

# Research on the Aesthetic Value of Geometric Patterns in Chinese Traditional Patterns



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## Abstract

Chinese traditional patterns have gradually evolved during the development of thousands of years of history and civilization. Traditional patterns and patterns contain unique national spirit and rich cultural connotations, and because of their unique artistic decorative effects popular with people. With the continuous development of the information age, Chinese traditional pattern geometry also presents a diversified development trend. After the integration of fashion elements, traditional Chinese patterns and patterns reflect the characteristics of the times, and also show diversification in expression techniques, fully demonstrating the unique national artistic beauty and design creation charm of the Chinese nation, and also showing people the pursuit of beauty and cultural values. Geometric patterns in traditional Chinese patterns are closely related to social and historical changes to a large extent. Applying the geometric patterns in traditional Chinese patterns to the design concept can enrich the pattern design form and connotation. This paper mainly studies the aesthetic value of geometric patterns in Chinese traditional patterns.

## Keywords

Traditional Chinese Patterns, Geometric Patterns, Aesthetic Value

## Introduction

Chinese pattern art has appeared as early as the Shang and Zhou dynasties. In the course of thousands of years of historical development, Chinese traditional patterns have shown the characteristics of various changes and rich forms, and the unique national culture has been integrated into the traditional patterns. Connotation, traditional patterns have gradually developed from the initial cultural symbols to bronze ware patterns, and then some animal and plant patterns such as flowers, birds, insects and fish have appeared. These patterns are a display of the aesthetic taste of the parties, and also reflect the concept of composition design of the ancestors. These patterns all reflect strong decorative features. The application of geometric patterns in traditional Chinese patterns to the design concept can enrich the design form and connotation of patterns, and can also reflect the inheritance and development of traditional culture.

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## 1. An overview of traditional Chinese patterns

### 1.1 Artistic expression of patterns in traditional Chinese patterns

Compared with patterns, patterns are mainly expressed through separate patterns, suitable patterns, two-sided continuous, four-sided continuous, etc. To a certain extent, patterns are the most important constituent elements of decorative patterns. Chinese traditional patterns and patterns have very rich themes and forms of expression. In the design process, the real life of ancient Chinese ancestors and myths and stories are mainly used as material sources (Liu Jing, 2018). Objective laws will not limit the creation of patterns. As a designer, in most cases, he completes the description of things from the perspective of subjective experience, integrates the needs of the times with his own emotions, and finally forms a unique expressive through the refinement of the designer and the continuous evolution of patterns, patterns with unique meaning and aesthetic value. The artistic expression of Chinese traditional culture mainly has the following characteristics:

First, abstract. The focus of traditional Chinese patterns is not to make things realistic, but to highlight people's subjective feelings by changing the original appearance of natural things. In order to allow the pattern to express a specific decorative effect, in the process of designing the pattern, the designer will exaggerate or deform the image of the object according to the needs of the creation. In this process, the creator's own bold creativity and imagination are also incorporated. In this way, the main features of things can be fully described and reflected, and the details of things can be simplified in the patterns, so that they are simpler and more abstract, and the typical and abstract effects of the design are truly realized.

Second, generalize. In terms of expression, traditional Chinese patterns are extremely general. Whether it's modeling or color control, the design process basically follows the rule of looking at the big picture, highlighting the description of things from a macro perspective, making in-depth generalizations from the needs of things, focusing on shaping shapes and graphic outlines, through this method to further improve the expression effect of graphics.

Again, flatten. Compared with some artistic creation forms such as sketching and color sketching, the biggest difference in the expression of traditional patterns in the processing of the perspective relationship of graphics is that they do not use the focal perspective method, but use the multi-point perspective method to describe things. Under the perspective method, the far-near relationship of things depicted is diluted, so the integrity and characteristics of things can be more prominent in modeling. At the same time, as a traditional pattern designer, after using unified and generalized tones, they focus on coloring the shapes of each part of the figure, so as to express the entire pattern in the form of plane generalization.

Also, order. The traditional Chinese patterns focus on coordination and symmetry in the design process, and the pattern processing mainly adopts the two-sided or four-sided continuous method for simple arrangement, so that the traditional patterns reflect a stronger sense of order and beauty. Even if it uses a single pattern, the composition is often completed by arranging simple elements such as points, lines, and surfaces. In this mode, it can produce a symmetrical and perfect expression effect, which is also in line with the traditional Chinese aesthetics exactly (Hou Dandan, 2016).

Finally, spiritualize. In many traditional Chinese documents, there are some scenes that do not conform to the laws of nature. In the process of creating traditional texts, the creator reorganizes and deforms beautiful natural things, and through artistic descriptions, they reflect the extraordinary. Realistic, idealized and spiritualized. For example, things such as dragons and phoenixes that appear in traditional Chinese patterns do not exist in real life themselves, but are things formed by people through fantasy. These things themselves contain special meanings and are also people's spiritual sustenance.

### 1.2 Overview of geometric patterns in traditional Chinese patterns

People who are accustomed to modern information technology are very unfamiliar with the concept of patterns. The so-called pattern mainly refers to a generalization of decorative patterns. There are many types of patterns in traditional Chinese patterns, and each pattern reflects the extreme Strong aesthetic and artistic value. Related academic studies have found that traditional Chinese patterns can be further divided into geometric patterns, animal patterns, plant patterns, and figures patterns according to their different forms. Geometric patterns have basically the same style in different periods. Usually, they are formed by the combination of points, lines and surfaces according to specific rules. These geometric patterns are exaggerated and realistic at the same time. They are not only simple in form but also bold in creativity. These geometric patterns are the crystallization of wisdom formed by ancestors in life and labor practice, and are also the origin of traditional Chinese art. From the design of geometric patterns, we can see the awakening of the aesthetic consciousness of our ancient ancestors (Wang Lei, 2012).

## **2. The development of geometric patterns in traditional Chinese patterns**

Chinese traditional patterns have a long history of development. Several patterns that appeared in the early Neolithic Age have a history of seven or eight thousand years. Geometric patterns have appeared on painted pottery as early as the Shang and Zhou dynasties. At that time, geometric patterns mainly reflected abstraction and symbolism, that is, they did not only appear as decorative patterns, but more importantly, people. The reverence for the gods in the heart is shown through geometric patterns. After entering the Zhou Dynasty, the ritual system began to prevail, and the creation of geometric patterns also reflected the characteristics of simplicity. For example, the geometric patterns in the decorative patterns of all-banded bronzes were relatively simple in shape, reflecting a sense of simplicity. The decorative patterns and patterns usually, the belly or shoulder of the utensil is simply decorated with the belt pattern or the stealing curve pattern. After entering the Spring and Autumn Period and the Warring States Period, the cloud and thunder pattern has gradually become a very widely used geometric pattern in traditional decorative patterns, and in most cases it appears in the form of auxiliary. The cloud and thunder pattern reflects a very unique aesthetic charm. After entering the Qin Dynasty, Qin Shihuang unified the national currency, and adopted the method of outer circle and inner circle in the design of currency shape, implying this rule, safety and stability. Therefore, since the Qin Dynasty, the geometric patterns in traditional Chinese patterns have gradually been reflected. Square thoughts. After entering the Han Dynasty, the lacquerware culture began to prevail, and the types of patterns also showed a diversity. The Tang and Song Dynasties entered a period of prosperity and development of religion in our country. Therefore, during this period, religious ideas also began to be gradually integrated into the geometric patterns of traditional Chinese patterns. The combination of traditional patterns and texts should be accompanied by the continuous development of Sino-foreign exchanges, in terms of content and form. It is richer and further expands the innovation and development space of several literary styles. The continuous development of the living habits and aesthetic tastes of our ancient ancestors has further promoted the change and development of the forms of writing patterns. The geometric patterns in traditional Chinese patterns are closely related to social and historical changes to a large extent (Li Xiaofei & Lan Chao, 2011).

## **3. The aesthetic value of geometric patterns in traditional Chinese patterns**

### **3.1 Formal beauty of geometric patterns**

The aesthetic meaning of geometric patterns is the main manifestation of their aesthetic forms. Through the application of abstract symbols such as various curved lines, specific artistic processing techniques are used to form geometric patterns of different colors, so that these geometric patterns can reflect its own rhythmic beauty and rhythm beauty. Geometric patterns are widely used in ethnic groups in my country. For example, in the Miao Duixiu, there are very rich geometric patterns in form and content. Geometric patterns formed by stacking can be seen everywhere in Miao earrings, rings and clothing, and the main choice in terms of design is blue. There is a typical swastika pattern in the traditional Chinese geometric patterns, that is, the "swastika" pattern. This geometric pattern is very similar to the "swastika" in structure, and its center is in a crisscross state, so it is also referred to as the sun. In China, traditional fashion and garment back applications are very common. This kind of geometric pattern can be derived from various types of brocade patterns through continuous extension. The simple and orderly arrangement can fully reflect the simplicity of the pattern. It is often seen in the doors and windows of traditional Chinese courtyard houses. Variations of patterns such as "swastika", which mainly imply continuous wealth and honor. The fringe pattern is gradually produced after the emergence of the ethnic minority Hui. The fringe pattern has various styles, but the essential form of its symbolic meaning has always been retained. The fringe pattern is mainly a circle or square formed by winding horizontal and vertical short lines. Circular pattern, this pattern belongs to the central symmetrical structure, and in some cases, there will also be a continuous structure of two rooms. Under this structure, the sense of space is stronger. The pattern was originally applied to the edge of the bronze mirror. Then it gradually integrated into people's daily life and became one of the important aesthetic elements of the Chinese nation. The fringe pattern is very similar to the vortex in shape (Luo Shengjing & Yang Mao, 2019). It was imitated by the ancient Chinese ancestors after comprehending the natural phenomenon. The overall shape reflects the elegant and simple texture, but there are also smart elements. The cultural connotation also has its own changes and innovations. With the continuous advancement of history, the creative style of Huiwen is also constantly evolving.

### **3.2 The beauty of artistic and cultural value of geometric patterns**

When the geometric patterns and shapes with specific cultural connotations are deeply integrated, the creator's design concepts and the inheritance and innovation of the traditional aesthetic concepts of Chinese ancestors are fully dis-

played. In the early days, geometric patterns were not only functional, but also symbolic. They not only had specific aesthetic functions, but also contained decorative and cultural connotations. They were a traditional cultural form with national characteristics. The geometric patterns in traditional Chinese patterns usually reflect the meaning of auspiciousness. According to the specific conditions of the decorative patterns, we can figure out the living customs and belief habits of our ancestors at that time. The geometric patterns are also the embodiment of traditional cultural values in the field of Chinese culture. Witness of history. The source of the creation of the whirlpool pattern in the Majiayao culture of our country comes from the ancestors who settled by the water for a long time and observed the formation of the water whirlpool. The cultural connotation and creation logic contained in the geometric patterns in these traditional Chinese patterns can reflect great cultural and artistic value for contemporary culture and creative design research, and can also provide designers with more innovative design elements.

### **3.3 The beauty of the fusion of geometric patterns and modern design**

There is a relationship of mutual influence and mutual achievement between geometric patterns in traditional Chinese patterns and modern design. For the field of modern design, actively integrating Chinese traditional geometric patterns can fully stimulate designers' design inspiration, and can also further enrich the field of modern design. Integrating traditional geometric patterns into the field of modern design in a specific way can also promote the spread of traditional Chinese geometric patterns. For example, the zigzag pattern in the traditional Chinese geometric patterns itself has auspicious meanings and also indicates continuous good omen. Therefore, it has always been widely loved by the Chinese nation, and fully integrated into the modern design field. Elements, apply the zigzag pattern to the border decoration of decorative paintings, or apply it to the design of new Chinese-style homes. While enhancing the modern design creativity, it can also make the zigzag pattern in the process of integrating with modern design. Continuous innovation breakthrough. The Huizi pattern has a simple form, and its application in lamps, Chinese furniture, floors, ceilings and other levels can further highlight the charm of the new Chinese style. In today's design field, the combination of logo and palindrome is also common. For example, the design of many Hui toilet signs is based on the innovative design of palindrome elements. This design method reflects a strong sense of Design and regional characteristics. In the field of modern design, the innovative application of geometric patterns in traditional Chinese patterns is in the stage of vigorous development. In the clothing and commodity designs of some well-known brands today, the appearance of geometric pattern elements can often be seen. The fusion of pure aesthetic concepts makes the modern design reflect a strong sense of design. Compared with other traditional patterns, geometric patterns are more obvious in terms of modernity and trend. For the development of today's modern design field, it is the direction that we should strive to continue to promote the inheritance, transformation and regeneration of traditional patterns. In the field of modern design, an excellent design work is produced on the basis of inheritance and innovation of traditional patterns. At the same time, through this innovative design, China's excellent traditional culture and traditional design style can also be used in the field of modern design be continued and developed.

China's excellent traditional culture is extensive and profound, and it is the precious spiritual wealth accumulated in the development of civilization for thousands of years. In today's era of increasing globalization, the violent collision of Eastern and Western cultures has made the development of Chinese traditional culture face a severe situation. Geometric patterns in traditional Chinese patterns are an important symbol of traditional Chinese culture. With the development of modern design thinking, we should inherit and retain the cultural heritage of traditional geometric patterns to make them more characteristic of the new era and more in line with modern. In this way, the aesthetic value of geometric patterns in traditional Chinese patterns in the new era can be fully reflected.

## **4. Conclusion**

As a very important part of our country's excellent traditional culture, the various Chinese traditional writings have extremely important research value. In the development of modern society, the innovation, development and inheritance of traditional culture will also encounter certain obstacles, and the relationship between traditional geometric patterns and modern design is also undergoing constant running-in. For the development of our country's current design field, the simple imitation of foreign styles cannot last for a long time. Therefore, we should conduct in-depth research on the geometric patterns of our own excellent traditional culture. The various geometric patterns themselves contain rich humanistic and artistic connotations. In the new era, the geometric patterns in traditional patterns should also keep pace with the times and no longer develop and innovation.

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