

Exploring the Application of the Historical and Cultural Elements of Bashu Area in Hotel Design --The Example of the Temple House in Taikoo Li, Chengdu

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Abstract: Regional history and culture is an important part of traditional Chinese history and culture, and the integration of regional cultural elements into hotel design is conducive to demonstrating China's cultural confidence to the world. Chengdu The Temple House applies elements of regional history and culture to the hotel's architectural design, with the renovation of the front lobby incorporating ancient buildings such as Chengdu's Daci Temple and Clerk architecture, the hotel's curtain wall structure presenting Shu brocade weaving techniques, the courtyard arrangement being a true depiction of the natural landscape of Bashu area, and the functional area decorated with silk road and bronze culture, which is an important way to inherit and promote the regional history and culture of Bashu area. However, due to a lack of experience and professional guidance in history, the innovative design of the Chengdu the Temple House suffers from high cost of construction, inconsistent cultural design styles, over-emphasis on artistic but not holistic design, and a lack of in-depth exploration of the connotations of regional history and culture. Therefore, in the future, the hotel design incorporating regional historical and cultural elements should learn from the lessons of Chengdu the Temple House, optimise the cost of building materials for the renovation of ancient buildings and the incorporation of historical elements, unify the culture of interior decoration involving style, and on the basis of harmonising the artistry and practicality of the hotel, widely develop interdisciplinary cooperation between tourism and history to deeply explore the connotation of regional historical and cultural elements in the hotel design process. This will enhance the world's understanding of Chinese regional history and culture, and open up new ideas for the transmission of traditional culture in hotel architectural design.

1. Introduction

Since its opening in 2015, The Temple House in Taikoo Li, Chengdu has grown rapidly and achieved outstanding performance, winning the top spot on the "Top 10 City Hotels in Asia" list twice, and has become a leader in the luxury hotel industry by constantly exploring the combination of traditional culture and modern lifestyle, setting a successful example for domestic and international hotels to use regional The hotel has become a leader in the luxury hotel industry, and

has set a successful example for domestic and international hotels to use historical and cultural elements in their hotel design. As mentioned in Wang Cun's 'The Application of Traditional Li Cultural Elements in Contemporary Hotel Interior Design', with the development of contemporary hotel interior design, regional and ethnic culture has become the dominant design of hotels. Characteristic hotel space design should fit in with the local natural environment and habitat culture, so it is bound to be greatly influenced by the traditional culture of the regional ethnic group [1]. The design of Chengdu the Temple House is greatly influenced by the historical and cultural elements of the region.

The academic community has paid attention to this, and Jin Xuanmin's article "Interpreting Traditional Culture with Modern Design Chengdu The Temple House" has briefly analysed the concept of Chengdu The Temple House's integration of local cultural elements in Chengdu [2], however, Jin's analysis of the application of the regional cultural elements of Bashu area in the design of The Temple House Hotel is too sparse and does not deeply analyse the problems and propose strategies to solve them. Therefore, this paper attempts to analyse in depth the application of the historical and cultural elements of Bashu area in the architectural design of Chengdu the Temple House Hotel, to explore the problems that exist in the application of Bashu area cultural elements to the architectural design of the hotel, and to propose effective strategies to solve these problems in future hotel designs of the same type. It is of extensive and profound significance to the inheritance and development of regional historical culture, the in-depth understanding of regional historical and cultural connotations, and the search for strategies to solve the problems of the application of Bashu area cultural elements in the architectural design of The Temple House.

2. Innovation in the application of historical and cultural elements of Bashu area in the design of The Temple House

2.1. Daci Temple, Clerk architecture - the fusion of vestibule and ancient architecture

The Temple House is an important part of the Daci Temple Cultural and Commercial and Cultural Centre in Chengdu, located in a corner of the historic Qing Dynasty complex, which has been carefully renovated and has become the entrance to the The Temple House in Chengdu. The architectural design of the hotel in Chengdu the Temple House is a good reference and reference for the conservation and use of old buildings. In the process of renovating the vast majority of old cities, there are countless stories of major demolition and construction destroying the historical development of a city, as if no building could be built without demolition, destroying many ancient buildings of great value.

Swire Group's commercial project at Taikoo Li Chengdu is based around the maintenance and reuse of the ancient building complex, which has a history of over 1,000 years, to create a perfect commercial and cultural complex that expands into a fashion landmark and a unique regional cultural icon. A square plot is firstly enclosed by two L-shaped rectangular buildings into a typical courtyard space form. The two gaps not only solve the problem of ventilation and light, but also avoid the sense of closure and oppression brought about by the L-shaped high-rise buildings. The gap at the street level, which has not yet been closed, houses the ancient double-storey 'Clerk architecture', reminiscent of the Chinese culture of 'two dragons playing with a pearl', with the 'pearl' being the focal point, so it is directly utilised as the entrance to the hotel. The two L-shaped modern square buildings are used as a backdrop to make the old pen-posted building stand out. The use of the old Clerk house as the entrance demonstrates the designer's strength in the innovative use of history and culture. The understated and restrained form of the entrance contrasts with the 'luxurious and high-profile' design of foyers and lobbies in China.

2.2. Shu brocade - curtain wall structures for the presentation of brocade weaving techniques

Inspired by the long history of Chengdu's Shu brocade, which is renowned for its exquisite weaving techniques, the design team borrowed the technical skills of Chengdu's brocade art from the green brick façade structure and applied them appropriately to the design of the The Temple House façade.

The street-facing brick façade and the simple woven effect of the inner courtyard pattern of the glass curtain wall create a 'soft inside, strong outside, solid outside, empty inside' effect, addressing both the security of the external space enclosure and the guests' need for the tranquility and depth of the internal courtyard space. At the same time, the brick wall, although simple, still needs to take into account the abstract artistic expression of Chengdu's brocade, and the building's façade is a curtain wall surrounded by green bricks, so that the building is fully immersed in the grain of the city.

The ceramic tile curtain wall structure discussed in this paper is the curtain wall system used in the South (serviced flats) and North (hotel rooms) buildings of the The Temple House, the first successful ceramic tile curtain wall project in China. The façade is inspired by the famous Bashu area brocade, and is constructed in the traditional form of stacked bricks, with vertical windows and horizontal stone balustrades 'woven' together to form the main silhouette of 'Shu brocade and Shu embroidery'. To match the traditional architecture and to suit the climate of Chengdu, the main colour scheme is grey and black, and in the L-shaped part of the building near the inner courtyard, the glazed bamboo pattern on the glass curtain wall echoes the traditional culture. At the same time, unlike the grey and black brick walls on the outer surface, the modern smooth and bright glass curtain wall brings a sense of comfort to those in the inner courtyard.

2.3. Terraces and hills - a portrayal of regional landscape elements in the courtyard arrangement

The hotel was designed by the renowned British design firm make architects. The design concept incorporates the natural landscape elements of the Bashu area region, including bamboo, tiles and bricks, with "a wood, a bamboo, a tile and a stone", all reflecting the interplay of tradition and modernity. The large staircase leading up to the reception area follows the terraced landscape of the Bashu area region, and the hotel's rolling internal courtyard landscape is a reflection of the undulating rice paddies of the Chengdu plain [2]. The lush vegetation on the courtyard level is designed in the style of rolling hills, and the large staircase that connects the reception area on the ground floor to the courtyard is shaped in a cascading pattern, bringing the concept of terraced rice fields to life. [3] The hotel's courtyard is designed with a number of terraced rings of greenery, a depiction of the undulating hills, and the underground swimming pool is naturally lit by a light patio cut into the top and interconnected with the courtyard floor. The design of the lighted patio incorporates associations with the natural landscape of Bashu area's terraced rice paddies, which, when viewed from the ground floor function area, are encircled in the shape of Bashu area's cascading terraced landscape.

2.4. Bronze - the intersection of functional intra-district decoration and silk road culture

Renowned New York design studio Avroko has collaborated with Swire Group Hotels to create four restaurants and bars for Chengdu The Temple House. Avroko designed the Temple Café, Well Bar and Tiwano Italian Restaurant with a concept and elements of the local natural landscape, history and ancient rulers. In terms of decoration, the designer has also used old brass scales, bronze and other cultural items to show the trading and commercial scenes of the ancient Shu region of the

time, which was world famous for its silk production, a testament to the important area occupied by Chengdu on the ancient Shu Silk Road. It was a gateway for the exchange of Chinese and Western civilisations.

Inspired by 'silk', Avroko Design Studio pays homage to tradition with exquisite interior design details. The two chandeliers in the ceiling refer to the textile machine models that provide the main light source for the bar area and are made of cast glass and brass, designed to mimic the curves of a cocoon. The design concept of the Silk Road has been extended to the outdoor dining area, inspired by the ancient visitors who gathered around the fires as they passed through the Silk Road, so the bar has opened up a relaxation area with a fireplace, and when night falls, floor lamps made of steel and glass will illuminate the green garden outside. The many precious artefacts unearthed at Sanxingdui further illustrate the importance of Chengdu in China's Bronze Age, hence the use of many ancient warfare elements in the design of the restaurant, inspired by the history of warfare in the Three Kingdoms era and incorporating elements of Western Italian armour. With the presentation of light and shadow, utensils and decorations to experience the delicate regional cultural characteristics, in a unique dining design space, the Temple House blends the thousand year old civilisation of ancient Shu with modern craftsmanship, presenting a unique regional cultural characteristic and reflecting the interplay of Eastern and Western cultures.

3. Problems in the Application of Bashu area Historical and Cultural Elements in the Design of The Temple House

3.1. Higher cost of components of hotel curtain walls

In modern hotel architectural design, it is often thought that the higher the cost of the design, the more luxurious and high-class the hotel is. This misunderstanding has led the The Temple House to fall into the misconception of extravagance in the design process, departing from the principle of sustainable development followed by hotel architectural design, which has not only cost a lot of human and material resources and financial resources, but also inadequate excavation of regional culture.

The ceramic brick curtain wall system in the The Temple House in Taikoo Li presents a new possibility of combining modernity and tradition with modern materials and construction practices by interpreting the green brick façade of traditional architecture in a modern language [4]. As a new technological innovation, the design of the ceramic brick curtain wall deserves further attention and study by domestic hotel designers, but due to the high number of curtain wall constructions, the complexity of structural processing and the high costs involved, we still need better technical improvements to save costs and push us to better apply modern techniques to modern hotel.

3.2. Uniformity in the architectural design of hotel restaurants

With the rise of the hotel industry in Chengdu, the problems that exist in the design style of the The Temple House Hotel have been summarised through field research. Although The Temple House is one of the most representative of the many regional hotels that have emerged in recent years, the hotel designer is influenced by Western design concepts and styles as he belongs to a foreign designer, for example, the Italian restaurant is designed to fully demonstrate the Bronze Age Sanxingdui culture, and incorporates a dining space inspired by the Three Kingdoms culture conceived with armour as the main theme, in the study of the Three Stars Pile bronze culture It is clear that the bronze vessels of the Sanxingdui culture are a concentrated display of ritual and ceremonial vessels, which are closely related to Chinese food culture, but the cultural connotations of the Sanxingdui culture are not compatible with the history of the Three Kingdoms and warlike

elements such as Italian-style armour. Zhang Siqi in 'A Trial of Cultural Symbols in Museum Architectural Landscape Design' clearly states that the cultural symbols used in the architectural landscape should be closely related to the connotations of the cultural relics or sites in the collection, and that the uniqueness, recognition and typicality of the cultural symbols should be emphasized [5]. Therefore, it is not appropriate to mix Western European cultural elements with Chinese warfare elements in the architectural design of the Chengdu the Temple House restaurant.

The culture of Bashu area Sanxingdui in the ancient Shu civilisation is inherently exotic and different from the culture of the Middle Kingdom. The design concept consists of Italian-style armour elements displayed through lighting, furniture and screens, which appear somewhat unconventional, and therefore should not be mixed with Western elements to pursue the combination of East and West. The hotel designers have abandoned the psychological needs of most tourists in order to cater to the aesthetics of investors, and have simply piled on various different cultural elements, making the hotel building design style inconsistent.

3.3. Over-emphasis on artistry in hotel architectural decoration

The Temple House itself is positioned in the pursuit of artistry and reflects an elegant artistic style from the exterior to the interior of the hotel. As The Temple Houser Hotel responded, we would rather sacrifice some practicality in order to make the The Temple House's artistry fully visible.

However, this lack of practicality can sometimes make the hotel less than beautiful. For example, although the steel hollowed-out egg-shaped front desk is unique, simple and artistically innovative, a guest once dropped his ID card into it when registering at the front desk, and the hotel eventually used a Hoover to solve the problem, which makes people question the practical design of The Temple House's architectural design. Not only this, but a large number of artworks occupy most of the space in the hotel's interior, and there are even individual spaces where only one painting is placed, making insufficient use of the space in the hotel's architectural decoration and other problems that have weakened the practicality of the The Temple House. The design of the Chengdu The Temple House Hotel does continue and promote the traditional history and regional culture, but never allows for further innovation and development, and even produces some impractical counter-effects.

3.4. The hotel building design does not dig deep enough into the cultural elements of Bashu area

Zhang Siqi also pointed out that the hotel design should be based on the full excavation and research of the relevant sites and cultural relics and their cultural connotations, so that the most representative cultural elements can be fully extracted.[5] As the British designer is the main designer, there is a difference in cultural understanding, so his understanding of traditional Chinese culture is not into the essence, the regional elements of the culture of Bashu area are more complex and regional, and the performance of local cultural and customary characteristics is more difficult, so in the specific practice of design, the designer mechanically copied the regional cultural symbols of Bashu area and randomly piled up regional cultural elements in the design of the The Temple Houser Hotel. The problem is prominent, for example, the use of preparation techniques everywhere, window flowers, screens, handmade lamps and so on are simple copies of cultural relics. In the overall design, the integration of regional elements is emphasised, but the deeper excavation of the connotations of the elements of the Bashu area culture has yet to be improved, and the whole hotel architectural design is not sufficient to highlight the elements of the Bashu area culture.

Although the overall design concept of combining traditional and modern art is a very courageous exploration, especially as a foreign designer, the courage to explore regional culture, from the regional cultural elements to design China's local hotels, very rare and worthy of encouragement, but for the understanding and exploration of traditional culture, still a long way to go, should dig its deeper cultural embodiment and connotation, and to be innovative. The aesthetic concept and design is far from adequate, as it is a copy-and-paste exercise.

4. Improvement of the Application Strategy of Bashu area Historical and Cultural Elements in the Design of The Temple House

4.1. Reduce the cost of construction materials for large curtain walls in hotels

At the beginning of the design of the hotel curtain wall, the design unit should start with the design scheme and make comprehensive estimates and calculations to fundamentally reduce the construction cost of the hotel curtain wall. A good scheme design can provide reference for the construction personnel's construction behaviour and improve their own construction ability, so as to guarantee the quality of the curtain wall construction project. As the raw materials for curtain wall construction are mainly green bricks, aluminium and steel, the use of raw materials can be reasonably controlled to reduce cost expenditure, and precise control of curtain wall materials and construction can reduce the weight of the curtain wall. Because of the high cost of the curtain wall, it is necessary to simplify the components of the facade, not too abstract, can intuitively show the elements of Bashu area Jinxiu craft, reduce the complexity of construction and cumbersome structural processing, so as to reduce the cost and reflect the artistry of regional culture.

Control the construction cost of curtain wall cannot reduce the quality of construction, timely review the terms and conditions of changes in the construction process and project payments, effectively control the cost of curtain wall projects and help enterprises reduce project expenditure. Due to the complexity of the construction project construction, managers are required to strengthen the audit of all links and keep abreast of materials. Construction enterprise managers should supervise the working behaviour of construction personnel in real time, and the person in charge of curtain wall construction management should severely stop the act of cutting corners so as not to cause large economic losses to the hotel construction. Strict supervision measures can also guarantee the personal safety of construction personnel and promote the efficient operation of curtain wall construction projects.

The curtain wall design of the Chengdu the Temple House is complex and costly precisely because of its application of the brocade process, a regional cultural element in Bashu area, which is determined by the technical characteristics of the brocade process itself. However, different regional traditional craft techniques have different characteristics and meanings, and in the future the ceramic brick curtain wall system construction of other hotels to learn from this case, the use of reverse thinking, in the process of the technical integration of regional culture craft, learn from its ingenious craft ideas, to achieve the purpose of saving time, energy and materials, through the case of Chengdu The Temple House ceramic brick curtain wall system architectural design, for the future of this design The use of regional cultural elements to reduce construction costs is proposed as a new outlook.

4.2. Unifying the design style of hotel catering interior architectural decoration

The cultural decorations used in the interior dining architectural design of the Chengdu the Temple House should be a concrete representation of the cultural relics in the collection of the Sanxingdui History and Culture Museum, on the basis of which the hotel innovates to meet the

aesthetic and consumer psychological needs of visitors, emphasising the uniqueness and innovation of cultural symbols.

Following the principle of combining the Silk Road culture with the interior dining design of the Chengdu the Temple House, the restaurant will showcase the essence of the bronze Silk Road culture of the Bashu region. In the design of the restaurant, we should discard the so-called 'Three Kingdoms culture' reference and make skilled use of the Southern Silk Road culture and bronze elements. The Italian armour elements can be replaced by the bronze mask elements of the Sanxingdui, avoiding the crossover between traditional, regional and Western European cultures. The Italian armour elements can be replaced and removed through lighting, furniture and screen displays, so that the cultural symbols are unique and typical, thus combining the characteristics of the hotel and creating an interior space environment that is in line with the culture of the Three Star Piles of Bashu area, but also meets the needs of the hotel's catering services, taking into full consideration the functional needs of display and audience services.

Hotel architects should adhere to the design principles of "people-oriented" and "sustainable development", actively assume social responsibility, insist that both culture and hotel serve the guests, meet the aesthetic psychology and service needs of tourists, and design a boutique hotel that can both reflect the regional culture of the hotel will be designed to reflect the essence of the regional culture of Bashu area and to subtly shape the image of the hotel's regional culture.

4.3. Harmonizing the practicality and artistry of hotel architectural design

The architectural design of the hotel should harmonise the balance between artistry and practicality, and not lose sight of one without the other. Firstly, it is important to adhere to the principle of putting people first, with the aim of facilitating and serving guests, and to refurbish and replace some architectural interiors that would cause inconvenience to guests. Secondly, for hotel interiors and artworks to occupy the space inside the hotel, they should be reasonably allocated and coordinated to avoid individual and single artworks occupying a large amount of hotel space. The library and exhibition hall set up in the rooms around the Clerk building can meet the ornamental needs of visitors, so the space occupied by artworks can be minimised in the hotel interior. Thirdly, make the hotel architectural design and natural landscape combination, landscape is not an accessory to architecture, architectural design and natural landscape should be integrated with each other, the Temple House should avoid the theme of architectural design as the main, the natural landscape elements of the Bashu area region to make up the number of cases, in Chengdu the Temple House courtyard, a large number of regional landscape of Bashu area, artificial landscape and hotel style is not coordinated, can be reduced, coordinate the natural landscape the proportional relationship between the natural landscape and the building is also conducive to improving the practicality of the hotel building.

4.4. Digging deeper into the connotation of the cultural elements of Bashu area in the hotel's architectural design

With the rapid development of modern science and technology, traditional culture cannot be abandoned. We should combine traditional culture with modern culture and reflect the essence of culture in modern design. In the design of hotel interior spaces, the texture, colour and feel of local materials is one of the indispensable conditions for manifesting regional culture. The combination of different materials can produce rich visual effects and reflect regional characteristics in many ways. The courtyard design of the Chengdu the Temple House can be constructed using local materials, tiles and bamboo, which is in keeping with the local climate and reflects the regional characteristics.

The interior space of the hotel can also use a combination of local traditional materials and modern materials to demonstrate the connotations of the space. The use of materials should both accurately convey the designer's concept and combine the local natural and human environment, combining traditional and modern materials and transforming them into each other to create uniqueness for the space while maintaining regional characteristics. Local materials from Bashu area are also an integral part of the hotel's architectural design to express the local history and culture. Materials with local characteristics have a distinctive local culture and spirit and can better convey and express local history and culture.

Bashu area is rich in bamboo due to its excellent natural and climatic conditions, and bamboo is loved for its beautiful elegance and its meaning of rising step by step. Locals use bamboo to decorate their houses. Including bamboo-related panda elements, both as iconic architectural designs and through large scale light projections, bamboo and other elements are presented in the hotel architecture through various modern light and shadow techniques. Of course, hotel materials do not only refer to regional traditional natural materials, but also to local expanded materials, which are both regional expressions and material choices for the construction of the hotel's regional history and culture, as well as the green bricks and hardwood paving of some old houses, avoiding simple renovation and simple reproduction and highlighting the strong regional history and culture.

To improve the expression of the pen-and-post style in the overall spatial layout of the hotel, it should not just be a mere renovation of the old and forced to make the whole hotel to meet the architectural and cultural theme of the Daci Temple, the architectural design of the The Temple House is an important part of it, what we really want to focus on is the positioning of the hotel and the regional cultural experience brought to the guests by the design. Therefore, the Clerk style should not just be an entrance pile, but can be considered to integrate the Clerk style architecture into the modern design of the hotel, and make changes on the basis of the old renovation, such as the interior sculpture art, more friendly, according to the cultural connotation of ancient Shu civilization sculpture design, in the renovation of the Clerk style old mansion, can also adopt the main colour of green to fit the natural landscape characteristics of the regional culture of Bashu area, so that Guests will feel at home when they enter the hotel, making the old pen-and-paste house truly perfect the essence of combining traditional and modern art, that is, elegance and vulgarity!

5. Conclusions and Discussion

In recent years, China's traditional culture has suffered from foreign impact, and it is very important to inherit and promote regional culture and establish the cultural confidence of the Chinese nation. This paper presents the connotation and essence of the cultural elements of the region through the analysis of the cultural elements of Bashu area, which should be inherited and protected as a representative of traditional Chinese culture. The combination and application of traditional brocade craftsmanship, Sanshangdui culture, ancient architectural art and natural landscapes in the modern architecture of the hotel has put forward new ideas and solutions for the future design of regional hotels. However, the application of the cultural elements of Bashu in the design process still suffers from a lack of practicality, a lack of depth of connotation, a high cost of construction and a lack of unity in design style. In the future hotel design, we should use traditional historical and cultural elements as the main body of the hotel, with the guest experience as the purpose, and deeply reflect the traditional culture in the modern design, instead of sticking to the old renovation and simple landscape appreciation, so that it can be integrated into life and bring the best service experience to the guests.

The above is the result of a review of relevant literature and practical experience during the research process. Due to the impact of the epidemic and the short research time, there are still many

shortcomings in the thesis. The relevant information and data on the application of hotel design to the historical and cultural elements of the Bashu region are yet to be further improved, and there is still a need to study the specific development countermeasures in depth through strengthening theoretical study and practical experience, so as to provide valuable reference for the future interpretation of modern technology and traditional culture.

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