

The Form and Meaning Construction of Shouchang Five-coloured Dragons Cultural Symbols in Ancient Town Cultural Tourism Space

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ABSTRACT

The form and meaning reconstruction of cultural tourism space in ancient towns is an important path to realise the contemporary transformation of traditional culture. With the "Five-coloured dragons" cultural symbol as the core, Shouchang Town has innovatively explored the revitalization mode of local cultural genes through the in-depth integration of symbolic narrative and contextual aesthetics. Based on the theories of semiotics and the spirit of place, this paper combines the symbol deconstruction method of "signifier-signified" and cross-media narrative strategy to systematically study the construction of the shape and meaning of the Five-coloured dragons in Shouchang. Through the empirical analysis of the "One Night Fish and Dragon Dance" tourist Centre, a three-dimensional construction framework of "symbolic translation - spatial reconstruction - cultural immersion" is proposed; in the material dimension, reconstructing the visual system of dragon scales, textures, and swimming fish rhythms; in the behavioural dimension, it develops the experience scenes such as "Five Dragons Offering Swiftiness" ceremonial theatre and dragon scale topography interactive workshop; in the spiritual dimension, creating the emotional resonance space of "Xin Qiji's poetic realm". It is found that the multi-dimensional cultural assignment based on the theory of symbol accumulation can significantly enhance the Place Attachment Index and Cultural Identity Coefficient of tourists. The form and meaning interconstruction paradigm proposed in this paper is expected to provide methodological support for the symbolic narrative of cultural tourism space in ancient towns, and also open up replicable practice paths for the living inheritance of intangible cultural heritage (ICH).

Keywords: Five-coloured dragons cultural symbols; cultural tourism space form and meaning construction; theory of symbol accumulation; Xin Qiji's poetic realm translation translation; community participation revitalisation

I.Current status of research on cultural symbols and cultural tourism space in ancient towns

1. Concept and characteristics of cultural symbols

Saussure deconstructed symbols into two core elements: "signifier" and "signified", and proposed that the complete composition of a symbol are constructed by the two together. Symbol is the carrier of culture, culture as an abstract concept, the expression of its meaning needs to be realised through the creation of symbols. Academics have formed a clear definition of the concept of cultural symbols. In Mr Feng Jicai's work "Cultural Symbols and Cultural Soft Power", the essence of cultural

symbols is profoundly elaborated, i.e. "Cultural symbols are the essence of material and spiritual cultures that have accumulated over the years and carry specific meanings and concepts. No matter a country, region or enterprise has its unique cultural symbols. These symbols, as a high degree of condensation of a country and regional cultural resources, is an important carrier of cultural soft power, but also an important embodiment of cultural soft power." Cultural symbols, as carriers of specific cultural meanings and values, are bridges connecting the past and the present, the material and the spiritual world, and can be manifested figuratively as an image,

a language, a custom, a ritual, etc., i.e., "signifier"; and what is hidden behind these specific manifestations is the cultural qualities, values and deep-rooted values that they convey. Hidden behind these concrete manifestations are the cultural qualities, values and deeper meanings they convey, which are the "signified" of cultural symbols. The two complement each other and together build a complete meaning system of cultural symbols.

2. Cultural tourism in ancient towns

Ancient towns, as commercial gathering places formed in ancient times, with deep historical and cultural deposits and basically retaining traditional lifestyles, not only carry geographic significance, but also are platforms for the integration of cultural, economic and social activities. With the intervention of tourism activities, the space of ancient towns has gradually transformed into a symbiotic living and working space for residents and tourism practitioners, and has become a key place for displaying diverse cultures and integrating intangible and tangible cultures. The cultural and tourism space integrates material culture such as architecture, land, scenery, etc. and intangible culture such as folk activities and historical stories, which are cross-influenced to achieve the effect of mutual promotion and enhancement. It forms a closed-loop structure of "material-space-spirit" interaction, and is a three-dimensional unity of material, spirit and social space.

1) China's ancient town cultural tourism development trend

At present, the prosperous development of tourism, China's ancient towns to further deepen the integration of culture and tourism, and strengthen the brand construction to highlight the regional characteristics. At the same time, intelligent upgrading is accelerated, using big data, cloud computing and other modern information technology to optimise management, service and resource allocation, and enhance tourist satisfaction. In addition, sustainable development and community participation have been emphasised to promote interaction between residents and tourists through community activities and enhance the sense of belonging. Under the trend of regional integration, the cultural tourism space of ancient towns

strengthens regional cooperation, shares resources, forms special cultural tourism clusters, and jointly promotes regional economic and social development.

2) Role and value of cultural symbols in ancient town cultural tourism

As a traditional settlement form, the ancient town embodies rich and profound cultural symbols in its architecture, rituals, folklore and other aspects. The integration of cultural symbols into the tourism planning and design of ancient towns aims to create a cultural tourism space with historical flavour and modern aesthetic experience. In addition, cultural symbols also carry important cultural, economic, social and sustainable development values, providing strong support for the protection, inheritance and development of ancient towns.

II. Analysis on the current situation of the cultural and tourism foundation of Shouchang Ancient Town

1. Basis of Shouchang Town cultural and tourism space

Shouchang Town, located in the southwestern part of Jiande City, Hangzhou, Zhejiang Province, has a history of nearly 1,800 years, and is a national key town, a national characteristic town and a provincial famous historical and cultural town, enjoying the reputation of "Famous Town in West Zhejiang". In recent years, Shouchang Town has been actively responding to urban-rural integration and the construction of "Two Beauties" Zhejiang, devoting itself to the rejuvenation of the thousand-year-old town, focusing on the three major goals of cultural rejuvenation, characteristic industries and livability of the people, and promoting the process of new urbanisation. The spatial layout of culture and tourism adopts the strategy of "northern show, central gathering, southern integration, and external connection", and builds the structure of "one belt, three districts, and five plates", i.e. the ten-mile Shouchang common wealth belt, the central industry-city integration area, the southern agriculture-tourism integration development area, and the northern ecological and leisure development area, as well as the ancient town, aviation, hot spring, and the new

town. As well as the ancient town, aviation, hot springs, agricultural tourism and recreation and health five plates. (Figure 1) The core area of Shouchang Ancient Town has a planning area of about 2.8 square kilometres, and is laid out around the Shouchang River. The historical street system is not only the skeleton of the ancient town, but also a public space for residents to live, relax and play, carrying rich social memories. (Figure 2)

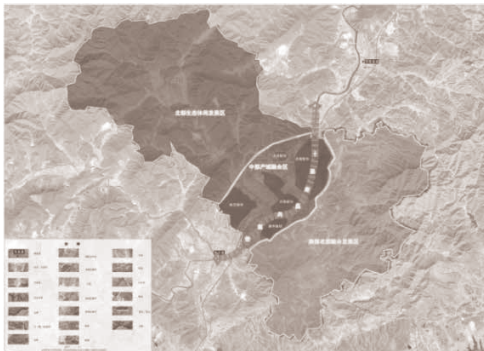


Figure 1 Spatial layout of Shouchang Town (Author's own photo)



Figure 2 Schematic diagram of the core area of the ancient city of Shouchang Town (Author's own photo)

2. Historical and cultural base of Shouchang Ancient Town

Shouchang is located on the bank of Aixi River, and it is the main traffic route between Mushu (Yanzhou) and Wuzhou since ancient times, and Shouchang Post was set up here in Tang and Song Dynasties and later on. Since 225 A.D., Shouchang began to set up county offices (Xinchang County); In 280 A.D., it was renamed as Shouchang County, taking the meaning of "prolonging life, the country's prosperity and people's prosperity" and the name. Since then, the name of the county has been continued for more than 1800 years, spanning 13 dynasties (historical periods) until now. (Figure 3)

Shouchang Town has a deep cultural heritage, which has nurtured diverse cultural characteristics. In the hermit culture, literati such as Li Bing, Fu Songzhi, Peng Ding, etc., have shown the natural scenery and humanistic feelings of Shouchang through their poems and songs. Meanwhile, the culture of Qing officials has a long history, and many scholars and county officials have taken practical actions to benefit their townspeople, among which Dai Jun excavated the West Lake and Shouchang's "Three Saints" temple fair, which have become an important part of the local cultural lineage. In addition, Shouchang has a rich intangible cultural heritage, such as the Big Dipper's Fist and the Five-coloured dragons (Figure 5), which demonstrate the unique charm of the ancient city's culture, and which occupy an important position at the municipal, provincial and even national levels.

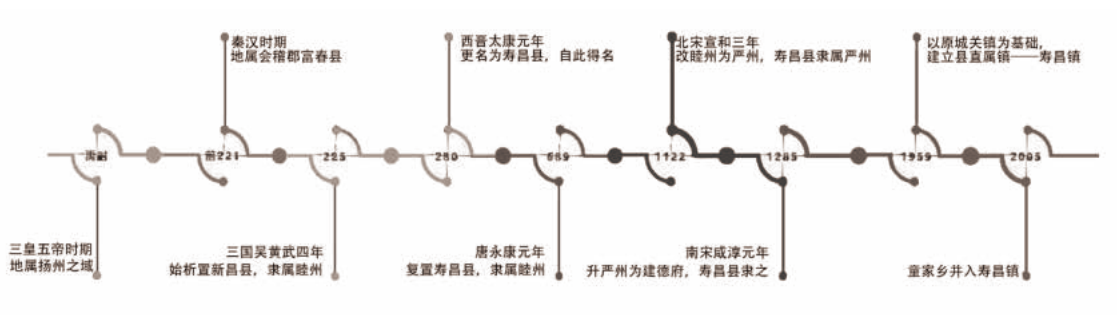


Figure 4 Historical map of Shouchang Town (Self-drawn by the author)

寿昌历史文化名片
Shouchang Historical and Cultural Business Card



Figure 5 Shouchang historical and cultural names (self-drawn by the author)

3. Basis and problems of tourism development in Shouchang Town

Although Shouchang has rich historical and cultural resources, the current cultural tourism project has not explored and utilised these resources deeply enough. Firstly, as a unique cultural symbol of Shouchang, the "Five-coloured dragons" should have been explored for its rich expression and cultural connotation. However, in reality, it is monotonous and boring due to the lack of innovative performance, which leads to tourists' poor understanding of it and makes it difficult to form a deep impression. Secondly, cultural tourism product development overly relies on traditional elements and ignores innovative design. In addition, the tour experience is limited to sightseeing and lacks a deep, immersive cultural experience. This limits tourists' comprehensive understanding and in-depth experience of Shouchang culture. In order to enhance the competitiveness and

attractiveness of the cultural tourism industry, Shouchang urgently needs to deeply excavate and make use of its historical and cultural resources, strengthen the dissemination and protection of cultural symbols, and focus on the optimisation of creative design and tourist experience.

III. Analysis of Shouchang Town "Five-coloured dragons" cultural symbols

1. Origin and evolution of the "Five-coloured dragons"

The origin of the "Five-coloured dragons" is closely related to an old legend in Shouchang Town. According to legend, during the Southern Dynasty, Zhou Wenyu, the general of Zhennan, because of his attachment to his hometown, his spirit is not dispersed and guards his hometown, the Jade Emperor, in memory of his sincere heart, sent the five dragons of green, red, yellow, mud and

stone down to the world to bless Shouchang with year after year of good weather and good health and prosperity. The five dragons fell in different places in Shouchang, blessed Shouchang: Green Dragon landed in the east of the city, into the Green Dragon Mountain and Jin Gu Mountain, guarding the eastern gate of Shouchang; fire dragon landed in the western part of the city, into a bridge on the Zhou Creek, to facilitate the movement of people in Shouchang; Yellow Dragon landed in the southern part of the city, into the Shihtan clear spring, the spring water nurtures generations of Shouchang people; Mud Dragon landed in the northern part of the city, into a muddy road, communicating the Shouchang and the outside world connection; Stone Dragon landed in the Shouchang town, turned into a rushing Shouchang River water, irrigating Shouchang's thousands of acres of good land. This legend not only adds a mysterious colour to Shouchang town, but also becomes the origin of the "Five-coloured dragons" cultural symbol.

The colours (green, red, yellow, mud and stone) and forms of the Five-coloured dragons serve as intuitive visual representations, directly evoking the archetypal perception of the "dragon" in tourists. Over time, the "Five-coloured dragons" have evolved into the traditional dance performance of the five dragons dedicating themselves to the Lantern Festival (Figure 6). In Shouchang Town, the "Five Dragons Offering Swiftness" is the "Wenlong", which consists of five cloth dragons of different colours, the Stone Dragon from Chengzhong Village, the Mud Dragon from Chengbei Village, the Yellow Dragon from Henanli Village, the fire dragon from Ximen Village, and the Green Dragon from Dongmen Village, which perform the Five Dragons Out of the Water, and the Jiao Dragon Playing with Pearls. The five dragons come out of the water, the dragon plays with pearls, the dragon turns over, the dragon sheds its shell, and the dragon leaps the dragon door. The culture of "Five-coloured dragons" has been inherited and developed in Shouchang Town, and has become a bridge connecting the past and present, tradition and modernity. It has become an important cultural symbol of the ancient town's cultural tourism.



Figure 6 Traditional Dance of Five Dragons Offering Swiftness
https://www.sohu.com/a/126001506_349159

2. Cultural connotations and symbolic meanings of the "Five-coloured dragons"

In Chinese culture, the dragon is a symbol of auspiciousness and good fortune, representing prosperity. Water, as the source of life, also has the same meaning of nourishing all things and endless growth. The combination of dragon and water highlights the auspiciousness and prosperity. As a cultural symbol of Shouchang Town, the "Five-coloured dragons" has rich and far-reaching cultural connotations, representing the long history and deep cultural heritage of Shouchang Town. The "Five-coloured dragons" are not only a tribute to General Zhou Wenyu, but also a reflection of the hard-working, courageous and hometown-loving spirit of the people of Shouchang Town. The five different colour dragons symbolise different human qualities, such as the green dragon symbolising the east and vitality, and the fire dragon symbolising enthusiasm and energy. In the folk activities of Shouchang Town, the "Five-coloured dragons" are often used in ceremonies such as praying for blessings and exorcising evil spirits, which represent people's aspirations and pursuit of a better life. Nowadays, Shouchang Town should pass down and carry forward the "Five-coloured dragons" through continuous innovation of artistic expressions, showing the new vitality and vigor of traditional culture.

IV. Construction of form and meaning of "Five-coloured dragons" in the space design of cultural tourism in Shouchang Ancient Town

1. Form and meaning of "Five-coloured dragons" in the space design of cultural tourism in Shouchang Town

1) Form- the formal representation of spatial narrative "Form" in "Shuowen Jiezi" means depiction, so that it resembles the shape of things, now generally refers to the form, shape, appearance. In the context of Shouchang ancient town cultural tourism space design, the concept of "form" goes beyond the visual representation to become an important carrier of spatial narrative. As a core cultural totem, the "Five-coloured dragons" needs to integrate multi-dimensional spatial narrative strategy in its form design, and adopt modern art techniques to abstractly refine and re-create the dragon shape. From the perspective of semiotics, the construction of "form" is actually the process of physical translation of cultural symbols. In Shouchang's practice, the shaping of "form" follows the three-stage strategy of "prototype extraction, topological transformation and spatial intervention":

(1) Prototype extraction: the "Five-coloured dragons" intangible cultural heritage (ICH) props are mapped, and key morphological parameters are extracted: the length-to-width ratio of the dragon's body is 26:1, the density of scales is 12 pieces/m, and the five-colour spectrum constitutes the basic symbol library.

(2) Topological transformation: Using NURBS modelling technology, the dragon shape line drawing is transformed into architectural imagery. For example, the facade of the tourist centre adopts Bézier curve fitting algorithm with curvature radius $R \geq 1.8m$ to simulate the dynamic balance of the meandering dragon; the sloping roof reconstructs the dragon ridge imagery with continuous folds at a slope of 24° to strengthen the symbol identifiability.

(3) Spatial intervention: Parametric façade is set up at the key nodes of the tour line through the light structure principle of Frei Otto. Aluminium alloy components are used to form the "dragon scale" unit module, which achieves rhythmic changes in form under the premise of ensuring structural stability. The sinuous posture of the dragon is transformed into the design of the building façade, the colour levels are used to map the five colours of the dragon, and the light and shadow technology is

used to simulate the dynamic changes of the dragon, so as to build a dynamic narrative framework in the static space. tourists can enjoy the harmonious symbiosis between the deep cultural heritage and spatial art in the exploration.

2) Meaning - the creation of the mood of the theme culture

"Meaning" consists of "sound" and "heart", and since ancient times there has been the saying that "speech is the sound of the heart and sound is the heart". The Shuowen Jiezi (Explanation of Characters) explains it as follows: "Zhi is also from the heart, from the heart to know the meaning of words. From the heart from the sound." In the Shouchang Ancient Town cultural tourism space in the creation of the mood, the deepening of the "meaning" is the theme of the cultural essence of the show, "water - dragon - fish" as a flexible chain of elements, the "Five-coloured dragons". The depth excavation and innovative extension of the cultural symbol of "Five-coloured dragons". "Water, as the vein of life, has been an indispensable part of dragon culture since ancient times. In the design of Shouchang cultural tourism space, the element of "water" is integrated into the space in the form of dynamic water features, quiet ponds, delicate water mist, etc., as if the dragon is shuttling between the clouds and mist, adding a bit of mystery and majesty. (Figure 7) At the same time, the dynamic change of water flow and the clever combination of light and shadow further strengthen the sense of time and hierarchy of the space, so that tourists can feel the flow of time and cultural accumulation during their walk.

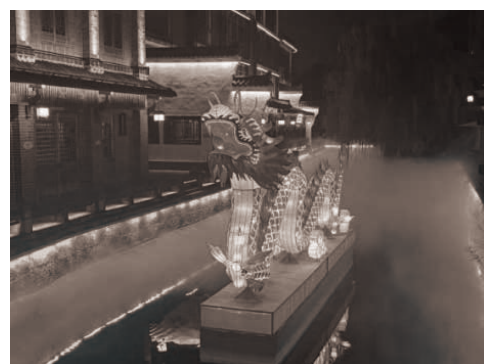


Figure 7 Dragon Lantern on Shouchang River (Author's own photo)

The construction of "meaning" needs to go beyond the appearance of attachment, and its essence is the immersive decoding of cultural genes. When designing the behavioural layer, we should pay attention to the experiential design of the ritual space. Referring to the Lantern Festival in "Dongjing Meng Hua Lu", we set up three types of participatory nodes in the atrium of the service centre with the narrative axis of "searching for the dragon, playing with the pearl and jumping over the door": a. "Pointing the dragon's eyes" interactive wall: tourists touch the sensing area (capacitive sensor) and trigger the mechanical group to activate the eye light source of the dragon head device at the top; b. "Dragon Scale Topography" Workshop: the traditional fish topography technique is improved by providing five-colour clay moulds for the participants to leave their personalised dragon prints; c. "Transforming the Dragon" Holographic Theatre: a holographic theatre is set up in the atrium of the service centre to provide the participants with the opportunity to see the dragon in action. "Holographic Theatre: The legend of the five dragons is interpreted on the wall using a Panasonic 4K projector.

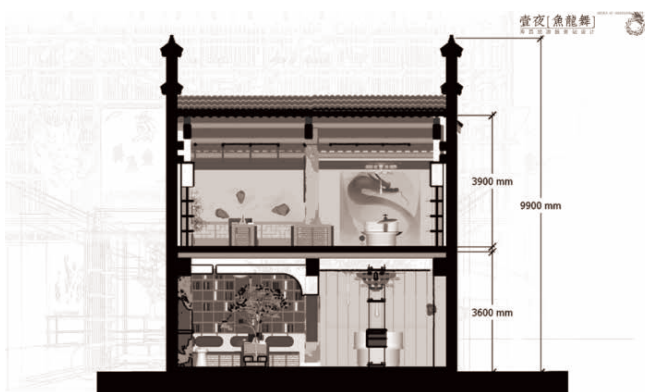


Figure 8 Cross-section of the One Night Fish and Dragon Dance Project (Self-drawn by the author)

2. Strategies of form and meaning construction of "five-coloured dragons" in the space design of cultural tourism in Shouchang Ancient Town

1) Spatial narrative strategies for reconstructing cultural symbols

German philosopher Cahill said that "symbolic

thinking and symbolic behaviour are the most representative features of human life." Based on Cassiel's theory of cultural symbols, this paper tries to construct a three-layer narrative of "symbolic deconstruction, morphological translation, and immersive narrative" on the elements of the five-coloured dragons:

Deconstruction: The five-coloured dragons are analysed through time, and their morphological elements are classified (Table 1):

Historical Phase	Morphological Characteristic	Symbolism
The Southern Dynasties	Nature worship totem	Military guards, good weather
Song and Yuan dynasties	Painted cloth dragons	Festivals and blessings, crowd gathering
Contemporary Era	Parametric abstract modelling	Cultural innovation, technological empowerment

Morphological translation: The three core features of the five-coloured dragons form - the order of the scales of the dragon's spine, the sinuous curve of the dragon's body, and the tension of the dragon's head - are extracted to form an architectural language through parametric design. The entrance of the tourist service centre adopts folded aluminium curtain wall, forming the shape of fish-shaped dragon scales through CNC punching, and the rear LED line light source (colour temperature 3000K) outlines the outline of the dragon at night.

Immersive narrative: Three narrative lines are set up - the "Green Dragon Exploration Line" along the waterfront of the Shouchang River, the "Red Dragon Fireworks Line" connecting the food streets, and the "Yellow Dragon Literary Line" linking the ruins of the ancient academy. The junction of the tour line set up five dragons ground sculpture interactive devices, tourists step on different areas to trigger the corresponding dragon ripples of light, forming a "Dragon Trail" immersion guide. The silk texture of the dragon dance props is translated into building materials. The research room adopts composite glass fibre mesh to weave a hollow curtain wall, simulating the flow of the red dragon's

fabric; the floor pavement is made of granite slices assembled with dragon scale patterns, and 0.5mm depth grooves are formed through sandblasting to enhance non-slip and light and shadow levels.



Figure 9 Red dragon fabric (Self-drawn by the author)

2) Spatial integration design incorporating contextual aesthetics

Poetry is a kind of symbol which is transmitted through imagination. Taking the realm of Xin Qiji's poetic realm as the kernel, the aesthetics of mood can guide the situational dimension of rhetorical construction in the integrated design of space. The visualisation of the poetic text extends the "One Night Fish and Dragon Dance", which originates from Xin Qiji's "The Case of Green Jade - Lantern's Eve" of the Song Dynasty, which depicts the brilliant scene of lanterns on the night of the Lantern's Lantern Festival in a splendid tone, implying a strong festive atmosphere and the people's yearning for a better life. Through the spatial integration design, the imagery of the poem is expressed in a concrete way.

In the visual dimension, four spatial scenarios are created around the phrase "One Night Fish and Dragon Dance". The "Star Falling Jade Pot" hangs 25 custom-made acrylic fish lamps on the top, which are programmed and controlled by a built-in Bluetooth chip, and through the DMX protocol, the group of lamps can achieve a wave-like colour change, simulating the splendid scene of fish and dragon tumbling in Xin Qiji's poem; "Floating Fragrance": on the top of the corridor, a microporous aromatherapy system is embedded, and each piece of

lighting is designed to be a part of the corridor, with a unique aroma. "Floating Fragrance": embedded in the top of the corridor is a microporous aromatherapy system that releases ambergris-based composite fragrance at every whole point, the concentration of which is controlled to be within 0.2ppm, forming a through-sense linkage with the visual symbols; "Night Release of the Dongfeng Wind": wind-sensing interactive columns are set up in the outer plaza, and a bionic petal opening and closing device is triggered on the top of the plaza when the wind speed is $\geq 1.5\text{m/s}$. The mechanical movement renders the "Thousands of Trees in Blossom". The dynamic imagery of "Thousand Flowers" is interpreted through mechanical movement.

In the auditory dimension: adopting a full range of sound field design system, differentiated sound symbols are implanted in different functional areas. The entrance plays the traditional drum music of Five Dragons Dedicating Rui, after convolution reverb processing $RT60=1.8\text{s}$; the rest area incorporates the white noise of Shouchang River water sound, which is directed through hidden loudspeakers to form the contrast of "quietness and tranquillity". It makes tourists feel like travelling through time and space, enjoying the unique charm of traditional culture and experiencing the ancient and splendid "Fish Dragon Dance".



Figure 10 "Star Falling Jade Pot" Acrylic Fish Lamp (Self-drawn by the author)

3) Building community-driven cultural revitalisation mechanisms

Community is an important cornerstone for cultural

inheritance and innovation. To build a community-driven cultural revitalisation mechanism, the key lies in realising an operable empowerment path for the in-depth integration of culture and industry, establishing skills inheritance workshops, and creating a workshop system of "1+5+N". 1 core workshop: the Pavilion has set up the five-coloured dragons intangible cultural heritage (ICH) workshop, equipped with equipment such as a laser engraving machine and 6-axis robotic arm, which allows 12 trainees to simultaneously learn the combination of modern crafts and traditional patterns; 5 community workstations: micro-creation workshops have been set up in five major districts, including Qinglong and Chilong, where residents can use 3D printing pens, intelligent looms and other equipment to make dragon prints and cultural creations; and N family inheritance sites: 23 inheritance families have been selected, each of which is required to complete a quota of 30 pieces of dragon element handicrafts each year, with the workshop subsidising 60% of the cost of the materials. At the same time, the development of the five-coloured dragons IP accurate economic transformation, for example: dragon scale customization system, tourists can choose the dragon scale pattern in the service centre touch screen (database contains 427 kinds of historical patterns),

through the cloud design platform to generate exclusive medallion; symbol authorization system, the development of five-coloured dragons symbols graded use norms, the commercial space charged 0-3% of the turnover of the authorization fee, dedicated to feed the community cultural fund. The "Dragon Quest" app was created, where residents and tourists can scan the code and participate in activities (such as dragon pattern collection and story uploading) to obtain points, which can be exchanged for free workshop experience (100 points/time) or limited cultural and creative products (500 points), activating the local cultural production chain.

3. Practice of form and meaning construction of "One Night Fish and Dragon Dance" tourist service center in Shouchang

With the theme of "One Night Fish and Dragon Dance", the newly renovated tourist centre integrates traditional and modern elements to create an architectural style with both local characteristics and a sense of the times. Through the design concept of "dragon as the soul, fish as the rhyme, and water as the pulse", elements of nature, history and culture are integrated into the space. The façade design takes "Dragon Shouchang, a lineage of inheritance" as the core design concept, taking the dragon as a cultural symbol throughout. The



Figure 11 Original site analysis (Self-drawn by the author)

exterior wall decoration adopts a large area of red carp circling links, forming a vivid "dragon scale - fish tail" shaped decorative belt, which is not only a tribute to the traditional dragon culture, but also a vivid depiction of Shouchang's water town. (Figure 12)

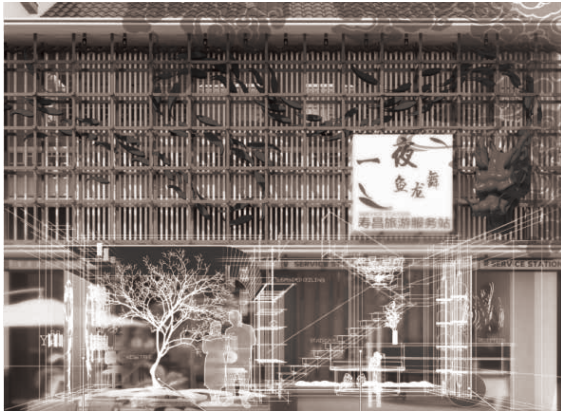


Figure 12 Architectural rendering of the Shouchang "One Night Fish and Dragon Dance" tourist service centre (Self-drawn by the author)

We use "Thousands of feet write about trees, a hundred feet see swimming scales" to describe Shouchang's water. In the space, water, with its spirit and tolerance, runs through the whole design. Water is not only a physical support, but also a bond of emotion and culture, subtly connecting the two core elements of dragon and fish. Through the use of modern materials such as corrugated stainless steel ceiling, acrylic and glass, it complements traditional cultural symbols such as dragon totem and fish leaping the dragon gate, showing an aesthetic style that blends the old and the new in a harmonious symbiosis. (Figure 13)



Figure 13 Effect of water element application (Self-drawn by the author)

The design of the Thousand Flowers is inspired by Shouchang Town's profound "the graduates of three governmental examinations" imperial examination culture, and expresses the pursuit of education and success by hanging the wishing sign, while the Chinese-style swimming fish wall lamps and koi carp lanterns make tourists feel as if they were in an underwater world full of vitality and fun, and feel the movement and freedom of the fish. (Figure 14) Through the comprehensive measures of symbol translation, spatial design, cultural experience and marketing communication, it provides tourists with a window to deeply understand the culture of Shouchang, and also injects new vitality into the integrated development of culture and tourism in Shouchang Ancient Town.



Figure 14 Effect of Thousand Flowers (Self-drawn by the author)

V. Conclusion

This study breaks through the dilemma of separating form and connotation in traditional cultural tourism space design, and takes the five-coloured dragons cultural symbols as the entry point to create a paradigm of constructing form and meaning based on the theory of symbol accumulation. Through three dimensions of empirical evidence, it is found that: (1) at the level of morphological translation, the parametric design based on the topological deformation of "dragon scale-fish tail" can improve the visual communication efficiency of the symbol; (2) at the level of context creation, the cross-media synthesis of Xin Qiji's poetic realm and modern

light and shadow design significantly enhances the depth of tourists' immersion experience; (3) at the level of revitalisation mechanism, the hybrid model of "1+5+N" workshop system activates the mobility of cultural capital and provides continuous kinetic energy for community empowerment. This practice provides a feasible and innovative template for the development of cultural tourism in ancient towns, and its methodology can also be extended to the regeneration design of ancestral halls, ancient stagecoach routes and other cultural spaces.

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