

Research on the graphic reconstruction of traditional auspicious patterns in contemporary art design

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Abstract: The "auspicious pattern" refers to the pattern of "auspiciousness" and "peace" as the expression of the concept of auspiciousness, which has evolved and become more and more diversified. "Reconstruction" is to break up the original objective structural form and construct a new objective structural form according to the design and concept of the new form, and to make a new extension of its structural meaning. Nowadays, technology has gradually broken the limitations of traditional auspicious patterns in terms of art form and symbolic language, and many excellent designers have redesigned them. The purpose of this paper is to study the social context and creative forms of the reconstruction of traditional Chinese auspicious motifs in the field of art and design today. The purpose of this paper is to examine the social context and creative forms of the reconstruction of traditional Chinese auspicious motifs in the field of art and design, and to analyze the new design methods that continue to convey and even expand the symbolic meaning of the motifs, and to fit the aesthetic orientation of the contemporary people, as well as to inherit and promote the traditional auspicious culture.

Keywords: Contemporary art design; Traditional auspicious motifs; Graphic reconstruction.

1. Introduction

1.1. Research Background

In today's society, the Internet is popular and computer technology is increasingly updated. The object that carries images has broken through the constraints of traditional paper media and other two-dimensional planes, and the forms of visual communication are diverse and varied. Many design companies have increased the proportion of personnel in the new media department, and the team of designers engaged in new media on the Internet is growing day by day, while traditional media is gradually declining. Auspicious, a sign of good luck and good fortune. The auspicious pattern, that is, the use of plants and animals, words, the sun, moon and stars, according to folklore proverbs, myths and legends and other subjects, the use of allegorical, meaning, Zen, understanding and other techniques to create the auspicious meaning and graphics rounded into one art form. Since the beginning of the 21st century, China has entered the era of comprehensive design reading, and along with the flourishing of the "Chinese style" design and decoration trend, the design and decoration industry has seen a variety of Chinese nationalities in their design works. Since China's bid to host the 2008 Winter Olympics in Shanghai and its great success, Chinese traditional auspicious decorative art elements have been gradually absorbed by Chinese designers in a typical way, and the same cultural types and similar artistic expression methods and art forms have begun to make another Some art people are gradually entering the period of boredom. In the face of those traditional auspicious patterns that are too mature, overall, and complicated, most of the decoration design creators still only want to enhance the overall feeling of their works in the whole design work, or just take away and use them directly. Most of the decorative design creators only want to enhance the overall feeling of their works, or just take and use them. So repeatedly, it will also make it difficult to continue to pass on and develop the spirit of the 5,000 years of Chinese tradition and excellent history and culture. One of

the possible new situations that we need to pay attention to is that the new materials and new artistic means of design have been completely unable to do the most direct and effective simple combination of these seemingly complex, overall harmonious and unified traditional Chinese folk art decorative auspicious patterns, new works of design still need to be grasped once again to reorganize and reorganize and reorganize and integrate it into the language and art of modern Chinese design. into the language and art of modern Chinese traditional design.

1.2. Research Purpose and Significance

The purpose of this paper is to explore the social context and creative form of the reconstruction of traditional Chinese auspicious motifs in the creation of art and design in China today. The study will analyze the new design methods that continue to convey and even expand the symbolic meaning of the traditional Chinese auspicious motifs and fit the aesthetic orientation of the contemporary people, and the auspicious motifs are reconstructed in a new way to inherit and carry forward the traditional auspicious culture. The significance of the study: 1) Theoretical significance: At present, the application of the theory of reconstruction of auspicious motifs in contemporary decorative art practice is still relatively small, but in the current era, the motifs carry specific meanings like symbols, and the reconstructed new images can convey the inner vitality of the forms. In the field of contemporary art, reconstructing auspicious motifs is actually creating "new" styles based on "old" forms, which not only reconstructs new expressions but also recombines new concepts, which provides a guiding direction for this study. 2) Reality: Since the Beijing Olympic Games in 2008, China's bid to host the Winter Olympics and won the bid, many of the auspicious cultural elements of the auspicious expressions have gradually begun to be typical of the Chinese people, the same auspicious type of many auspicious elements and auspicious forms have slowly made many places in China people's hearts are entering another period of boredom. At present, the traditional industrial design and

printing and packaging industry in China adopts the traditional auspicious pattern pattern to design the pattern with various traditional paper printing materials as the carrier is still quite large, in addition, there is a more common phenomenon of possible performance is that, in the face of some increasingly mature, overall, complex Chinese traditional culture auspicious pattern, most of such pattern design is only to enhance the pattern The overall pattern design system of a whole feeling, or not directly in the pattern design system design can be more directly and effectively taken away, use. So repeatedly used, pattern design and art means will not be able to repeat and use these too complicated, the overall difficult to unify the excellent traditional culture and auspicious patterns of the Han Chinese people, design such works often need to be re-conceptualized to synthesize the composition, and then be integrated and used and integrated into the overall modeling and design and creation.

1.3. Literature Review Studies

1.3.1. Research on "auspicious motifs" related literature

From the content of the existing research materials collected, there are many research articles on auspicious patterns. The first Chinese collection of auspicious motifs in the field of modern and contemporary scholarship and research was published and distributed in Japan by Nozaki Seijin, which contains about 440 motifs. The domestic scholar Mr. Qiao Jitang in the compilation of auspicious patterns in the history of art, his research has made another most outstanding artistic contribution, his manuscript in the volume of "Chinese auspicious patterns" collected and organized a total of about 104 auspicious patterns, his personal manuscript not only has a detailed induction of scientific classification and analysis of the ancient folk auspicious patterns used in the decoration of a variety of auspicious expressions He not only classifies and analyzes in detail the characteristics of the ancient folk auspicious motifs and artistic techniques and color of the motifs, but also synthesizes a large amount of first-hand information and recorded information based on ancient and modern folklore, literature and various significant historical allusions, etc., and makes a historical reorganization of each of the motifs on the basis of the historical evolution and development trajectory of the historical period, tracing and summarizing the richness of the The inner meaning and auspiciousness of the motifs are summarized. In today's cultural design field, traditional Chinese auspicious elements have been widely used. For example, Chang Ying of Shantou University's "Chinese Traditional Auspicious Figure "Shou" and Visual Design" and Sun Lei of Fujian Normal University's "A Preliminary Exploration of Traditional Auspicious Characters and Their Application in Visual Communication Design", both papers discuss the combination of Chinese traditional auspicious images and visual communication design with different entry points, and reconstruct and reorganize the auspicious symbols according to contemporary design concepts. These two papers take different points of view to discuss the combination of traditional Chinese auspicious images and visual communication design, reconstructing and reorganizing auspicious symbols according to contemporary design concepts, and creating new visual images based on the customary national aesthetics.

1.3.2. Research on "reconstruction" related literature

At present, there are few studies on the reconstruction of auspicious motifs in contemporary art design. Reconstruction

means to recombine and rearrange imagery, in short, to recombine two or more images into a new artistic expression according to the inherent objective law and according to new design ideas and methods. In the current era, the pattern carries a specific meaning like a symbol, and the reconstructed new image can convey the inner life of the form. The design method of graphic reconstruction, from this perspective of art design, is analyzed in Ren Shaohui's "Analysis of Symbols in Graphic Visuals - Graphic Creativity", graphics assume more symbolic roles that need to be deeply explored. Peng Lu and Peng Che's "Poster in the field of semiotics - an attempt to reconstruct poster text" explores the formation and origin of poster design and its internal laws and structural basis to dig deeper into poster design.

1.4. Innovation

According to the published works, we found that the articles on the application of traditional auspicious motifs in contemporary design include interior, sculpture, architecture. The traditional auspicious motifs can be applied in a wide range of fields, including interior, sculpture, architecture, clothing, packaging, and logos. The contemporary digital media application in the art and decoration design industry is also developing rapidly, but its practical application to the decoration of our traditional folk auspicious patterns is still far from being very deep. On the other hand, there is no systematic and feasible digital theoretical system that can be formed to transform traditional Chinese folk designs into a digital graphic that can adapt to the needs of our contemporary aesthetic life. It can be seen that the research direction chosen this time is innovative. On the other hand, up to now, almost all the articles on the application of traditional auspicious elements in contemporary design have focused on the artistic expression and application of traditional auspicious motifs in contemporary design, but few have explored the root causes of their application. In fact, the study of the graphic reconstruction of traditional auspicious motifs is also a study of the root cause of how traditional auspicious motifs are transformed from traditional to contemporary, and from mature and complicated to simple and fashionable. Thus, the topic of this study is innovative, both in terms of the starting point and the destination of the study.

2. Background of Reconstruction of Traditional

2.1. What is "traditional pattern"?

Traditional patterns are popular in ancient Chinese society as an expression of auspiciousness. As early as in the primitive tribal period in Europe, various patterns were initially produced, and the more common patterns used were various geometric patterns. For example, there is Gansu area of the rotary pattern pottery jar, with the Qinghai characters of the pottery vase, engraved with the words of Shanxi geometric pattern of the pottery basin and fish and bird pattern pottery pot, these excavated primitive period objects, the emergence of skilled patterns. It is possible to find a rich variety of patterns on many archaeological objects from the primitive period, and they are very beautiful in terms of design and shape. In terms of the composition of the forms or the relationship between the upper and lower limits of the types, there are single and continuous patterns, patterns with single or multiple repetitions or combinations, and patterns

with more than one pattern and combination at the same time. From the viewpoint of artistic expression, the characteristics of repetition, unity and variation began to appear gradually. From the style point of view, the patterns at that time showed the characteristics of heaviness and simplicity. In terms of classification, there are animal and plant motifs, geometric motifs, and sun, moon, and stars motifs. These richly varied and complex auspicious patterns also laid a very good historical foundation for the development and evolution of various auspicious patterns in the future.

2.2. What is "refactoring"?

2.2.1. Explanation of the concept of reconstruction

"Reconstruction", in this superficial sense, actually means to break up and reconstitute. Since the beginning of the last century, artists have often used reconstruction as an important creative tool to express innovative ideas. It can decompose or break up all the objective elements of the original form, and reorganize or rearrange them according to the new design and conceptual method of the new form and the development law of various new forms, so that on the one hand, they can reconstruct and create a new structure that is completely different from the original one, and on the other hand, they can also On the one hand, it is possible to create a completely different and new structure from the old one, and on the other hand, it is also possible to directly use some elements that destroy the original form structure and make a new extension of the meaning of the original form. "In the end, reconstruction is a kind of design process, which takes personal preference as the purpose, blends traditional factors with creative factors, discards unnecessary factors, retains preferred and prominent factors, focuses energy on one or two points, and makes in-depth experiments or research." is Zhao Guoqin's explanation of reconstruction in his "Formal Language of Painting".

2.2.2. Types of Reconstruction

Reconstructed artworks do not include natural objects as objects of expression. The artist can break the original appearance of the object and combine it into another image through exaggeration, displacement and deformation while the artists can express their feelings more visually. "Reconstruction provides not only a way to construct the artist's subjective world, but also a way of thinking that pokes through tradition and breaks the bonds of schematization." Generally speaking, the types of reconstruction are divided into stylistic reconstruction and spatio-temporal reconstruction. The first type, stylistic reconstruction: a subjective combination after decomposition. Stylistic reconstruction is the deformation, exaggeration and dislocation of objects to form a new art form. The second kind, spatio-temporal reconstruction: personal combinations of space and time spanning. Spatio-temporal reconstruction is another important type of reconfiguration. The so-called spatio-temporal reconstruction will actually break time and space and then reassemble them into a new style. Temporal reconstruction means to dislocate the chronological order of the past and the present, before and after. Basically, there are three forms of temporal reconstruction: firstly, objects from different time and space appear on a picture at the same time according to the design thinking. Second, objects from different spaces appear together on the same image. Third, objects from different time periods appear together on the same image.

3. Analysis of relevant characteristics of the elderly

3.1. Application in advertising design

In ancient China, there were advertising designs, such as "fronts", "wine signs" and other forms, which can be said to have a very long history. Nowadays, with the development of economy and the progress of science and technology, advertising design is also changing day by day, and various elements are constantly incorporated in the design, including the use of traditional auspicious patterns. Whenever the festive season comes, some mobile apps are designed to meet the festive atmosphere, and the mobile web design also absorbs many traditional auspicious elements to enrich and beautify the screen effect and attract users' attention. For example, the web design of Alipay's Chinese New Year activity, which uses auspicious clouds and back motifs as the decoration of the page to bring in the festive atmosphere (Figure 1).



Figure 1. Image source: Network images

3.2. Application in animation design

Forty years ago, Shangmei Film Studio broadcast an animation "Tianshu Qitan" which impressed generations of viewers. The epoch-making significance of this animation not only lies in its aesthetic value, it is not only a childhood masterpiece for many people, but also a very groundbreaking work in terms of visual style. Traditional landscape painting, folk art, ancient architecture, gardens, furniture, ceramics and other elements are used throughout the animation, completing a brilliant display. The clouds that surround Huiguang in the sky are the auspicious clouds that symbolize the beauty and freedom of traditional Chinese culture, and the harmonious symbiosis and natural harmony of the auspicious cloud pattern is one of the most representative traditional Chinese patterns and one of the most vital art forms, which shapes the vivid environment and character, (Figure 2).

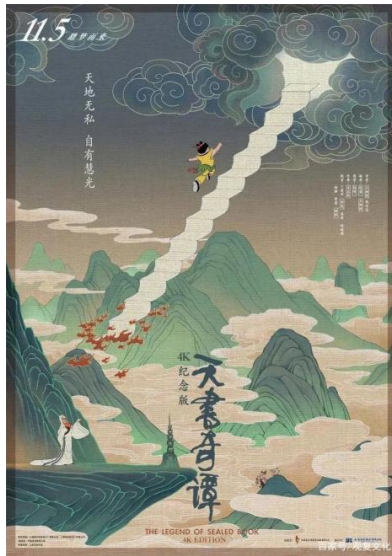


Figure 2. Image source: Network images

3.3. Application in fiber design

From ancient times to the present, fiber has always been a place where patterns can be applied. Whether it is cotton or silk, various kinds of patterns can be seen everywhere. In contemporary fiber design, the use of motifs is essential, with traditional auspicious motifs playing an important role. On the one hand, the graphic design of fiber draws on traditional auspicious patterns, and on the other hand, traditional auspicious patterns also inspire the contemporary fiber creation and design. In 2010, Fan Bingbing wore a gold "dragon robe" at the Cannes Film Festival (Figure 3), stunning the media and designers at home and abroad. The use of traditional auspicious elements is the most typical approach in the design of this dress, which integrates the traditional Chinese culture and spiritual connotation into the design of the dress. The two golden dragons on the dress are vivid, and the foot of the dress is embroidered with waves that seem to be rushing in the next second, with a sense of rhythm, as if the sound of waves is coming, and the wave pattern also represents the meaning of "universal ascension and peace". The design of the "dragon robe" adopts the elements of classical Chinese patterns such as dragon and cloud patterns, and the dragon pattern echoes the colorful auspicious cloud pattern, and the combination of auspicious patterns expresses the auspicious meaning and highlights the beauty of the East.



Figure 3. Image source: Network images

4. The cultural background and conceptual

In the cultural background and conceptual development of contemporary art design, the so-called contemporary art design is in fact the process of constantly decomposing and reconstructing patterns and putting them into practice. Therefore, strictly speaking, the auspicious pattern is not a simple expression of the natural world, but enters the spiritual field of art through the connection of concepts, transforming the emotion and thought of the objective things into the visual form. This art form is the demand of the society and culture, as well as the demand of people's hearts. The auspicious motif is a simple and pure thing, but in contemporary design it can form a grand ideology and visual culture, which is the inevitable trend of the development of auspicious motifs. It can highlight the abstraction of plane in composition, the multi-dimensionality in space, the aesthetic decoration in line pattern, and the conceptualization in subjective consciousness, so as to achieve a balance between material and consciousness. Therefore, in the context of contemporary art culture, the concept behind the auspicious motifs is much more real and profound than the surface form, which is also the reason to study the reconstruction of auspicious motifs in contemporary art design.

5. Reconfiguration of traditional auspicious motifs in contemporary art design

5.1. Composition performance

5.1.1. Refinement and simplification

The ancestors designed various traditional auspicious patterns with ingenious ideas. However, in the fast-paced social life, people are no longer accustomed to appreciate complex and dense graphics. Therefore, traditional auspicious patterns need to be simplified and updated to suit modern people's aesthetic habits. Modern design simplifies the traditional auspicious pattern motifs and retains their basic features. New patterns show new appearance. In order to simplify traditional auspicious pattern patterns, modern designers should filter trivial details from a macroscopic point of view, check the main structure reflecting features and thinking, and break it down into individual elements, making auspicious pattern patterns more concise and typical, and more dynamic and individual than the original ones. It is more in line with the highest aesthetic standards demanded by modern people. Arnheim explains "simplification" as follows: "On the one hand, we consider the quantitative aspect, i.e. simplicity, as we often say. On the other hand, there is the simplification of technique. Simplification is divided into quantitative simplification and technical simplification.

5.1.2. Break up and reorganize

To break up and reorganize is to break down the graphic structure into individual parts, and then to recombine these parts and symbols in a certain way according to the designer's idea. In contemporary design, breaking up and reorganizing is the best way to reflect the spirit of art, because this way can create a strong visual impact. This visual impact comes from "irrationality", the principle of which is to create new graphics through the recombination of symbols, forming images that do not conform to conventional visual habits, that is, the expression of "irrationality". If the performance is reasonable,

it will be bland, no sense of freshness and visual impact. For example, the image of a human and a horse in "The Mountain and Sea Sutra", with the head of a human and the body of a horse, is unreasonable and striking. On the surface, it looks like destruction to break up the reorganization, but in essence it is a way of condensation, the designer according to the design thinking, keep some of the original characteristics, but also can add another form, so not only to break the limitations of time and space, but also to express a special mood.

5.1.3. Local shape

The so-called partial shape is in fact to look at the whole situation, to take the overall perspective, to select the local image that can reflect the characteristics of the object, to achieve the effect of a glimpse to know the whole picture. In addition, the local take shape is not to select an element, can be more than one element. It should be noted that, first: the local shape is subordinate to the overall image. In terms of graphic composition, the relationship between the local and the overall, is the relationship between the contained and contained, interdependent, independent and unified. Second: the local shape should reflect the essential characteristics and personality characteristics. Contemporary designers in the use of auspicious pattern of the local graphics, should be the essence of the characteristics and personality characteristics of the dual embodiment. Third: the local shape should be consistent with the design concept. Contemporary designers should be consistent with the concept of their design works when choosing the local part of Chinese traditional auspicious patterns. In fact, when choosing a certain auspicious pattern, basically the meaning of the design work has been positioned.

5.2. Modeling Performance

5.2.1. Figuration

The figurative form of traditional Chinese auspicious patterns is actually to imitate the objective thing and show the objective form of the thing. The form of the presented thing is similar to the actual thing. For example, the figurative forms of fish and peach patterns in auspicious patterns. Firstly, the realistic shape of auspicious motifs is directly selected. Secondly, the external outline of things is condensed, and the shape of the outline is changed to form a different shape. For example, for the koi in the cell phone page design, the designer directly adopted the shape of a fish with traditional Chinese realistic features. Third: Keep the external outline unchanged and change the internal structure. The outline of the object remains the same, while its internal structure is expressed by lines and colors, and the change of internal structure enriches the visual experience.

5.2.2. Abstraction

Abstract expression is the form of modeling expression corresponding to figurative expression. Abstract expression is actually based on figurative form, which is the further extension and development of figurative form, and also the concentration and condensation of figurative form. However, the abstract expression can break the limitations of reality and express the designer's thinking and thoughts directly and frankly. Contemporary art design uses traditional auspicious motifs as design materials, and uses contemporary aesthetic standards to recreate traditional auspicious motifs. The abstraction of traditional auspicious motifs is divided into two forms, firstly, the abstract form is extracted from the traditional auspicious motifs. After the Han Dynasty, the shape of traditional motifs slowly became realistic, especially in the Ming and Qing Dynasties, the motifs became more

delicate and realistic. Secondly, it is extracted from the traditional abstract auspicious patterns. All the impressions and intuition left after the more pure form. The Shang and Zhou periods were the early days of the formation of traditional auspicious patterns, because the productivity level was low and the painting technology was not mature, so it could not reach the process of realism, and many images at that time were very abstract.

5.2.3. Transformation

Transformation, in fact, is to seize some points or parts of the object, deliberately exaggerate, reduce, exaggerate, etc., so that some features of the object become more prominent. Due to the progress of society, people's vision has gradually expanded, and the instinctive and unconscious metamorphosis has gradually become rational metamorphosis, and people have gradually taken the initiative to carry out metamorphosis consciously, such as pursuing the childishness of the object. In fact, the pursuit of rational image-changing is the reason for the image-changing of contemporary auspicious motifs. The expression of contemporary auspicious patterns is based on the transformation of traditional auspicious patterns, which is roughly reflected in three aspects, first: the overall structure of the transformation. It is the generalization and condensation of the essential characteristics of the object, removing the non-essential structure, strengthening the main structure, and dealing with it by means of variation, striving to resemble or not resemble. Second: exaggeration of local structure. In the local scope of the object to make exaggerated deformation treatment, not only highlight the essence of the object beauty, but also can reflect the local interest. Third: the deformation of the proportion of the form. That is, to maintain the original structural characteristics of the object, only to make certain changes to the proportion.

6. Formal presentation of the reconstruction of traditional auspicious motifs in contemporary art design

6.1. Using the past for the present

The development of culture and history is often based on the inheritance of traditional historical and cultural knowledge. This is mainly to show that culture itself has its own unique cultural continuity. Therefore, we still need to inherit and continue our traditional long-standing Chinese excellent culture, to do the ancient for the present. How does the world do this today? There are three ways to do this, which include acquisition, imitation and innovation. Inheriting the traditional culture is not a simple method of "bringing in", but a combination of the above, the traditional auspicious pattern of the ancient for the modern use, is the content of the subject matter, design concepts and composition rules of the ancient for the modern use. There are some traditional auspicious pattern masters that are still in use today, and it can be said that some traditional Chinese auspicious pattern masters have a strong vitality and can be used for current designs even today. For example, animals, plants, symbols and other subjects with beautiful meanings are applied to today's design not only with artistic value, but also easily recognized by contemporary people.

6.2. Form and meaning

Since the pre-Qin Dynasty, the ancestors have been studying the form, spirit and rhyme in art, and the orthodox theory is Xie He's "vividness and rhyme" and "responding to objects and picturing". Traditional Chinese auspicious patterns are a harmonious blend of form and meaning, external and internal, subjective and objective. It is precisely this visual form with interesting characteristics that reflects the social symbolism of the era and its social spirit. Traditional Chinese auspicious patterns convey the aesthetic interest of classical Chinese forms and meanings in a unique and condensed visual form. In contemporary design, the spirit of form and meaning in traditional Chinese auspicious motifs should be inherited. Contemporary designers should take the aesthetic interest of people nowadays as the basis, and use the form and meaning of traditional auspicious patterns to add a bright landscape to contemporary art design, so that it can have a profound influence in contemporary design and show a new appearance of auspicious patterns.

6.3. Refinement and Innovation

In the current society of China, the economic strength, the rapid progress of science and technology, and the maturity of culture, all aspects of change also need traditional auspicious patterns in the inheritance of the development of the times, ahead of the times, and even beyond the times. The design concept of contemporary auspicious patterns should be to use a small number of abstract designs to express relatively complex abstract things, to use the most concise and clear modern art language to explain the problems that are difficult for modern people to really understand, to use abstract and refined geometric structure to replace the abstract and complex abstract geometric structure, to use modern rational thinking to construct modern order, and gradually replace the irrational and disorderly traditional order. If the graphic design of auspicious patterns can be refined to an extreme degree, it will be unforgettable, easy to understand and impressive.

7. Exploration and Innovation of Traditional Auspicious Motifs in Contemporary Art Design

When some traditional folkloric auspicious motifs need to be rediscovered and designed and applied in every new Chinese cultural environment and new era media environment, we also need to learn how to make our national auspicious motifs more concise and contemporary with a reconstructive modern design concept and artistic method, so as to adapt to the new trend of development of this new era and new stage of The new trend of the new development of the pattern art, in turn, can be the most direct and more effective to promote the whole Chinese nation to the traditional and traditional folk auspicious decorative pattern technology and inheritance of innovation and continuity and development. In the new era of traditional decorative pattern design, the new field of practice is always using a traditional reconstruction of decorative pattern design practice. By analyzing and exploring the contents of each design chapter in this book, it is clear that a traditional reconstructed decorative pattern design practice is mainly reflected in the composition of decorative patterns and decorative modeling. Composition and expression of the three aspects of pattern expression should pay attention to the refinement and

simplification, break up or reorganization, local deformation and local take the shape, the combination of space and space-time aspects of the comprehensive embodiment, modeling and design pattern expression should also pay attention to the three main aspects of the comprehensive effect of figuration, abstraction, transformation of the comprehensive embodiment.

When designing organized patterns, we should also take into account Chinese traditions and excellent culture, and we should carefully examine the design form and overall expression style intentions to shape a good pattern of Chinese traditional excellent culture in the corresponding art category. We need to understand the universality and national qualities of Chinese art. Properly understand and apply modern design and combine it with auspicious pattern graphics. In the future development of design, traditional auspicious patterns will create more local brands. As an important graphic element in the field of local design, the rational use will be more amazing and become the highlight of design, and more promote the formation of modern Chinese civilization.

8. Conclusion

Since we human beings started from the primitive mythological period until we entered the digital information society with colorful development in our country and contemporary human beings, many traditional folk and auspicious patterns have been brewed, sprouted, developed and flourished during the long history of Chinese nation with long history. The main formal characteristics of the patterns have gradually extended from some natural, animal and plant patterns that appeared sporadically in ancient China, to many ancient symbolic patterns, and to traditional decorations and patterns of symbolic and allegorical themes in ancient China. As the modernization of the world's social structure progresses, economic power and the sense of globalization of society are constantly being strengthened, and the integration and exchange of Chinese and Western cultural ideas are becoming more and more profound and extensive. Many basic historical and cultural concepts between Chinese and Western cultures, design art and innovative design ideas are also destined to inevitably or inevitably collide and exchange with each other. The old ideology of blindly following Chinese and Western culture and flattering foreigners, correctly and systematically recognizing the splendid local Chinese culture and its cultural richness and profundity, as well as its deep connotation and historical profundity, and conducting self-improvement and transcendental exploration and innovation on the premise of learning and learning from the contemporary and Western design culture and design development of new lifestyles based on useful thinking. When the contemporary world takes the traditional auspicious pattern as the creation object, it needs more to update the concept of traditional design and application of design, and keep up with the world trend, such as new media technology, new materials, new ways or combination to create a more national, contemporary, ornamental, allegorical works, which can bring an immeasurable social impact to our contemporary design activities. The special social impact and cultural value of our contemporary design activities are immeasurable.

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