

Application Research of Chinese Traditional Pattern Design in Cultural and Creative Products

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ABSTRACT. *The traditional Chinese culture is extensive and profound. Identically, the traditional Chinese patterns have attracted a lot of attention in the world as well as China's historical and cultural treasures for thousands of years. These products are endowed with rich connotations by the creators, using different ways to express the creators' emotions and spirits. After having been enduring thousands of years of developments, these traditional patterns with long history are still used by people in modern societies. In the process of social development, the traditional Chinese patterns have been applied to many fields of modern design, which promoted the innovation of cultural and creative products. Based on this, starting from the basic overview of traditional Chinese patterns, this article explores the application of traditional Chinese patterns in cultural and creative products.*

KEYWORDS: *Traditional chinese patterns, Cultural and creative products, Traditional culture, Modern design, Innovative application*

1. Introduction

1.1 Artistic Characteristics of Traditional Chinese Patterns

The traditional Chinese patterns are different from the normal patterns that we had known and it is an important part of the decoration. With a long-standing history and traditional culture, those traditional Chinese patterns also enrich the creators' type of literature and diverse their manifestations. When creators making materials, the patterns are usually not restricted by the objective laws in the creation procedures. For the depiction of products, many pattern designers form their own subjective experience based on the object image and integrate their emotions into the times of the development of the society, after the experience of refinement and evolution from the creators, the traditional Chinese patterns show a strong expressive power and unique aesthetic value.

To be more specific, the traditional Chinese patterns mainly have four artistic characteristics as bellow.

First, it is abstraction. The traditional Chinese patterns are not only focus on the real of the things, but to reform of the natural objects according to the realistic requirements, it emphasizes on human subjective feelings. To achieve the prospective of decorative effects, the traditional patterns will exaggerate and transform the original things and based on this the creators will have fearless imaginations, which can depict the main feature and make normal patterns easier and more abstract. Then the combination of typicalness and abstraction comes out.

Second, it is planarization. The traditional patterns use a multi-point perspective to depict things when dealing with the perspective relationship of graphics, which is different from the traditional forms of artistic creation such as sketching, color, or oil painting. Meanwhile, the traditional creation process of the patterns uses uniform induction and color tones to achieve the coloring of various parts of the graphic, and in this process, the traditional patterns are expressed in the form of a plane outline.

Third, it is spiritualization. In many traditional Chinese patterns, we can notice that some scenes or conception are not consistent with our daily life. This is the result of the creator' reorganizations and transformations of the objective natural conception and the subjective imagination. They used artistic methods to depict the traditional patterns and displayed the spiritual in front of people in the form of idealization to reflecting their spiritual sustenance.

Fourth, it is regularization. The traditional Chinese patterns are pursuing the coordination and symmetry of patterns, combining simple patterns in specific ways to create a sense of beauty of regularization and order. In this process of creation, even using individual and simple elements such as points, lines, and surfaces for regular arrangement which can make it perfect.

1.2 Integration of Traditional Patterns with Cultural and Creative Products

The traditional Chinese patterns are rich and varied, which condenses the historical culture and regional characteristics of the Chinese nation. In the folk, these patterns always have varieties of allegory, such as the patterns with religious allegations in temples and the patterns in ancient costumes and buildings, they are mainly derived from various legend stories. Besides, these meanings have also been adopted by the palace. In the Hall of Supreme Harmony, there is a sunk panel above the throne which is called the dragon and phoenix panel. From the perspective of the layered structure, the sunk panel in the Hall of Supreme Harmony is composed of three layers: the bottommost layer is a square panel, the middle is an octagonal panel, and the upper is around panel. Among this, there are some triangle or diamond-shaped spaces formed by the intersection of the quadrilateral and the octagonal wooden skeleton, which is called "horn cicada". With the continuous development of society, people have applied and redesigned these traditional patterns in various ways, which has well reflected in cultural and creative products and gives them new meanings.

In the process of integration, while the cultural and creative products have retained the characteristics of traditional patterns, also simplified the form of a new

style. For example, In the Hall of Supreme Harmony wood carving products was sold in the Palace Museum, it has retained the characteristics of traditional patterns, and simplify the sunk panel while designing the ceiling. When people are traveling, they are used to buying some cultural and creative products. These products will show the regional characteristics and reach mass production because of the incorporation of traditional patterns. It can be a memorial that represents the tourist experience of tourists and is highly recognized by consumers.

2. Application of the Traditional Chinese Patterns in Cultural and Creative Products

2.1 The Application of Patterns in Cultural and Creative Products

2.1.1 Direct Application

Among the cultural and creative products, some of the form or shape of the traditional Chinese patterns will be directly applied to the products and they are given certain functions or meanings in them. The direct use we mentioned does not mean these traditional patterns are simply portrayed on the surface of cultural and creative products. These patterns not only play a decorative role, but also produce new functions, such as tool functions or instruction functions and so on. At the same time, they can enrich the connotation of the product. For example, the auspicious animals in the traditional patterns of the Forbidden City is the god of ancient royal families who prayed for blessings. It is considered to be the highest level of good luck and it was made as a key chain or some other cultural and creative products that allow people to bring them around, which can not only be used as a tool but also contains a good meaning of blessing safety.

2.1.2 Application to Partial Area

The application to partial area of traditional patterns refers to the partial application of patterns to the design of cultural and creative products. Therefore, people can think of the whole patterns and experience the cultural connotation when they see the cultural and creative product. This layout is usually highly representative and plays a specific role. For example, we put Zhejiang Hantang tea pattern in the picture and put another part outside the picture when designing a teapot. This can both satisfy your need of the products and the patterns.

2.1.3 Refinement

In the process of product design, the combination of traditional pattern symbols can be converted into specific meaning which can make the product as a carrier of information transmission and expression. As the translations between the manufacturers and consumers, the cultural significance of the accompanying products is also be given new understanding and new definition. To be better meet the needs of product design, the designers constantly improve and refine the

traditional patterns, and transform based on the original patterns. For example, the designer applied the pattern of Xiangxi Tujia cotton to wedding gift boxes and used the “卍” symbol in the Wanyu pattern to express people's best wishes and good luck.

2.1.4 New Methods

Besides the three application forms of the traditional Chinese patterns that we mentioned above, there are also some new application methods that were discovered in the process of research. The first one is the mutual application between forms and shapes, which refer to the merge of functions and shapes between traditional patterns and the cultural and creative products to achieve complementary expected or unexpected results. Most of the traditional patterns are replaced with some or a certain functional aspect of cultural and creative products, and now the combination of form and shape is achieved. The design of the shape or form is based on the function of cultural and creative products, modeling design is carried out to make it consistent with the traditional pattern which makes the shape or form is more corresponding. To achieve this goal, it requires designers to carry out targeted extraction and processing of traditional patterns, find the matching point of product shape and use the function, develop with the three-dimensional and spatial of traditional patterns, and show people the form and characteristics from a spatial perspective. For example, Yun Leiwen's pattern is applied in the design process of many combined office stationery, this kind of combined office stationery is not only merged with the shape of the stationery but also with the traditional pattern “two square continuous” feature, to achieve the purpose of the combination of spelling and insertion of inter-product.

2.2 Application of Metaphor

The Chinese traditional patterns imply the wisdom of the Chinese people and have profound moral meanings. With the development, the Chinese people's auspicious concept has been deeply planted inside their hearts. People always like to connect the things of what they see and what they hear with some auspicious metaphor. The use of the metaphor refers to the use of auspicious concepts in traditional patterns to the designs of cultural and creative products, it is to make the metaphors of the traditional Chinese patterns in people's traditional thinking concepts are more visually and symbolic. In the process of design, the designer needs to fully understand and hold the consumer's cultural cognition and associated with their characteristics, and on the basic of this, using the knowledge of psychology and semeiology to conclude and sum up the visual ways of traditional patterns and their inner meanings, so they can fulfill the cultural deposits of the products. This use of the traditional Chinese pattern's metaphor is the highest level of application.

3. Conclusion

In summary, the combination of the traditional Chinese patterns and cultural and creative products can not only show the product's beauty of appearance and spirit but also narrate the story about them, you know, this is to make consumers feel the distinctive traditional culture in different regions of China, which has consciously established a sense of national pride. In recent years, with the development of the Chinese tourism industry, cultural and creative industries have grasped all the opportunities they have encountered and meanwhile the industries have already shaped up. We can acknowledge from this research, it can be applied to the products with the shape of traditional Chinese patterns and the metaphor, which gives cultural and creative products a deep and ethical cultural connotation.

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