

# Application and Innovation of Traditional Auspicious Patterns in Graphic Design

Tian Longhui

Department of Visual Communication, Academy of Fine Arts, Gannan Normal University, Ganzhou City, Jiangxi Province, 341000, China

tianlonghuijx@126.com

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**Abstract:** The combination of Chinese traditional auspicious patterns and contemporary graphic design is the requirement of social development, and also the guarantee of the integration of traditional culture and modern culture. Objectively speaking, the application of traditional auspicious patterns in graphic design will be its future development trend. This paper analyses the application status and innovative application of traditional auspicious patterns in graphic design, expecting to provide design inspiration for more graphic designers.

## 1. Introduction

As one of the oldest ancient civilizations in the world, China has experienced thousands of years of historical precipitation and has a rich cultural heritage. As a symbol of traditional culture, auspicious patterns represent the wisdom of the working people of China. Traditional auspicious patterns are rich and varied, implying auspiciousness and well-being. This year, the rise of "Chinese Style" has brought Chinese traditional culture to the world, and auspicious patterns with their distinctive visual manifestations and strong national cultural characteristics have conquered the people of all countries in the world and received widespread favor. Since then, traditional auspicious patterns have been widely used in various fields of graphic design as a symbol of China. However, traditional auspicious patterns need to be integrated with the background of modern times in order to meet the visual aesthetic needs of modern people.

## 2. Application Status of Traditional Auspicious Patterns in Graphic Design

### 2.1 Analysis of the Present Situation of Graphic Design

At present, many countries, such as Europe and the United States, have begun to absorb Chinese traditional culture in the design industry. Some products, costumes and jewelry designs are distinctive and sell well by citing Chinese traditional auspicious patterns. But at present, the Chinese traditional elements that are active in the public and used by designers are only a small part of Chinese traditional culture, which is one-sided and incomplete. Therefore, the combination of traditional auspicious patterns and graphic design requires us to explore more Chinese traditional culture, take its essence and remove its dregs. At present, the traditional auspicious patterns applied in graphic design in our country have taken shape, but they are still too superficial, and most designers copy the traditional auspicious patterns blindly without considering the background of the times. This has seriously affected the expression of traditional cultural beauty, and also does not meet the needs of the times. Therefore, the application of traditional auspicious patterns in graphic design in China needs further development and innovation in order to better realize the integration of traditional culture and modern culture.



## 2.2 Market Investigation of Traditional Auspicious Patterns in Graphic Design

According to the market survey, most groups have a positive attitude towards the introduction of traditional auspicious patterns into graphic design. Eighty percent of the respondents thought that the integration of auspicious patterns in annual design is the development direction of Chinese design in the future, and also the main brand of Chinese design going abroad. However, 10% of the respondents would think that the introduction of traditional auspicious patterns into graphic design can enhance the competitiveness and public acceptance of the design, but if not well quoted, it will affect the overall aesthetics of the design. Therefore, it can be seen that a good combination of graphic design and traditional auspicious patterns is the current design problem.

Table 1 market survey form

Project	Answer (10 points/item)	Remarks
1. Do you like to introduce traditional auspicious patterns into graphic design?		
2. What do you think of the introduction of traditional auspicious patterns into graphic design?		
3. Do you think the traditional auspicious pattern is Chinese style?		
4. Do you resist traditional auspicious patterns?		
5. Do you think the drawbacks of the integration of graphic design and traditional culture?		
6. Your favorite traditional auspicious patterns? As a result of?		
7. Do you know how to introduce traditional auspicious patterns into graphic design?		
8. What do you think of foreign designs imitating Chinese auspicious patterns?		
9. Do you think the development direction of graphic design in our country at present?		
10. If you are a designer, how do you use traditional auspicious patterns?		

## 3. Innovative Principles of Traditional Auspicious Patterns in Graphic Design

The application of traditional auspicious patterns in graphic design is the blending of traditional culture and modern culture. It can improve the design effect and ensure the aesthetic feeling of the design. Poor utilization will increase the design burden and affect the design value. If we want to combine traditional auspicious patterns with graphic design, we need to innovate the use of traditional auspicious patterns.

### 3.1 Grasp the shape and structure of patterns

As a treasure of Chinese culture, traditional auspicious patterns are loved by the public for their beautiful lines and rich language. Its application in modern graphic design can enhance the public's recognition of products and enhance the economic value of products. However, when applying traditional auspicious patterns to graphic design, we need to understand the essential differences between traditional patterns and modern patterns, pay attention to the shape and structure of traditional patterns in the design process, and transform, refine and process the original patterns through cutting, scattering, dislocation and reorganization, so as to make them more in line with the public aesthetics. To highlight the national and contemporary characteristics of design. In the process of combining traditional auspicious patterns with graphic design, we should fully respect traditional



culture and carry out extraction and purification on the basis of it.

### **3.2 Grasp the Moral Expressions of Patterns**

Graphic design based on traditional auspicious patterns can give full play to the advantages of traditional auspicious images [2]. Traditional auspicious patterns have high appearance value and cultural connotation, and have the characteristics of auspicious implication and high recognition. Integrating traditional auspicious patterns into graphic design can fully show the optimistic and positive attitude of the Chinese nation to life, and also show people's yearning for a better life. For example, pines and cypresses, rainbows and dragons and phoenixes imply a long life. Applying these patterns to modern design can enhance the connotation and nationality of the design and add color to the works. In order to apply traditional auspicious patterns to graphic design innovation, we need to fully understand and excavate the meaning behind auspicious patterns. Adhering to the principle of "change in line, still in meaning", we apply traditional auspicious patterns to graphic design, enhance the connotation of design, and give spirituality to design.

### **3.3 Give the soul of the pattern**

Traditional auspicious patterns are the symbol of history and the manifestation of art. Using it in modern graphic design can not only beautify the appearance of the work, but also enrich the connotation of the work and endow it with strong cultural characteristics. Therefore, the innovative use of traditional auspicious patterns needs to fully understand the story behind the patterns and give it, a good grasp of the essence of traditional Chinese culture, in-depth excavation of the meaning behind the auspicious patterns, before introducing design works to show the soul behind the patterns.

## **4. Analysis of Innovative Application of Traditional Auspicious Patterns in Graphic Design**

### **4.1 Innovation of modern logo graphic design**

Modern logos are often innovated and transformed with the help of traditional auspicious patterns to enhance the cultural attributes of logos. For example: enterprise trademark, automobile logo, Olympic logo and so on. As the Olympic Games are a world-renowned sports event, the symbols of each session have the traditional characteristics of different bidding countries. China succeeded in bidding for the 2008 Olympic Games and drew up the "Chinese Voice and Dancing China" as the emblem of the Beijing Olympic Games. On the basis of auspicious patterns, the emblem has been innovatively transformed and is representative. The design was completed by Chen Shaohua, Han Meilin and others, representing China's expectation of the Olympic Games and its welcome to the people of the world. The design reflects the author's understanding of Chinese traditional culture with the help of such factors as Olympic rings, Pentagon stars and Taijiquan players. At the same time, the design also resembles the "Chinese knot", implying auspiciousness and cooperation. Graphic design uses Chinese red as background color to set off a festive atmosphere, and also expresses the welcome of the Chinese people to the people of the world. In this design, Taijiquan practitioners are more like a "Beijing" character, representing China's Ooh God Guanghua Temple, and expressing their vision of the Olympic concept and spirit, reflecting China's wind valves as a state of etiquette. The design of the overall flow of clouds, such as a person running, as well as the "dragon" in the circle. Multidimensional design thinking, design flexibility, always highlight the combination of traditional culture and innovation of the times [3].





Figure 1 Beijing Olympic Symbol

## 4.2 Innovation of Architectural Graphic Design

Refining the essence of Chinese traditional culture is the premise of blending modern culture and traditional culture, and also the guarantee of the development of modern civilization in the construction industry. Under the traditional situation, most of the buildings are practical, and the layout and planning are not perfect. Now, after more than 20 years of development, the construction industry has successfully escaped from the problem of "material shortage" and made progress towards standardization and beautification. Modern petty capitalists pursue leisure and relaxation, while successful people pursue "formatting and refinement". Therefore, the rational use of traditional Chinese cultural elements in modern living rooms is precisely the indispensable material to enhance the style and taste of their works. The Bird's Nest, the National Sports Center of the Beijing Olympic Games, is a masterpiece of architecture with ingenious use of Chinese elements. It is the masterpiece of Swiss Herzog and Demeron Architectural Design Firm and China Architectural Design Institute. It is reported that the idea of "Bird's Nest" originated from the crack patterns of Chinese jade, bamboo and porcelain, which embodies the delicate, flexible and free side of Chinese traditional culture. "Bird's Nest" is not represented by traditional Chinese architectural elements such as big roof, red pillar and high steps, but by digging deeper spiritual elements in Chinese traditional culture, which is amazing. Then it is a modern building with high technological content. It uses light curves to compile a modern form, which solves the design problem of gymnasium from rectangular site to elliptical shape. Make "Chinese elements and modern design" collide perfectly in "Bird's Nest" again. In architectural design, we should break through the shackles of shape, use modern functional requirements, modern concepts and techniques, and modern technical materials to show or imply the "image" of traditional culture.



Fig. 2 Bird nest pictures

## 4.3 Innovation of apparel graphic design

Chinese traditional auspicious patterns are famous for their long history, ingenious conception and profound connotation. Since ancient times, Chinese costumes have been used to embroidering traditional auspicious patterns on costumes. The combination of auspicious patterns in clothing can enhance the aesthetic feeling of the patterns and show a unique fashion design concept. The organic combination of traditional auspicious patterns and costumes is a manifestation of Chinese history and



culture, which can show the optimistic, upward, industrious and wise spirit of the Chinese people. Traditional costumes with auspicious patterns have more charm than ordinary costumes. Tuanhua, as one of the traditional auspicious patterns, has various formats. For example, "To Bird Flower", "Octagonal Flower", "Chrysanthemum Flower" and so on. The reunion flower has the meaning of reunion and harmony, which can also be interpreted as "a good full moon". Tuanhua pattern originated in the Northern and Southern Dynasties of China and has a history of more than 1,000 years. Some domestic garment manufacturers combine Tuanhua pattern with Tang dress, giving Tang dress the meaning of "wealth and auspiciousness", and sublimating the soul of Tang dress. APEC was held in Shanghai in 2011. Fashion designers combined the letters of APEC with Tuanhua patterns to design Tang clothes with both traditional cultural and contemporary characteristics. The world leaders attending the conference appeared in Tang costume and felt the unique charm of Chinese traditional culture. The Tang costume exhibited at this conference has attracted worldwide attention, and made it the representative of fashion nowadays. The popularity of Tang clothes is by no means accidental. It is the result of many designs and practices by designers. The combination of Tuanhua and Tang costume is the wisdom crystallization of the design team after many months of discussion. When designing Tang clothes by combining traditional tuanhua with Tang clothes, the design team put forward a variety of design locks. All design locks are based on the design concept of representing the excellent ideology and culture of the Chinese nation, and according to the requirements of the times, modify the details of the device, weed out the old and bring forth the new. Apart from APEC, the combination of other costumes and traditional auspicious patterns may be properly rectified and innovated to add the color of the times to the costumes. Different kinds of clothes and different sales groups have different traditional auspicious patterns. For example, the old people's clothing should be combined with "crane", "longevity peach" and "Songshan", which implies "longevity of crane", "five blessings" and "longevity of Nanshan". The design conforms to the psychology of consumer groups and has high economic benefits. Chinese traditional auspicious patterns contain rich national characteristics and are inexhaustible treasures for fashion designers. Inheritance and development of traditional culture is an important task entrusted to us by the times.

#### **4.4 Toy graphic design**

China loves fish. Because "fish" and "Yu" are homonyms, they are regarded as mascots in traditional customs. From ancient times to the present, "fish" represents the meaning of wealth, auspiciousness, luck and festivity. Ancient people called the communication of letters "biography of fish and geese" and the smooth implementation "like fish getting water". "Zhuangzi Neiwen Xiaoyao" contains: "There are fish in the North Ming Dynasty, whose name is Kun, whose size is not known for thousands of miles, but turned into a bird, whose name is Peng." And over the years, New Year paintings are inseparable from fish, implying that there is "more than" every year. Designers used to design children's toys in the form of "fish" to inject spirituality into the design. Initially, when the graphic design draft was initially scheduled to design, it did not think of "fish" as the representative, because in time to see the "more than one year a year" sales, protruding inspiration design. The design implies that children who want to play with toys are flexible and intelligent. Since the toy was put into production, it has received high praise from the public and brought good benefits. Not only that, the Beijing Olympic mascot Beibei is also a reference to the shape of fish, the shape of fish figure painting obtained by the world's favorite, as shown in Figure 3 below.





Figure 3 Fuwa Beibei

## 5. Conclusion

To sum up, making full use of Chinese traditional auspicious patterns to carry out graphic design can realize the integration of traditional culture and modern design, and endow the design with strong national characteristics. This kind of design is more in line with the public aesthetics and has higher economic value. At present, many excellent works can see the integration of modern design techniques and traditional auspicious patterns. Looking forward to the future, this kind of design with national characteristics will continue to increase. Therefore, the innovative use of traditional auspicious patterns in modern graphic design will represent China to the world and go further.

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