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TRADITIONAL CHINESE DECORATIVE PATTERNS IN GRAPHIC DESIGN

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The work is devoted to the research of the variety of traditional Chinese decorative patterns. An analysis of the varieties of traditional Chinese ornaments was carried out, and their cultural and symbolic significance was revealed. The most common traditional patterns that have survived to our time are listed, their form and content are characterized. Emphasis is placed on the reasonable integration of traditional Chinese ornamental motifs into modern graphic design practices.

Key words: decorative patterns, graphic design, style, culture, ideas.

INTRODUCTION

Consumers are no longer satisfied with monotonous aesthetic forms, and the requirements for graphic design are becoming increasingly high. Elements of decoration in the ancient Chinese style can increasingly be observed in the design of modern products. The key meaning of traditional decorative patterns in China is to reflect the basic relationship between man and nature. Most of the ornaments that have survived to this day have deep historical roots and inherent semantics. It is obvious that there is a need to study the variety of traditional Chinese decorative patterns and their semantics for justified application as a source of inspiration in modern graphic design practices.

PURPOSE

The purpose of this work is to explore the application of traditional decorative Chinese patterns in graphic design.

RESULTS AND DISCUSSION

Throughout Chinese history, pattern art has held an important place in culture, revealing its potential and vitality. The presence of elements of Chinese culture in the development of modern world trends in design is obvious, but not always certain ornamental motifs originating from China are used consciously, taking into account their inherent semantics. Traditional patterns have been preserved in various forms, and over time have acquired a fixed symbolic meaning. Today, it is no longer possible to satisfy the aesthetic needs of society with uniform visual forms, and the requirements for graphic design are becoming increasingly high [1].



The form, content and symbolic meaning of Chinese ornament changed over time according to the forms of social and political development. So, for example, in ancient society, the ornament had a magical, totemic meaning, in the feudal period it reflected political principles, and in modern times national benevolent patterns became widespread. Among the variety of traditional Chinese patterns are geometric, vegetal, zoomorphic and anthropomorphic. In addition, there are also so-called "benevolent" or "favorable" patterns and plot patterns. A geometric pattern can have a mirror arrangement of elements and not clear shapes. Zoomorphic ornaments are characterized by images of a dragon, phoenix, and fish, and anthropomorphic ones are characterized by a human face, dance, flight, and the "eight immortals." Auspicious patterns most often reflect ruts and feathers. It is also worth noting that there are wavy, ancient, landscape, etc. patterns.

From another point of view, traditional decoration mainly consists of three important components, namely religious art pattern, folk art pattern and court art pattern. Among them, the patterns of religious art are mostly decorative patterns gradually accumulated by ancient masters during the production of statues and paintings. The prototype of the folk art sample is mainly derived from the folk production work, which mostly corresponds to the folk aesthetic taste, the style is rough and simple, full of local flavor. Compared to the previous two, the model of court art is stricter and more delicate, mostly to satisfy the aesthetic tastes of the royal nobility, and to create an appropriate atmosphere [1, 2].

The use of traditional Chinese pattern elements in the design is not a purely graphic reproduction, the designer needs to reflect the essence of traditional culture on the basis of modern, thus creating a logically combined concept. Traditional ornamental patterns in graphic design are the inheritance and development of traditional culture, and their reasonable application contributes to the development of modern design [3].

CONCLUSIONS

The integration of traditional elements of decorative decoration in the ancient Chinese style is not their random accumulation, but requires modern designers to theoretically delve into their diversity, symbolic meaning and cultural essence. Adhering to the essence of traditional patterns, graphic designers at the same time continue to innovate, giving them new vitality. As part of Chinese culture, the traditional decorative pattern has long had a profound influence on the creation of various works of art, and nowadays is a valuable source of inspiration for graphic design practices.

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