

Application of Archaeological Fish Patterns on Modern Home Textile Design in the Upper and Middle Reaches of the Yangtze River

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ABSTRACT

This study focuses on the application of archaeological fish patterns in modern home textile design in the middle and upper reaches of the Yangtze River in China. By analyzing the modeling characteristics, development history, and cultural connotations carried by fish patterns, the author has summarized the cultural connotations related to fish patterns, selected fish patterns with auspicious and reproductive meanings that are closely related to home textile newlywed bedding, analyzed their modeling characteristics and intrinsic cultural value, summarized design strategies such as symmetrical cutting, rotating combination, and disassembly reconstruction based on this, and integrated traditional elements with modern times and used this methodology to design examples of modern home textile products for newlywed bedding. Not only can this study enhance the artistic and cultural value of modern home textile products, but it can also better apply traditional Chinese patterns in modern design, making the design conform to modern aesthetics while maintaining national and local characteristics, and increasing people's attention to traditional culture.

Keywords: *Archaeological fish patterns, Artistic features, Cultural connotation, Modern home textile design.*

1. INTRODUCTION

Fish patterns are an important manifestation of the unique culture of the Chinese nation. They are not only beautiful artistic patterns, but also carry profound cultural heritage and are an indispensable part of traditional Chinese culture.¹ From an archaeological perspective, fish patterns have a long history of inheritance and development, covering a wide area. After thousands of years of cultural refinement and development, they have formed a rich and diverse artistic style with unique shapes. As a form of decoration, fish patterns have continuously evolved throughout history, presenting diverse shapes and cultural representations. This evolution reflects the external expression of the collective unconscious of the

Chinese people. People have transformed the symbolic meaning of fish shaped patterns into a conceptual form, deeply embedded in national culture, and have had a profound impact on national cultural art and aesthetic pursuits.

In the current academic research on the redesign and application of archaeological fish patterns, Liu Xiao aims to develop fish pattern cultural and creative products that combine traditional aesthetics with modern art design by combining their inherent cultural expression with artistic aesthetics. Zhou Ting, through the study of traditional fish patterns and the sense of form and craftsmanship in the decorative art movement, summarizes the constituent forms of their cultural connotations and applied lacquer art techniques to jewelry design. Although they have brought new research perspectives and methods in the innovative application of archaeological fish patterns, they are limited to an overall overview and design of fish patterns, lacking targeted research and extraction of fish patterns in some areas. Bedding, as a necessary

1. Fish patterns showcase the unique cultural connotations of the Chinese nation and are an important component of traditional Chinese culture Gan Chuntao, Traditional Fish Patterns Auspicious Application in Modern Design [D]. Chongqing University, 2015.

household item, not only requires material satisfaction, but also has an increasing cultural demand for design. Among them, the revival of Chinese style occupies a large part in the textile field. The research on archaeological fish patterns in the upper and middle reaches of the Yangtze River needs to be further deepened, and there is less involvement in their application in modern home textile design. Therefore, exploring the application of fish patterns in the upper and middle reaches of the Yangtze River in modern home textile design has important research value, which precisely meets the return trend of modern home textiles. The fusion of the two not only preserves the essence of traditional culture, but also reflects the continuation and development of Chinese culture in modern society.

2. DEFINITION OF ARCHAEOLOGICAL FISH PATTERNS IN THE UPPER AND MIDDLE REACHES OF THE YANGTZE RIVER BASIN

The Yangtze River has always been an important part of Chinese culture and one of the birthplaces of ancient Chinese culture.² Among them, numerous archaeological sites and cultures have been discovered in the upper and middle reaches of the Yangtze River. Scholar Zhou Suoquan has defined the region based on climate types and mentioned that the upper and middle reaches of the Yangtze River are located in the eastern subtropical region of Eurasia. Scholar Liu Zuying defines the upper and middle reaches of the Yangtze River Basin as "from the source to Hukou County, Jiujiang City, Jiangxi Province, with a main flow length of 5,440 kilometers and a drainage area of 1.68 million square kilometers... with a minimum of less than 50 meters. It flows through 84 prefecture level regions, including Qinghai Province and Sichuan Province."³ Wang

2. "The Yangtze River Basin has a long history and is known as the Mother River along with the Yellow River. It is one of the birthplaces of ancient Chinese culture." Cai Jingxuan, *The Discovery of the Yangtze River Shelter-forest Prehistoric Jades and Research* [D]. Liaoning Normal University, 2014.

3. "The upper and middle reaches of the Yangtze River Basin refer to the area from the source of the Yangtze River to Hukou County, Jiujiang City, Jiangxi Province, with a main flow of 5440 km and a drainage area of 1.68 million square meters. The geological structure is complex and varied, with ravines crisscrossing and surface folds. The terrain gradually decreases from west to east, with the highest point at the source and the lowest point below 50 meters. It flows through 84 prefecture level regions, including Qinghai Province, Sichuan Province, and others." Liu Zuying, Wang Bing, Zhao Yusen, etc.,

Zhengxiang has analyzed the river basin and believed that "there are numerous tributaries in the upper and middle reaches of the Yangtze River. The controlled watershed area above Yichang Station is about 1 million square meters, and the main water systems include Jinsha River and its tributaries Jialing River, Tuojiang River, Minjiang River, and Wujiang River. The section from Yichang to Luoshan is located in the middle reaches of the Yangtze River, with an area of approximately 290,000 square meters."⁴ Scholar Wang Chunwei defined the Yangtze River as the largest river in China, originating from the southwest side of the Geladandong Peak in the Tanggula Mountains. It is divided into three regions: upper, middle, and lower reaches, with Yibin in Hubei and Hukou in Jiangxi as the boundaries.⁵

Based on the above viewpoints, this study comprehensively defines the upstream and midstream from the perspectives of watershed and region, and divides them according to the national geographical location. It is believed that the upper and middle reaches of the Yangtze River are located in the eastern subtropical region of Eurasia, from the source of the Yangtze River in Qinghai Province to Yichang in Hubei Province as the upstream, and from Yichang to Hukou County in Jiujiang, Jiangxi Province (where Poyang Lake merges into the Yangtze River) as the midstream, flowing through Qinghai Province, Sichuan Province, etc., involving a total of 84 prefecture level regions.

In the upper and middle reaches of the Yangtze River, there is a close connection between fish and local life and development. They are not only an important source of food for local residents, but also a key factor in promoting local economic and cultural development. Zhang Yiyi defines the basic concept of fish patterns based on the appearance and internal meaning of fish. He believes that fish

Monitoring and evaluation of the effects of Grain for Green Project in the upper and middle reaches of China's Yangtze River [J]. *Chinese Journal of Applied Ecology*, 2018, 29(08): 2463-2469. DOI:10.13287/j.1001-9332.201808.011.

4. Wang Zhengxiang, Zhang Youzhi, Preliminary Analysis of Rainy Season Characteristics in the Upper and Middle Reaches of the Yangtze River [J]. *Yangtze River*, 1994, (04): 18-21. DOI:10.16232/j.cnki.1001-4179.1994.04.004.

5. "The Yangtze River is the largest river in China... It originates from the southwest side of the Geladandong Peak in the Tanggula Mountains, and is divided into three regions: upper, middle, and lower reaches, with Yibin in Hubei and Hukou in Jiangxi as the boundaries." Wang Chunwei, *An Archaeological Study on Guarding Tomb Relics Unearthed from Song Dynasty Tombs in Yangtze River Basin* [J]. Jilin University, 2023. DOI:10.27162/d.cnki.gjlin.2023.000845.

patterns are a type of traditional Chinese decorative pattern, with fish forms as the main theme, including flat graphics and three-dimensional shapes related to fish.⁶ Gan Chuntao believes that fish patterns embody cultural connotations such as nature worship, animism, and reproductive prayer, and have an important position and influence in the history of Chinese art.⁷ Feng Tao, based on the types of patterns, cultural significance, application, time, function, and artistic characteristics, said: "Fish patterns are various fish images, fish objects, fish language, and fish customs that embody the creative spirit of the Chinese nation. They constitute the most widely used, longest lasting, multifunctional, and artistically strongest cultural chain in the history of Chinese culture."⁸

Therefore, fish patterns are created based on the shape of fish as a prototype, as well as graphics and three-dimensional shapes that have an inherent connection with fish. The patterns have appeared in various artifacts in China since the primitive society, demonstrating their long history and cultural heritage. With the development of the times, fish patterns have gradually appeared frequently in art forms such as clothing, ceramics, murals, and sculptures, demonstrating their wide application and diverse expressions. In different historical periods and regions, fish patterns have endowed rich connotations and symbolic meanings, becoming a tangible expression of people's emotions and thoughts. Therefore, studying and organizing archaeological fish patterns and integrating them with modern design has important research value and significance.

3. HISTORY AND EVOLUTION OF FISH PATTERNS

This study is based on the location concept of the upper and middle reaches of the Yangtze River,

6. "Fish patterns refer to the traditional Chinese decorative patterns with fish as the main theme, as well as the three-dimensional shapes that have an inherent connection with fish." (Zhang Zhiyi, Hu Lei, Innovative Application of Traditional Fish Grains in Modern Trendy Clothing Design [J]. Design, 2020, 33(18): 110-112.)

7. "The fish patterns embody cultural connotations such as nature worship, animism, reproductive prayer, totem symbolism, philosophical concepts, fishing, hunting, harvest, religious beliefs, and auspicious expectations. Fish patterns have the longest history, widest application, most folk functions, and strongest folk characteristics in the history of Chinese art." Gan Chuntao, Traditional Fish Patterns Auspicious Application in Modern Design [D]. Chongqing University, 2015.

8. Feng Tao, On the Aesthetic Characteristics of Traditional Chinese Cultural Symbols from the Evolution of the "Fish" Pattern [J]. Art Panorama, 2014, (09): 131.

and investigates and analyzes archaeological fish patterns within this area. The author has summarized the archaeological sites, cultures, tomb groups, geographical locations, etc. unearthed within the upper and middle reaches of the Yangtze River. Among them, archaeologists screen the cultural relics with fish patterns unearthed from typical sites within this range, analyze the modeling characteristics of the fish patterns, and summarize the cultural connotations of the fish patterns. The sites where fish patterns have been unearthed in this area mainly include Daxi Site, Dengjiawan Site, Guanghan Sanxingdui Site, Jinsha Culture Site, etc. The sites where fish patterns have not been unearthed in this area mainly include Gaomiao Site, Yingpanshan Site, Baodun Site, etc.

Specifically, the artistic style of Daxi Site is characterized by simplicity, abstraction, and distorted lines, mainly applied to pottery. This style of artwork reflects the primitive society's understanding and worship of the natural world. The bone fish-shaped ornaments unearthed from the Daxi site are a typical representative of this style, characterized by abstraction, simplicity, and contour shapes, with a forked tail and a head facing north. The simple and elegant design of fish ornaments reflects the high degree of summarization and refinement of fish forms by people at that time. These fish-shaped ornaments are not only decorative items, but also direct expressions of people's observation of their living environment at that time, reflecting their meticulous observation and unique understanding of the surrounding natural world. The burial customs of fish-shaped ornaments also revealed the primitive society's worship of nature and life and death. They believe that fish have some mysterious power that can bless the dead or communicate with natural forces. This custom reflects people's prayers for reproduction and the continuation of life, as well as their recognition of the importance of fish in daily life.

The fish patterns unearthed from the Dengjiawan site are mainly carried by pottery sculptures, among which the sculpture of "holding fish doll" is particularly typical. These puppet sculptures all present a kneeling posture, with a uniform shape, straight body, relatively flat, and a long strip shape. This type of sculpture is usually used for worship and religious activities, and has profound cultural connotations. In these sculptures, dolls usually hold a "fish" in both hands, support the tail of the "fish" with their left hand, and press the head of the "fish" with their right hand,

symbolizing their worship of the fish and their desire for abundant harvests. These sculptures not only have the characteristics of bird bodies and tails, but also showcase the artistic expression of fish bird transformation, reflecting ancient people's worship and imagination of nature and living beings. The kneeling posture and holding fish with both hands of these dolls are considered important rituals for religious worship and praying for fertility and abundance. Through this image, ancient people expressed their admiration for the totem of fish and their hope for a bountiful harvest and reproduction. Zhou Guanglin believes that the image of "a person holding a fish aims to express human blessings and prayers for fertility and harvest through the vigorous zodiac power of the fish. It may be the image of witches practicing witchcraft during the Shijiahe culture period, or the image of the god of abundance in people's hearts at that time."⁹

The pattern extracted from the excavation of the Banpo site is characterized by simulating the female genitalia, which looks similar in appearance to the outline of the female genitalia. Zhao Guohua mentioned: "From the perspective of connotation, fish belly has many children and has strong reproductive ability. The combination of appearance and connotation reveals that ancient ancestors living in a fishing and hunting society regarded fish as a symbol of female reproductive organs."¹⁰ This expression reflects a simulated psychology of ancient humans, showing their envy and worship of fish, as well as their reverence for gods and reproductive power. This symbol not only reflects their respect and understanding of nature, but also their sacred reverence for life and reproduction. These ancient patterns are not only artistic expressions, but also profound witnesses to culture, beliefs, and lifestyles. In traditional Chinese culture, fish patterns not only symbolize harvest and prosperity, but also represent people's pursuit of a harmonious life and a better future. They are an important part of the unique culture of the Chinese nation.

Guanghan Sanxingdui uses a realistic and delicate artistic style to borrow fish for spiritual communication, praying for fertility and abundance. The golden scepter unearthed from this site is a highly representative artwork. On this golden staff,

two fish have their backs facing each other, and a design resembling an arrow feather is stacked on their necks, presenting a mysterious, exaggerated, and realistic artistic style. This design is not only for aesthetics, but also contains profound symbolic significance. The backs of the two fish are facing each other, and the arrow feather pattern on the fish's neck may represent a symbol of maintaining power and strength. The overall design reflects the ancient Shu people's worship of fish, as well as their belief system in worship and religious activities.

The golden crown belt and double sturgeon gold belt unearthed from the Jinsha Cultural Site are a group of artworks mainly characterized by line carving and realistic delicacy, with fish patterns as the main decoration. The unearthed human face fish bird arrow patterned golden crown belt has a unique design: the fish body is wide and short, the head is large, the round eyes protrude, the mouth is slightly hooked downwards, the mouth has a beard, and the scales on the fish body are vividly carved and detailed. The fish is shaped like a folded ruler near its tail, with a longer dorsal fin on its back and two shorter abdominal fins on its abdomen. The fish tail is wide and shaped like a "Y", with the tips on both sides curled forward. These fish patterns not only showcase the superb skills of ancient artists, but also symbolize the symbolism of power.

The tomb chamber portraits of the seven cave cliff tombs in the Han Dynasty are mostly shallow reliefs. From the paper of scholar Luo Erhu, it can be seen that in the center of the outer door lintel of the M7 door frame and tomb portraits, there is a vivid bird fish picture engraved, with a bird pecking at a fish and a melon on each side, presenting a high relief effect. On the right side of Jiagua, there is a small figure pushing the melon vigorously. This scene not only showcases the ancient people's pursuit of supernatural beliefs, but also reflects their worship of fertility and reproduction. The bird and fish diagram symbolizes the harmony of nature, while Jiagua is regarded as a symbol of harvest and happiness. The small people who promote Jiagua express their hopes for a bountiful harvest and prosperity, as well as their aspirations for a better future. Through these ancient tomb chamber portraits, people can glimpse the beliefs and living conditions of the Han people, and feel their

9. Long Xiao, The post-Shijiahe Fish-holding Figurines and Sacrifices to the Mountain Gods [J]. *Jiangnan Archaeology*, 2021, (05): 70-77+97.

10. Zhao Guohua, A Brief Discussion on the Culture of Reproductive Worship [J]. *China Social Sciences*, 1988, (01): 131-156.

profound emotions closely related to nature and life.¹¹

The fish-patterned bronze Xian unearthed from the Lucheng tomb in Yidu, Hubei has a simple and exquisite decorative style, with symmetrical distribution of double fish patterns, demonstrating a high degree of artistic quality. The mouth of the fish patterned bronze Xian is slightly restrained, with wide edges raised upwards, forming a beautiful arc shape. Its abdomen is curved, with the lower part slightly extending outward. The design of the false ring foot is relatively shallow, but it has a strong classical aesthetic. The double fish pattern on the inner bottom further highlights the auspicious meaning of this object. It reflects the ancient people's worship of nature and life, their pursuit of auspiciousness and happiness, and their belief in gods.

The carving methods of the fish and stone carving group at the Baiheliang site mainly include relief line carving and realistic carving, dedicated to hydrological recording. In online sculpture and painting, the images are vivid and realistic, such as a fish mouth containing lingzhi and lotus flowers, with rich details. Artists cleverly utilize line carving and three-layer flower techniques to create smooth and clear decorative lines, with distinct black and white images, presenting a compact, orderly, and three-dimensional effect. These depictions are not just works of art, but also contain beautiful wishes such as abundant harvests and blessings, representing the society's yearning for a bountiful harvest and a happy life at that time.

The Yuan blue and white double fish lotus patterned porcelain plate unearthed from Longkengzi, Hunan, features two fish in the center, one is a silver carp and the other is a mandarin fish, playing in the lotus pond. The painting of the center of plate is vivid and realistic, with fish shuttling between lotus leaves and aquatic plants, rippling water waves, showing a strong sense of movement. This set of patterns serves as the theme decoration, symbolizing "surplus year after year" and reflecting the longing for harvest and prosperity. The design adopts a traditional symmetrical layout, highlighting the overall harmony and beauty, and also reflecting the desire for reproductive worship.

The fish-patterned porcelain in Wuyi Square, Changsha City is presented in the form of double

fish, which have a symmetrical shape with upturned tails and intact fins, symbolizing auspiciousness, marital harmony, and harmonious happiness. This fish-patterned porcelain is not only a decoration, but also the inheritance and continuation of cultural symbols. In traditional Chinese culture, fish symbolizes wealth and auspiciousness, and double fish represents the beautiful meaning of marital love and mutual support. The fish-patterned porcelain in Wuyi Square not only showcases symmetrical beauty in its design, but also symbolizes good wishes in its cultural connotation.

The fish-patterned porcelain of Jingdezhen is composed of its colorful colors, realistic expression, and embellishment with aquatic plants. Porcelain presents the form and dynamics of fish with vivid images and rich details, endowing the work with vitality and energy. These detailed depictions are not only a representation of the natural world, but also contain profound cultural connotations. In this work, fish is endowed with auspicious meanings, symbolizing good luck and prosperity. At the same time, porcelain also reflects people's yearning for a better life, their pursuit of purity and integrity, and their longing for a quiet and elegant life.












The fish pattern, with its unique design and symbolic significance, carries the aesthetic concepts and social values of ancient people, and contains a profound understanding of life, nature, and social order ("Table 1"). Fish patterns first appeared in primitive society. Early patterns were characterized by abstract geometric shapes, symbolic and symbolic composition to reflect their religious and witchcraft qualities. They gradually transformed from realistic fish images to collective symbol transformations, appearing in the form of tribal totems for worship and admiration of reproduction and reproduction. With the continuous development of society, the combination forms of fish patterns from the Shang and Zhou dynasties to the Wei and Jin dynasties became flexible and overlapping, and their social functions increased. The expression of supernatural beliefs and the idea of supernatural protection gradually emerged. In the Tang Dynasty, the development of fish patterns reached its peak, with a hint of exaggeration in the combination of rich beauty and realism. Fish image decoration became more vivid and natural, completely transitioning to a form of natural realism. The Song and Yuan dynasties were mainly characterized by elegance and freedom, soft and smooth lines, and strong realism. In the Ming and Qing dynasties, this was further reflected in the diverse characteristics of their folk customs. During

11. Luo Erhu, A Study of the Han Period Reliefs in the Cliff Tombs at Qigedong, Changning [J]. *Acta Archaeologica Sinica*, 2005, (03): 279-306.

this period, people often combined fish patterns with water plants, flowers, and birds, ingeniously

composed beautiful forms, and had stronger decorative effects.

Table 1. Visual modeling of archaeological fish pattern sites in the upper and middle reaches of the Yangtze River

Ruins in the upper and middle reaches of the Yangtze River	Period	Main works	Artistic image
Daxi Site	Late matrilineal clan	Bone fish shaped ornament	
Dengjiawan Site	Neolithic Age	Fish hugging doll	
Banpo Site	Neolithic Age	Banpo B8 type	
Sanxingdui Site	Xia and Shang dynasties	Golden scepter	
Jinsha Site	Late Shang Dynasty to Western Zhou Dynasty	Human face fish bird arrow patterned gold crown belt	
Seven Cave Cliff Tombs	Han Dynasty	M7 door frame and tomb portrait	
Hubei Yidu Lucheng Tomb	Eastern Han Dynasty	Fish patterned bronze washing	
Baiheliang Site	Tang Dynasty	Stonefish	
Beijiao Longkengzi	Yuan Dynasty	Yuan Dynasty blue and white double fish lotus pattern porcelain plate	
Changsha Wuyi J7 Square	Yuan Dynasty	Fish patterned porcelain	
Jingdezhen porcelain	Ming and Qing dynasties	Fish patterned porcelain	

4. DESIGN STRATEGIES FOR MODERN HOME TEXTILE PRODUCTS

Although the forms of expression vary in each period, they all embody the beliefs and desires pursued by people at different times, and have profound expressive significance. The use of decorative patterns is most prominent in modern home textile product design. Patterns can not only be directly used in the design of home textile products, but also convey profound cultural connotations by combining composition methods with modern design language, achieving the integration of tradition and modernity. The main design application methods can be summarized into the following types.

4.1 Symmetric Cutting

In the design, symmetrical techniques are used to re cut and arrange traditional fish patterns, with a certain axis as the reference, and the fish patterns are arranged in mirror symmetry or rotational symmetry on that axis. This method can enhance the overall sense and visual impact of the pattern, while preserving the beauty and traditional charm of the original pattern. Mirror symmetric arrangement is a commonly used form of symmetrical design, where one side of the pattern is mirrored and reflected to the other side, creating a symmetrical visual effect on both sides. Rotational symmetry arrangement refers to rotating the fish pattern at a certain angle around a certain point and repeating the arrangement to form a circular or radial pattern. While enhancing the layering of the pattern, it can also add visual dynamism and variation, making the overall design more attractive.

4.2 Rotation Combination

By combining traditional fish patterns with techniques such as rotation and repetition, new patterns are created. This design approach not only preserves the traditional beauty of fish patterns, but also endows them with dynamic visual effects and modernity. In the design process, the fish patterns are arranged and combined at different angles and directions using the technique of rotation, forming symmetrical or repetitive patterns. This design method makes the fish pattern appear as if it is flowing and changing, enhancing the visual dynamic effect. In addition, rotating combinations can also enrich the layering and three-dimensional sense of patterns, giving traditional fish patterns

new vitality in modern design. Through this method, fish patterns can not only maintain their traditional symbolic meaning and cultural connotations, but also adapt to the needs of modern aesthetics. The rotated fish pattern adds unique artistic charm and cultural value to the pattern.

4.3 Break up and Refactor

On the premise of retaining the basic elements and charm of traditional fish patterns, they can be decomposed and recombined to create new visual effects. The specific method is to decompose the various pattern elements of the fish, such as its shape, scales, and lines. After breaking away from the original complex patterns, these elements are simplified or abstracted to become independent design elements. In this way, traditional fish patterns can present a completely new and modern visual effect. During this process, designers can choose to simplify the form of the fish, preserving its most representative features and making it more abstract in artistic style. Meanwhile, details such as scales and lines can also be independently extracted and rearranged to form unique decorative patterns. Through this method, traditional fish patterns not only gain new vitality, but also better meet modern aesthetic and decorative needs.

4.4 Transform Deformation

On the basis of preserving the basic form and symbolic meaning of fish, various artistic techniques are used to transform and recreate it. This transformation can be achieved through simplification, exaggeration, abstraction, and other methods, allowing fish patterns to present new appearances in different cultural backgrounds and artistic style, such as decorating and exaggerating the scales, tail fins, and other parts of fish, or simplifying the shape of fish into geometric shapes. At the same time, other elements such as water waves, lotus leaves, etc. can be integrated to enhance the overall sense of the design. The designers can create new pattern forms through techniques such as symmetry and repetition, to ensure that the original artistic conception of the fish pattern is preserved while endowing it with new aesthetic value and practical functions.

4.5 Repeated Stacking

The artistic technique of arranging and repeating fish patterns in a regular pattern to create a unified and rich visual effect. This technology not

only enhances the decorative value of patterns, but also conveys specific cultural significance. In art and design, repeated stacking often uses concise element combinations, cleverly arranging and repeating to give fish patterns a sense of rhythm and hierarchy visually. This design not only creates works with high artistic and aesthetic value, but also allows viewers to feel the cultural connotations and historical accumulation contained therein. When the pattern is repeated regularly, its meaning is strengthened and expanded, forming a convergent visual impression and effect.

5. THE APPLICATION PRACTICE OF FISH PATTERNS IN MODERN HOME TEXTILE DESIGN

Home textiles refer to various textile products used in the home environment, and their application scope has become increasingly wide, especially in home decoration. In recent years, the importance of home textiles in newlyweds has become increasingly prominent, becoming an important element for people to celebrate weddings and express blessings. In traditional Chinese culture, giving bedding as a wedding gift has profound significance and practical value. "The ancients believed that marriage was the continuation of family and bloodline, the lifeblood of passing on the family line and flourishing incense... Therefore, the ceremony of marriage, which involves the union of male and female yin and yang to produce offspring, was placed in an extremely important position."¹² In traditional Chinese culture, weddings are not only a symbol of the union of men and women, but also a blessing for racial reproduction. This combination is reflected in culture as a beautiful wish for couples to "reconcile for a hundred years" and "have a precious child early". Therefore, the bed has profound reproductive implications in Chinese culture.

The upper and middle reaches of the Yangtze River is an important part of Chinese culture. The fish patterns unearthed from archaeological excavations in this region can be utilized to design wedding bedding. In the design, the central pattern of the bedding is themed around double-fish, symbolizing auspiciousness and happiness. The double-fish pattern is surrounded by lotus flowers and lotus leaves, which not only add visual beauty but also symbolize happiness and prosperity. Under

the bedding, symmetrical auxiliary patterns were designed to deconstruct and reassemble different forms of double fish, lotus, and lotus leaves as prototypes. The double-fish pattern is surrounded by lotus leaves below, forming a stable and peaceful composition form. The patterns on the four corners of the bedding are symmetrically arranged based on the central pattern, forming a harmonious overall composition. In addition, the four corners of the bedding also adopt lace inlay design, which combines the images of fish, melon, and fish hugging dolls for redesign, making the overall design more rich and diverse. These lace elements are also applied in the design embellishment of the pillow, maintaining the consistency of the product. The overall design uses red as the base color, symbolizing joy and happiness. Gold and blue are also chosen as embellishments on the decorative patterns. Among them, gold occupies the majority to highlight the festive and auspicious theme style. The overall composition is simple, while the pattern design is intricate, achieving a modern aesthetic trend that combines complexity and simplicity. Through this design, it aims to inherit traditional Chinese culture and integrate it into modern life, symbolizing beautiful meanings and blessings.



Figure 1 Schematic diagram of the overall effect of newlywed bedding.

5.1 Main Pattern Design

The main visual scheme consists of pattern designs unearthed from multiple sites. Based on the positioning of archaeological fish patterns and modern wedding bedding mentioned above, the overall style should be modern and innovative design techniques. The fish patterns should be

12. Zhao Rui, Personalized Design Of Our Wedding Supplies [D]. Southwest Jiaotong University, 2013.

redesigned using the symmetrical cutting, rotation combination, disassembly and reconstruction, transformation and deformation, and repeated stacking design methods summarized in the appeal to increase the visual hierarchy and texture, and improve the artistic quality of the overall design. (As shown in “Figure 2”)



Figure 2 Main visual image.

The composition of the double fish in the main visual is taken from the fish patterned porcelain in Wuyi Square, Changsha. Two fish swim around the center to form a rotating combination, utilizing the streamlined shape of the fish pattern. The fish itself has smooth lines and natural curves. Through rotation and arrangement, these lines and curves interweave and overlap in the pattern, creating a sense of dynamics. In addition, the arrangement of rotating combinations can enhance the symmetry of the pattern, making the design more balanced and coordinated. Symmetry is not only visually pleasing, but also gives the pattern a sense of harmony and stability. While reflecting the basic posture of the fish, enlarging the fish belly symbolizes the beautiful wish of having more children and more blessings. The designers decompose and reconstruct the Baiheliang stone fish, extract the scales of the fish body for design characterization. This design technique not only highlights the symbolic meaning of the fish, but also makes the image of the fish more full and visually impactful. In order to make the fish's posture more lively and dynamic, the curvature of the fish body has been enlarged in the design to present a sense of agility.

For color design, the red color of carp from Jingdezhen fish patterned porcelain can be extracted, and the fish body is colored as a whole through transformation and deformation techniques, serving as the main visual color to highlight

auspicious meanings. Then, the golden color from the Sanxingdui site's golden staff is selected to break down and reconstruct the fish mouth, scales, tail, and fins, using line carving to depict the image more prominently. To avoid monotony in color, the blue color of the same Jingdezhen fish-patterned porcelain is extracted as the finishing touch. Red represents good luck and prosperity, with the beautiful symbolism of being red and thriving. Not only can it create a lively and festive atmosphere, but it also conveys people's good wishes for the future life of the newlyweds. Gold symbolizes nobility, wealth, and sacredness, contrasting with the warmth of red. The fusion between the two not only enhances the main fish pattern's sense of form and hierarchy, but also endows the pattern with richer visual effects and cultural connotations. Through this design, it highlights the strong Chinese characteristics and profound heritage of traditional culture. On the basis of inheriting tradition, it also incorporates the aesthetic needs of modern people, reflecting the unique charm of the combination of ancient and modern. (As shown in “Figure 3”)

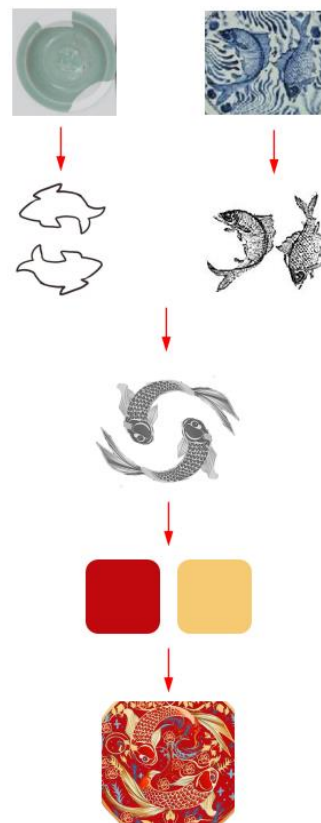


Figure 3 Extraction and application of fish pattern image.

In order to enhance the double-fish theme of the main pattern, auxiliary decorative design is also carried out. The designers extract and transform the patterns and images of branches and leaves on the Yuan blue and white double fish lotus patterned porcelain plate, and use line drawing to depict them, and then extract the aquatic plants from Jingdezhen fish patterned porcelain and conceptualize the line style. They extract auxiliary patterns, such as lotus leaves, lotus flowers, water plants, etc., and use the method of breaking and reconstructing to combine each element into a new pattern. In the main image, the auxiliary patterns are mainly presented, making the overall arrangement rich and the depiction detailed. The main body of the overall pattern is more concentrated and obvious, and the sense of hierarchy is strengthened. By using the rotation combination arrangement technique, the designed pattern elements are rotated and arranged at a certain angle to form a continuous, symmetrical, and dynamic pattern. The aim is to enhance the visual effect of the pattern, making the entire design more complex and layered. For example, the designers can select a basic pattern combination element and then rotate it around the center point or along a specific axis by a fixed angle each time, so that the pattern exhibits diverse changes in repetition.

In color design, red, yellow, and blue, as mentioned earlier, are also applied for coordination and unity. The blue embellishment not only creates a sharp contrast with red and yellow, enhancing visual impact, but also alleviates the warmth of red and yellow, achieving a balance between complexity and simplicity in the patterns, forming a harmonious and richly layered overall composition. Adorned with colors of varying shades and shapes of different sizes, this balanced composition beauty not only enhances the visual appeal of the patterns, but also endows them with profound cultural connotations. (As shown in “Figure 4”)

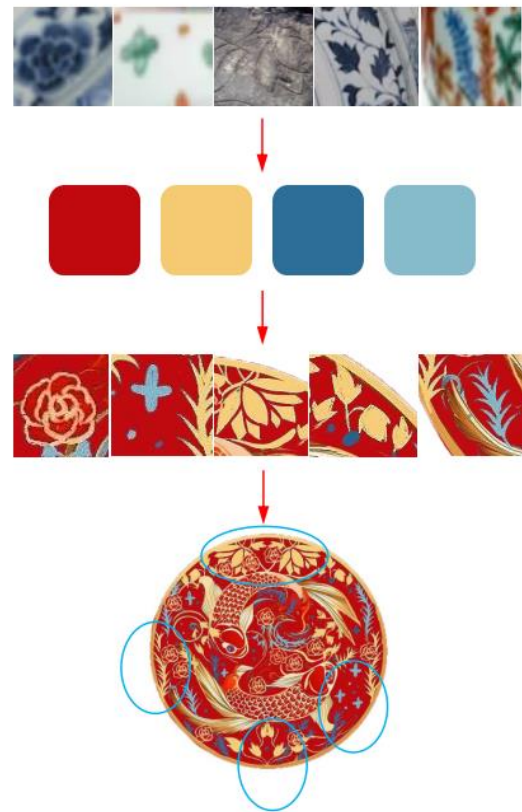


Figure 4 Extraction and application of fish pattern image.

5.2 Auxiliary Pattern Design

Taking the approach of thinking from the whole to the parts as the design direction, auxiliary pattern design is carried out to modify the main pattern and enhance the overall pattern hierarchy. The designers extract fish patterns from the painted pottery of the Banpo site in Xi'an during the primitive society period, and use abstract triangles, diamonds, and diagonal lines to simulate the female reproductive organs. From the appearance, the two lines resembling fish contours on the top and bottom have a similar appearance to the female reproductive organs. The fish pattern is decomposed into two parts, color blocks and lines, using the method of breaking down and reconstructing to form a symmetrical composition. This method brings new vitality to traditional patterns while maintaining their original cultural connotations. Next, the designers use the method of symmetrical cutting, and arrange the fish and bird patterns in the center of the lintel and the elements of the Jiagua on both sides of the Eastern Han Dynasty era portrait cliff tombs in Changning, Sichuan during the Han Dynasty in sequence to

enhance the visual balance of the patterns. The golden crown belt elements from the Jinsha site are then integrated into the Jiagua, making the overall design richer and more detailed. In addition, the designers also draw inspiration from the Dengjiawan site and extract the "holding fish doll" with the meaning of praying for fertility as the background composition, which not only increases the layering of the pattern but also conveys wishes for reproduction and growth. Finally, the designers arrange the bottom border pattern in a regular pattern to form a mirror symmetric composition, creating a balanced and harmonious visual effect for the entire pattern. (As shown in "Figure 5")



Figure 5 Extraction and application of fish pattern image.

As one of the traditional Chinese decorative patterns, the fish lotus pattern has always had the meaning of reproduction and reproduction. "Lotus, like fish, also has multiple connotations, and the most important thing is still the concept of reproduction and reproductive consciousness." Therefore, the lotus image in the Yuan blue and white lotus pond fish and algae patterned plate was extracted and transformed, and placed as the visual center in the center. The lotus carries the meaning of good luck and is placed in the center position, making the entire design cohesive and focused. Then, the technique of symmetrical cutting is used to transform and arrange the carp and lotus leaves around the lotus flower in Jingdezhen fish patterned porcelain. These lotus leaves are arranged in a staggered pattern around the lotus flowers, creating a natural and harmonious surround effect that enhances the overall sense of hierarchy and visual appeal. The designers add lotus flowers on both sides for styling decoration, making the design richer and fuller. The lotus flowers on both sides echo the lotus flower in the center, forming a symmetrical beauty as a whole. Then the designers

extract and deform the lotus leaves on the Yuan blue and white double fish lotus patterned porcelain plate to present a visual representation that wraps around the overall pattern. Finally, the designers simulate the gold cane lines of Sanxingdui for bottom decoration. These golden staffs have simple and powerful lines, and placed at the bottom, which not only balances the overall design, but also adds a solemn and steady atmosphere to the entire pattern. The bottom decoration makes the entire design more complete and layered, while also adding a sense of cultural weight and history, highlighting the charm of Eastern culture. (As shown in "Figure 6")



Figure 6 Extraction and application of fish pattern image.

6. CONCLUSION

Based on the analysis of the shapes and appearances of traditional fish patterns in the upper and middle reaches of the Yangtze River, this article extracts a design approach for modern home textile bridal bedding that combines traditional cultural elements with modern design aesthetics and concepts, and then applies it to the design of bridal bedding with a sense of the times and personalization.

With the continuous development of the social economy and the improvement of people's living standards, people's pursuit of personalized home decoration is increasingly increasing. The application of traditional cultural elements in modern design has become a trend, and the fish patterns unearthed in the upper and middle reaches of the Yangtze River provide rich inspiration for modern design, which has important implications for contemporary home textile design. By using methods such as symmetrical cutting, rotation combination, and disassembly reconstruction, fish

patterns are combined with modern aesthetics to create home textile products that have both traditional charm and modern aesthetics. This innovative design can not only meet people's aspirations and wishes for a better life, but also achieve sustainable cultural development, protect and inherit traditional handicrafts and cultural elements.

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