



УДК 7.012:746

## THE CASE OF CHINESE EMBROIDERY: THE APPLICATION OF TRADITIONAL ELEMENTS IN MODERN GRAPHIC DESIGN

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*The study explores ways of integration of traditional Chinese embroidery into modern graphic design and its influence on contemporary practice. Based on the analysis of embroidery's artistic traits and current graphic design trends, four application directions, such as Stylization of Embroidery, Three-Dimensionalization of Flat Imagery, Modern Deconstruction of Embroidery, and Digitalization of Embroidery Motifs, were pointed out. Emphasizing traditional elements' significance the research reveals their potential to enhance cultural diversity and design innovation.*

**Key words:** Chinese Embroidery, Graphic Design, Design Innovation, Chinese culture, design method.

### INTRODUCTION

Chinese embroidery as a traditional artistic expression with a long history is an important carrier of contemporary national aesthetic concepts and artistic practices. Embroidery techniques have gone through many evolutions in different times, gradually forming various schools with distinctive regional characteristics, such as Suzhou embroidery, Shu embroidery, Hunan embroidery, and Cantonese embroidery. Its artistic characteristics are mainly reflected in the fine needlework and rich use of colour, showing a high level of artistic aesthetics and technology through the delicate lines and rich layers of colour matching. Many embroidery works contain deep cultural symbolism, such as auspicious patterns, legends, and stories [1], which are important parts of traditional Chinese culture. Driven by globalization, the integration of traditional art and modern design has become a major trend in contemporary design practice.

### PURPOSE

This study explores in depth the application a traditional art of Chinese embroidery in contemporary graphic design, in particular analyzes in detail its artistic characteristics and its interpretation in graphic language, compositional principles and semiotics. It aims to reveal the potential value of Chinese embroidery



in promoting cultural diversity and facilitating design innovation, while emphasizing the importance of maintaining and passing on its cultural characteristics in the context of globalization.

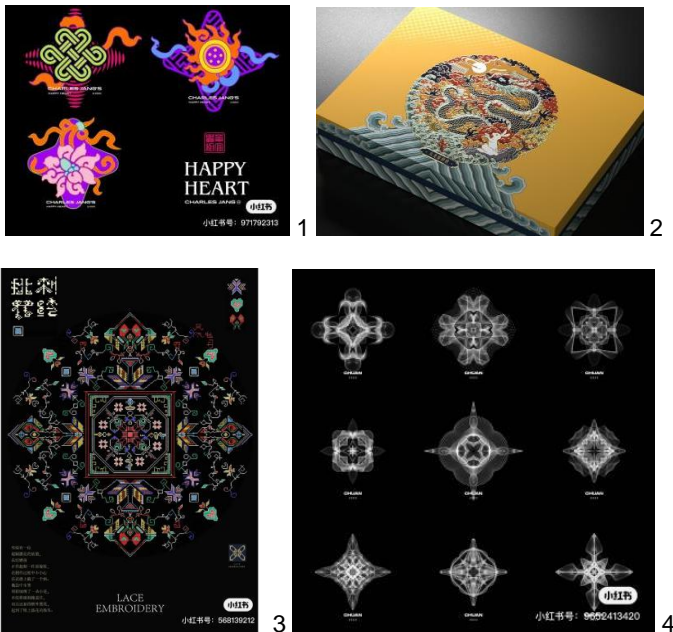
## **RESULTS AND DISCUSSION**

In the process of integrating Chinese embroidery into modern graphic design, design elements such as graphic language, composition and semiotics are skilfully applied to realize a subtle combination of tradition and modernity. On this basis, the study identifies and analyzes several key methods of its application in practice.

An important direction of integration of traditional Chinese embroidery in graphic design is Stylization of Embroidery. In advertising and brand identity, the motifs and styles of traditional embroidery are given a modernized look and a new visual language. As shown in Figure 1:1, traditional embroidery elements such as flowers, cloud patterns and auspicious clouds are reinterpreted and simplified through the filter of modern design language. It becomes a minimalist and abstract form that demonstrates the preference for clear lines and forms in modern design as opposed to the elaborate details in traditional embroidery. This stylized treatment is not only reflected in the simplified lines and colours, but also in the abstract interpretation of traditional motifs to make them more in line with contemporary aesthetics. Such a change not only maintains the essence of the original culture, but also appeals to the modern people.

The process of transforming a flat image into a three-dimensional visual presentation is known as Three-Dimensionalization of Flat Imagery. It is the transformation of traditional embroidery elements into a form with three-dimensional visual effects through compositional techniques and the enhancement of visual hierarchy. As shown in Figure 1:2 in packaging design, this technique is particularly important because it not only enhances the visual impact of the design, but also increases the level of consumer perception by giving the product a unique texture and depth. Through this method, graphic design transcends two-dimensional boundaries and presents an almost tactile three-dimensional effect, opening up new dimensions for the application of traditional embroidery elements in modern design contexts.

The Modern Deconstruction of Embroidery allows to compose the basic elements of the image through the skilful use of points, lines and planes to express many different visual effects. Moreover, graphic composition of embroidery can be conveyed in various ways, symmetry, balance, and repetition with being the most important ones. In Figure 1:3, the traditional embroidery art is reconstructed through the context of poster design, the composition emphasizes symmetry and geometric balance [2], and the traditional embroidery patterns such as phoenix, lotus and auspicious cloud patterns are transformed into basic shapes and lines through modern design techniques, and reorganized with innovative layouts, presenting a more novel visual style. This deconstruction method not only injects the dynamic vitality of modern design into the ancient art form, but also reflects a deep understanding and respect for the original cultural elements, adapting the traditional cultural patterns to modern visual language and aesthetic requirements.



**Fig. 1.** Application directions of some elements of the traditional Chinese embroidery in modern graphic design: 1 – Embroidery stylization; 2 – Embroidery elements in Packaging Design; 3 – Embroidery elements in Poster Design; 4 – Embroidery Digitizing.

Digitalization of Embroidery Motifs refers to the transformation of the traditional art of hand embroidery into a digitally mediated representation. As can be seen through Figure 1:4 the traditional elements of embroidery are abstracted and each graphic is layered with lines and transparency, create an effect similar to a line drawing or perspective drawing. This stylized and digitized treatment gives the traditional embroidery patterns a sense of modern technology while maintaining their original symmetry and aesthetic appeal. These patterns can be applied to a variety of design scenarios, such as motion graphics and light projection art. In this way, the traditional art of embroidery is able to break through the physical limitations and enter the broader digital realm.

### CONCLUSIONS

By analyzing the application of Chinese embroidery in modern graphic design, this study demonstrates the successful integration between traditional art and modern design techniques. It is found that the stylization of embroidery elements, the three-dimensionalization of graphic images, modern deconstruction,



and digitization not only enhance the visual effect, but also give new vitality to the embroidery elements while maintaining the original cultural essence. These applications show that the introduction of traditional art elements into modern design not only enhances the aesthetic value and cultural connotation of the design, but also promotes the innovative development of the design field. In the future, this kind of integration is expected to be further explored, providing more insights for designers and playing a greater role in cultural inheritance and innovation.

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### **ДОСЛІДЖЕННЯ КИТАЙСЬКОЇ ВИШИВКИ: ЗАСТОСУВАННЯ ТРАДИЦІЙНИХ ЕЛЕМЕНТІВ У СУЧАСНОМУ ГРАФІЧНОМУ ДИЗАЙНІ**

*Дослідження розкриває напрямки інтеграції традиційної китайської вишивки в сучасний графічний дизайн та її вплив на сучасну практику. На основі аналізу художніх особливостей вишивки та сучасних тенденцій графічного дизайну виділено чотири напрямки: стилізація вишивки, тривимірність плоского зображення, сучасна деконструкція вишивки та цифровізація мотивів вишивки. Підкреслюючи значення традиційних елементів, дослідження розкриває їхній потенціал для посилення культурного розмаїття та інновацій у дизайні.*

**Ключові слова:** китайська вишивка, графічний дизайн, інноваційний дизайн, китайська культура, метод дизайну.