of course, the flattened elements are used in parts of the clothing to highlight the layering of the clothing. Due to the adoption of modern casual styles as the main premise of clothing modeling, the effect of bronze wares after planarization can also directly form a sharp contrast with it.

This kind of innovative design, it is necessary to retain the characteristics of the ethnicity itself, otherwise it is a complete innovation and breaks away from the ethnic elements in the theme, which is obviously unreasonable. The A-shaped style is used in the silhouette, but the larger A-shaped silhouette is not used, and the A-shaped silhouette cannot be placed too small, but the middle value is taken. This kind of medium-profile clothing based on A-type will not look like ethnic clothing in visual effect, nor will it look modern like a large silhouette, and it will not feel irrelevant to Jinsha cultural elements. It retains the characteristics of Jinsha cultural elements in clothing modeling to the greatest extent, and at the same time reflects the inclusiveness of the combination of modern clothing and Jinsha cultural elements. To a certain extent, it reflects the characteristics of Shu rhyme.

3.2 Application of totem patterns

The word totem comes from the Indians, the Indian word "totem" (Xiaodan Yang & Shaohui Ren, 2008). Totem is a unique feature of tribal culture, representing the tribe's ancestors, blood, spirit, etc. The Jinsha totem belongs to the characteristics of the ancient Shu tribe. This special symbol endows them with spiritual power and breath of life. Judging from the historical development of Jinsha culture, totem patterns began to develop rapidly during the period when the "Yufu people" believed in the "SunBird", and other patterns of gold ornaments and seal carvings on bronze ware appeared. The patterns have a large base and many types, as shown in Figure 4.

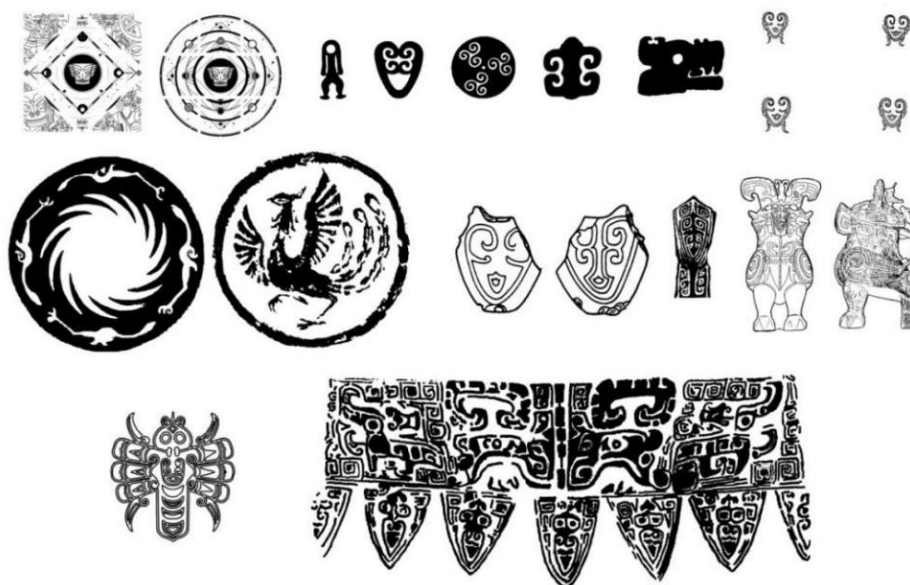


Figure 4. The pattern of Jinsha culture.

Totem patterns have been shown on clothing for a long time in history. The emperors of all dynasties in China and ancient officials all have different animal patterns printed on their clothing. This pattern representing identity endows unique meanings on clothing. In modern times, many ethnic costumes use patterns left over from their own nation as embellishments on clothing. And the effect of the same pattern on fabrics with different textures will also be different. In this way, patterns appear in diversity in the expression of clothing design.

The expressive technique of patterns should highlight the integrity of the design series. The main design feature of this research is the plasticity of the patterns of Jinsha Culture. The determination of the style will not change with the traction of the pattern, but to meet the most basic combination of the two, the feasibility of combining different patterns must be carefully considered during the pattern shaping process.

There are many cultural relics in the Jinsha Culture, including gold wares, bronze wares, jade wares, stone wares, lacquered wood wares, and pottery, which are the most numerous cultural relics in the Jinsha Site Museum. Therefore, the expression of patterns should not be too single. The most representative pattern of the Jinsha totem is the "SunBird" (Yan Wang, 2009). In the case in Figure 3, the pattern of "SunBird" is also used. The bronze wares in the Jinsha Culture are mostly patterned with animal faces, cloud and thunder patterns, sun patterns, bird patterns,

etc. The patterns are too complicated, which inevitably leads to confusion in the process of use, and the overall expression is incomplete. In the performance of traditional patterns, attention should be paid to the formal beauty of the patterns to achieve an overall unified effect. In the process of deconstruction and reorganization, attention should be paid to the arrangement of patterns, because the expressions of traditional patterns and modern patterns are completely different, so ancient and modern patterns are combined, and modern pattern shaping techniques are adopted while preserving the historical value of Jinsha Culture bronze patterns in the reconstruction. As shown in Figure 5, the deconstruction and reorganization of patterns. The combination and unification of the two is the main method of this design. For reorganized and deconstructed patterns, we should pay attention to the local expression of clothing. There are visual focus points such as the chest, sleeve body, sleeve cuff, neckline, etc., and the arrangement is regular, reflecting the aesthetic feeling of form.

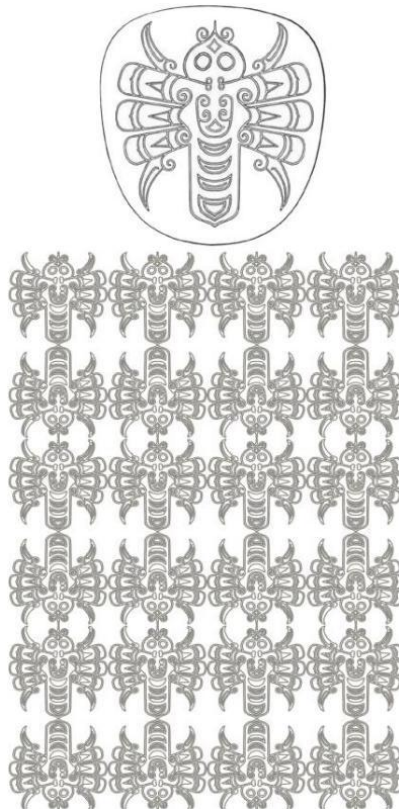


Figure 5. Deconstruction and reorganization of the pattern of Jinsha Culture.

The "SunBird" pattern is extracted from the gold ornaments of the Sunbird. This simple pattern contains the rich cultural significance of the ancient Shu Kingdom. The "Sunbird" has human aesthetics, religious beliefs of ancient Shu people, time concept of ancient Shu people and ancient people's philosophical significance to primitiveness. And the ancient Shu people believed in birds very much, so the use of the pattern of "SunBird" can be described as the finishing touch. The "bird" pattern is similar to the "phoenix pattern", but the status of the "yufu people" to the "bird" pattern is unshakable. The expression of the "SunBird" pattern on clothing can completely reflect the development process of Jinsha culture, and it can also reflect the charm of Shu in different periods.

The pattern is the main keynote, and the "SunBird" pattern is integrated into the clothing through methods such as alteration, accumulation, and continuity. The shaping needs to cooperate with it, reflecting the integrity of the series of clothing. After the pattern is processed, other patterns combined with it are partially reflected in the clothing, as shown in Figure 6.

The expression of patterns is mainly by printing, and the deconstructed patterns are printed and dyed on the fabric through continuous techniques. Printed and dyed fabrics need to be differentiated in the clothing production process. Such printed and dyed fabrics cannot be used in a large area, and the primary and secondary should be clearly defined to reflect the unique artistic value of the "SunBird" pattern in Jinsha culture.

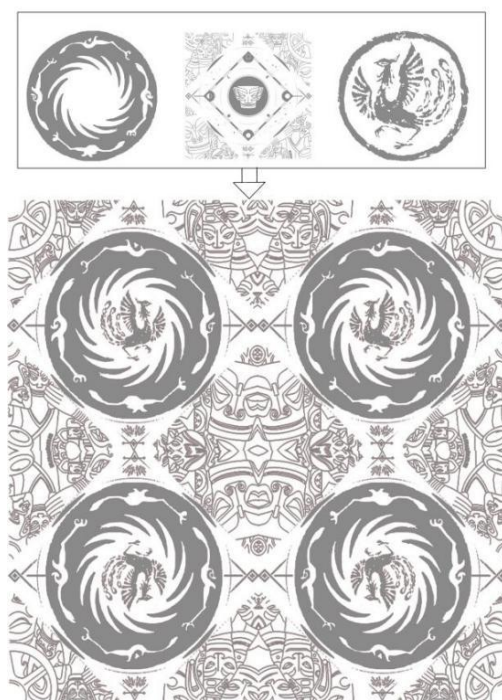


Figure 6. "SunBird" pattern design.

3.3 Use of colors and fabrics

For the selection of fabrics, fabrics with better color dissolution are used, because a large amount of printing is required on the fabrics. The material needs some rich texture, mixed with a little linen, which can reflect the heavy feeling of history. The second is that the fabric needs to be lighter and thinner, which can better highlight the texture of the combination of patterns and fabrics.

Color is one of the external manifestations of clothing, and it is a carrier that best reflects the emotions of clothing. Most of the colors of traditional national costumes are short-toned, and the contrast is relatively weak, giving people a low mood. However, the elements of Jinsha culture reflect the worship of the SunBird by the people of the ancient Shu Kingdom. The dull color is obviously not advisable. Therefore, most of the colors in this series are mainly golden yellow, supplemented by heavy colors, forming a long tone that reflects positive, upward, full of hopeful feelings about life.

3.4 Expression of clothing design

This design application research reflects the charm of the Shu Kingdom is the most important, so the theme is "Shu Charm". The design inspiration comes from the attitude towards the life of the ancient Shu people and the independent thinking on the national elements. The national flavor of the Shu country is profound and has a long history. The diversity of Jinsha cultural elements in clothing design is used as the basis of design research to explore the shaping effect of the combination of ancient Shu civilization and modern clothing to the greatest extent, and at the same time, it can be related to similar elements to a certain extent, as shown in Figure 7.

Through the understanding of Jinsha culture, it is not difficult to find that the charm of Shu country is the unique charm and cultural value left behind in their lives. Today's era is developing rapidly, and under the huge economy, people's spiritual needs are more obvious. However, the Sands culture is just in line with the spiritual value of some people. The charm of the Kingdom of Shu, in which the unknown secrets still need to be explored and discovered by people, is mysterious and unknown, and its strong plasticity is reflected through artistic expression.

As for the patterns, the patterns of Jinsha Culture can best reflect the charm and charm of the historical development of Shu. The expression of the pattern adopts the processing method of the modern pattern. The material of the pattern is derived from the ancient Jinsha culture. The expression method and the material are connected across time and space.



Figure 7. Clothing design (designed by the author).

4. Conclusion

Chinese traditional culture has a profound cultural heritage, and Jinsha culture is just one of many traditional Chinese cultures. Jinsha Culture exudes the unique cultural atmosphere of the ancient Shu Kingdom. The cultural relics unearthed from the site are ever-changing, with strong visual aesthetic effects and rich and colorful cultural connotations. The combination of modern clothing and traditional culture should be unique and reflect a unique side. The new series of works designed by the Institute of Application of Cultural Elements of Sands in Modern Clothing combines modern culture, partial pattern expression, and the flat silhouette of cultural relics carry the artistic value of modern traditional clothing. The application design of Jinsha cultural elements in modern clothing is not only a promotion of the development of traditional culture, but also a new way of combining modern clothing with traditional elements. Create a research environment for traditional national costumes and contribute to the spread of Chinese democratic traditional culture.

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