



Modern Visual Presentation of Traditional Patterns in Chinese Folk Art

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Abstract. This research interrogates the artistic transformation and contemporary representation of traditional patterns in Chinese folk art within modern design practices. The study aims to appreciate the aesthetic richness inherent in these patterns and uncover the regulations guiding their modern iterations. By conducting a comparative analysis between traditional patterns and modern designs in Chinese folk art, the investigation seeks to discern their similarities, disparities, and the intersection of their stylistic attributes. This multidimensional exploration will utilize diverse methodologies, including visual analysis, archival research, and semi-structured interviews with modern designers. The research will elucidate how these traditional patterns are being translated, integrated, and reinvented within the sphere of modern design. It will provide valuable insights into the complex interplay between cultural continuity and innovation, illuminating the dialectic relationship between traditional forms and contemporary aesthetics. Furthermore, this examination intends to facilitate the development of methodological strategies for harmoniously merging traditional cultural elements into modern design, thereby advancing the field. The findings are anticipated to contribute to the preservation and revitalization of Chinese folk art patterns, enriching the narrative of Chinese cultural heritage in the contemporary design landscape.

Keywords: Chinese, Folk Art, Traditional Patterns, Modernity, Visual Presentation

1 Introduction

Folk art has profound aesthetic implications. Beauty is one of the common pursuits of human beings since ancient times. The aesthetics of folk art is unified with the aesthetic standards of the Chinese nation. The traditional patterns in Chinese folk art are also a manifestation of aesthetics, which can cultivate people's sentiments, purify people's minds, relax people's moods, and regulate various psychological tension factors. People express their wishes through these art forms sustenance(Guo,2017)^[1]. The materials are

basically in line with the characteristics of various ethnic groups, and are closely related to the daily life of the masses of the people. Using the artistic expression techniques of their respective ethnic groups, and through the design of folk skilled craftsmen, the working people's yearning for a better life and their pursuit of ideals and futures are combined. into it. In the process of excavating and researching traditional patterns in Chinese folk art of various ethnic groups, we will continue to discover and pursue the value of traditional patterns in Chinese folk art, especially the value of modern art. The traditional patterns in Chinese folk art contain the most primitive artistic spirit of creation and aesthetics in the national culture(Liu,2019)^[2]. They are the source of modern art design materials and are also conducive to the innovation of modern art design. The modern visual presentation of traditional patterns in Chinese folk art is conducive to the innovation of modern design. As a form of artistic expression, it has a profound impact on the development of design.

2 Problem Statement

Amid accelerating globalization and cultural amalgamation, the use and transformation of traditional cultural elements in modern design have received unprecedented attention. However, despite the profound cultural significance and rich aesthetic values of traditional patterns in Chinese folk art, their application in modern design practices remains relatively restricted. This not only hampers the cultural transmission of these patterns but also limits the creativity and diversity in the realm of modern design^[3]. Consequently, this study identifies and investigates the following core issues:

Balance between Transformation and Preservation: The challenge lies in maintaining a balance between the inherent cultural essence of traditional patterns and the aesthetic requirements of modern design while transforming these patterns into modern design elements. Excessive modernization can result in the loss of cultural substance, whereas excessive conservatism could hinder their application in contemporary design.

Contradiction between Diversity and Consistency: Traditional patterns vary across different regions and ethnic groups, both in terms of form and meaning. The challenge is how to reasonably portray and unify this diversity in modern design, thereby establishing a modern visual language with broad appeal and a sense of identification.

Lack of Methodology: While some designers and artists are already attempting to reinterpret and apply these traditional patterns using modern methods and techniques, there is a lack of systematic methodology to guide this process, resulting in inconsistent and unpredictable outcomes.

Challenges of Culture and Globalization: In the context of globalization, questions about how to prevent the fragmentation or alienation of traditional patterns, and how to make them widely understood and accepted on a global scale, remain unanswered.

Gap between Practice and Research: Current studies on the application of traditional patterns in modern design are mostly focused on theoretical analysis, lacking case studies that are integrated with actual design practices. This, to some extent, restricts the dissemination and application of the research findings.

Therefore, this study aims to solve the aforementioned problems through multi-dimensional analysis and exploration, in order to promote the artistic transformation and contemporary representation of traditional patterns in Chinese folk art within modern design practices. The study will not only help protect and revitalize Chinese folk art patterns but also enrich and extend the theories and practices in the modern design domain. Additionally, it will offer valuable insights into other forms of design and art that lie at the intersection of culture and innovation.

In summary, this research seeks to fill the gaps in existing studies by deeply analyzing and comparing the dialectical relationship between traditional patterns in Chinese folk art and modern design, thereby forming a comprehensive methodology and strategy to guide their successful application and legacy in the modern design sphere.

3 Research Objective

3.1 In-Depth Understanding and Analysis

The first objective is to comprehensively understand and analyze traditional patterns found in Chinese folk art, with a focus on exploring their aesthetic value and symbolic meanings. The research also aims to identify various modern iterations of these traditional patterns, along with associated visual and morphological changes. Such an analysis will provide a solid theoretical foundation for the transformation of traditional patterns in the realm of modern design.

3.2 Identification of Differences, Similarities, and Overlaps

The second objective of this study is to discern the differences, similarities, and overlaps in stylistic attributes between traditional patterns in Chinese folk art and their corresponding elements in modern design through comparative analysis. This will not only help reveal how these patterns are transformed and integrated into modern design but also provide useful insights into how innovation can be achieved while respecting traditions.

3.3 Development of Integration Strategies and Practical Frameworks

The final objective is to develop a set of methodological strategies and practical frameworks based on the research findings to facilitate the harmonious incorporation of traditional patterns from Chinese folk art into modern design practices. This will not only advance the field of design but also contribute to the protection and revitalization of patterns in Chinese folk art, enriching the narrative of China's cultural heritage in the contemporary design landscape.

4 Significant of Study

This research holds multifaceted significance. First and foremost, it contributes to the protection and inheritance of traditional patterns in Chinese folk art, offering robust support for the preservation and development of this field. Secondly, the findings are poised to drive innovation in modern design practices, providing valuable insights into how design innovation can occur while respecting traditional elements^[4]. Furthermore, the research establishes valuable interdisciplinary contributions across various relevant disciplines such as design studies, art history, and cultural research, thus facilitating global cultural exchanges and diversity^[5]. Lastly, by deeply exploring the interactions between traditional and modern design elements, the study not only enriches the narrative of China's cultural heritage in the contemporary design landscape but also provides useful references for future research and practice. Overall, the study offers a comprehensive and multidimensional perspective for understanding and applying traditional patterns found in Chinese folk art, thereby generating a broad impact across the domains of culture, design, and academia.

5 Methodology

This chapter provides a detailed outline of the methodology adopted for the investigation of modern visual presentation of traditional patterns in Chinese folk art. The research will employ a mixed-methods approach involving visual analysis, archival research, and semi-structured interviews with modern designers. The research is designed as a comparative case study, where various traditional patterns and their modern equivalents will be examined, compared, and contrasted to derive insights into their transformation in contemporary Chinese folk art.

This methodology provides a comprehensive framework for a multi-dimensional investigation into the modern visual presentation of traditional patterns in Chinese folk art. Through this blend of visual analysis, archival research, and semi-structured interviews, the study aims to contribute to the understanding of how tradition and modernity coalesce in the realm of design, providing insight into cultural preservation and innovation.

6 Results and Discussion

Many scholars have studied the content related to Chinese folk art, but there are few practical studies on the modern visual presentation of it, especially the research on the modern visual presentation of traditional patterns in Chinese folk art is not deep enough. The existence of Chinese folk art is only a form. It lacks integration with design and the market. If it cannot keep pace with the times, it will face a trend of gradual disappearance. The article will compare the understanding of the beauty of traditional patterns in Chinese folk art with the current design form rules, find out the commonalities and differences between traditional patterns and modern designs in Chinese folk art,

and let traditional culture be naturally integrated into modern design, so as to Create local designs with a rich national flavor. Through the research of this topic, we will find the effective point of connection between traditional elements and modern design, and contribute our own strength to the precious traditional culture.

Through the study of traditional patterns in Chinese folk art, recognize its artistic beauty, find the rules of modern design forms, find out the commonalities and differences between traditional patterns and modern designs in Chinese folk art, and explore the combination of traditional patterns and modern designs in Chinese folk art. methods and means to integrate traditional culture into modern design, which will also promote the development of modern design.

In the visual communication design of Chinese folk art, especially the style of traditional patterns in Chinese folk art needs special attention, and more time and energy are spent on the application research of traditional patterns in Chinese folk art in visual communication design. In the process, it is necessary to fully consider the individual needs of users, to ensure that the designed works can meet the popular aesthetic needs, and to realize the integrated and innovative development of art. Under the current social background, most consumers are beginning to pursue innovative cultural feelings. They can experience exotic customs through vision. Through the combination of other artistic styles and modern technology, they can innovatively develop refreshing modern visual designs. Many works of Chinese art style with local characteristics are more attractive to consumers and bring consumers a different visual experience. In order to integrate and learn from advanced cultural content, what we need to do is to promote the innovation of local culture after researching and analyzing the traditional patterns in Chinese folk art, and use the works of visual communication design to stimulate innovative inspiration.

7 Conclusion

This study represents a pioneering exploration into the modern visual presentation of traditional patterns in Chinese folk art, aiming to bridge the gap between traditional and contemporary design paradigms. Despite existing academic discourse on Chinese folk art, empirical investigations into its modern visual expressions, particularly regarding traditional patterns, have been relatively scarce and superficial. The urgency of integrating Chinese folk art into contemporary design practices is underscored by the realization that without adaptation and integration into the design sphere, this valuable cultural heritage faces the risk of gradual disappearance from public consciousness.

Through meticulous comparative analysis, this study endeavors to decipher the artistic allure embedded within traditional patterns and juxtapose them against contemporary design principles. By revealing the commonalities and differences between these elements, the study aims to facilitate a seamless integration of traditional culture into modern design, fostering indigenous designs rich in ethnic characteristics. Central to this exploration is the recognition of the artistic allure within traditional patterns, coupled with an exploration of the governing principles of modern design forms. By iden-

tifying the convergence and divergence between these domains, the study aims to unearth effective methods and means to blend traditional patterns with modern design, contributing to the evolution of modern design practices.

Additionally, the study emphasizes the importance of protecting and disseminating traditional pattern styles in visual communication design. Recognizing the need for focused attention and dedicated efforts in applying these patterns, the study highlights the importance of meeting users' aesthetic needs while promoting overall artistic development and innovation.

Furthermore, against the backdrop of a society gradually seeking innovative cultural experiences, the study advocates leveraging the appeal of local characteristics within Chinese art styles to attract consumers. It encourages the fusion of traditional patterns with modern technology and other artistic styles to offer consumers unique and refreshing visual experiences.

In summary, this study advocates for fostering innovative inspiration through a profound understanding and analysis of traditional patterns in Chinese folk art. It seeks to promote innovative evolution of local culture through the medium of visual communication design. Through a synthesis of tradition and innovation, the study aims to reinforce cultural heritage while nurturing a vibrant and dynamic contemporary design landscape.

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