



УДК 7.03:74

ANALYSIS OF THE ORIGIN OF TRADITIONAL SU ZUO'S GRAPHIC ELEMENTS AND THEIR APPLICATION IN CULTURAL AND CREATIVE DESIGN

DING Yi^{1,2}, KOLOSNIHENKO Olena¹

¹ Kyiv National University of Technologies and Design, Kyiv, Ukraine

² Shaanxi University of Science & Technology, Xi'an, People's Republic of China
dingyi0425_suz@163.com, 3212793@gmail.com

This paper investigates the integration of Su Zuo's graphic elements into contemporary cultural and creative design, highlighting a resurgence in the application of traditional motifs within China's national trend. It tries to address the challenges for blending traditional patterns with modern aesthetics, aiming to enrich design works' cultural depth and appeal. By categorizing traditional patterns and adapting them with local features, it underscores the significance of design in promoting traditional culture and innovation. Through case studies, it demonstrates the vital role of design in bridging traditional Chinese art with contemporary creative industries, fostering a harmonious blend of heritage and modernity.

Key words: Chinese culture, graphic design, aesthetics, visual communication, modern design

INTRODUCTION

In modern design, the application of traditional graphic elements has not been very extensive, and some elements have even been forgotten by people. With the rise of "national trend" in China in recent years, traditional graphic elements are increasingly appearing in various situations, especially in cultural and creative products, which not only effectively promotes traditional culture, but also brings good social and economic benefits. Among them, some cultural creations that use traditional graphic elements well in design are among the best in the industry. However, the use of traditional graphic elements does not always achieve expected results. This involves a deep understanding of traditional elements. The traditional design elements in China are ultimately related to cultural issues. Therefore, in order to further enrich the extraction of elements in design, it is necessary to classify traditional patterns to better apply different categories of patterns to appropriate designs.

By fostering a dialogue between the past and the present, designers can create works that are not only visually compelling but also culturally meaningful, thus bridging the gap between heritage and innovation. This holistic approach to the integration of traditional elements into modern design highlights the transformative potential of cultural heritage as a source of inspiration and innovation in contemporary creative practices.



PURPOSE

This paper aims to explain how designers can fully explore the cultural heritage and symbolic essence behind traditional Su Zuo's graphic elements from the classification of traditional patterns and how Su Zuo's patterns can be improved from traditional patterns to form patterns with local characteristics. It attempts to study how to combine traditional elements with modern design to achieve a design approach that is more in line with modern aesthetics. Through specific case analysis, this study aims to enhance the cultural depth and artistic appeal of design works, thereby promoting the inheritance and development of traditional culture, as well as providing rich design materials for modern creative industries.

RESULTS AND DISCUSSION

The distinctive geographical setting of Jiangnan region in China has not only fostered unique patterns, but also these patterns have evolved into emblematic cultural symbols of the area over millennia. Traditional Chinese decorative graphics can be broadly categorized into several distinct types: geometric, botanical and zoological, cloud and water ripple motifs, along with symbols of auspiciousness. Historically, Suzhou and the broader Jiangnan vicinity gained renown for their proximity to rivers and the sea, epitomized by their iconic water cities and towns. The expansive vistas, abundant waters, fertile lands, and the intimate interplay between the natural landscape and lifestyle have indelibly influenced the essence of Wudi culture. This fertile cultural terrain has given rise to numerous traditional crafts, with creative inspirations largely drawn from the local scenery, incorporating elements like rivers, boats, bridges, aquatic flora, and fauna including birds, fish, and insects. Notably, graphics and motifs such as birds, fish, insects, turtles, and lotuses not only enhance the visual language of Jiangnan's water towns but also symbolize the region's cultural identity [1]. These motifs are extensively utilized in items such as stationery, apparel, and small jade objects, creating a distinctive aesthetic and cultural narrative. Traditionally, these motifs can be employed either singularly or in a composite manner, contingent upon the requisites of the design process. For instance, within the realm of Suzuo jade carvings, the depictions of fauna and flora are predominantly utilized in isolation. Conversely, in the crafting of Su's Song brocades, an amalgamation of motifs is often observed, exemplified by the integration of geometric designs with cloud and water motifs. This versatile application underscores the adaptability of traditional elements to various artistic mediums, allowing for a rich tapestry of visual expression that is both intricate and symbolically resonant. From the Ming and Qing Dynasties onwards, the Jiangnan area, with Suzhou at its forefront, has championed a "literati spirit" that values refinement and embodies a deep scholarly essence. Within this cultural milieu, Jiangnan's designs and artistic endeavors prioritize not just aesthetic appeal but also depth and cultural richness. The essence of this "literati aesthetic" lies in pursuing an ideal harmony between humanity and nature, manifesting reverence for the natural world and a love for life through meticulous craftsmanship and meaningful symbolism [2]. In contemporary design, the reinterpretation and application of Jiangnan's traditional motifs reflect a transcendent cultural confidence and a flair for innovation. Designers not only revive the classical allure of traditional patterns but also blend modern aesthetics and technology, thereby reinvigorating



these elements within the modern design landscape. Consequently, Jiangnan's traditional patterns serve as a conduit between history and the present, playing a pivotal role in fostering cultural innovation and the evolution of design, illustrating the vast potential of merging tradition with modernity.



Fig. 1. The seawater river cliff pattern in Song brocade and the use of this pattern in modern clothing design

The figure shows the traditional Su Zuo's Song brocade with seawater river cliff patterns and the leaders' clothing made of the blue seawater river cliff pattern Song brocade used at the 2014 APEC Summit in China (Fig. 1). The design conveys the good wishes of the 21 economies at the APEC summit to be interdependent and help each other through the auspicious meaning of traditional patterns. This design case demonstrates the enhancement of the image and interest of traditional patterns in modern clothing product design by innovatively emphasizing the overall shape and local characteristics of Su Zuo's traditional patterns. As a typical pattern in the Jiangnan region, the utilization of cloud and water ripple motifs in modern clothing design is an organic combination of modern design thinking and traditional patterns during its redesign and processing. It not only maintains the novelty and practicality of the form of cultural and creative products, but also meets the aesthetic needs and purchases of modern young people's desire [3]. This kind of design practice not only promotes the development of cultural and creative industries, but also reflects the strengthening of the vitality of traditional Chinese pattern art. It is the perfect fusion of tradition and modernity, culture and creativity, and demonstrates the key role of design in cultural inheritance and innovation.

CONCLUSIONS

In conclusion, this exploration into the origins and contemporary applications of Su Zuo's traditional graphic elements elucidates the intricate relationship between China's rich cultural heritage and modern design innovations. Through a meticulous examination of the ways in which traditional motifs from the Jiangnan



region have been adapted and reimagined in today's creative industries, this paper underscores the pivotal role of historical patterns in enriching the aesthetic and cultural dimensions of contemporary designs. It reaffirms the importance of preserving cultural identity while embracing modernity, thereby offering valuable insights for designers seeking to navigate the intersection of tradition and contemporary creative expression. Through this synthesis of heritage and innovation, the study exemplifies how design can serve as a bridge, facilitating not just the survival but the thriving of traditional motifs in the modern age, ultimately promoting a richer, more diversified global design landscape. The study also highlights the necessity of a respectful and insightful engagement with traditional motifs, advocating for their thoughtful integration into modern design. This approach not only ensures the preservation of cultural narratives but also enhances the relevance and appeal of designs in the contemporary landscape. By leveraging the unique traditional motifs, designers have the great opportunity to foster a vibrant dialogue between historical legacy and contemporary innovation, contributing to a dynamic and diversified global design trend.

REFERENCES

1. Wang Junxia. Research on the influence of the aesthetic accumulation of Su-style handicraft groups on Ming-style furniture. Master's thesis of Central South University of Forestry and Technology. 2023.
2. Zhan Heping. Overview of the works, historical value and modern inspiration on the interior design ideas of Jiangnan literati in the Ming and Qing Dynasties. Journal of Nanjing University of the Arts (Art and Design Edition). 2013. №1. P.53-58.
3. Liu Yingli, Chen Hui, Huang Haibo. Research on Huaxizi branded packaging design. Green Packaging. 2024. №1. P.111-115.

ДІН І, КОЛОСНІЧЕНКО О.

АНАЛІЗ ПОХОДЖЕННЯ ТРАДИЦІЙНИХ ГРАФІЧНИХ ЕЛЕМЕНТІВ СУ ЦЗО ТА ЇХ ЗАСТОСУВАННЯ В КУЛЬТУРНОМУ ТА КРЕАТИВНОМУ ДИЗАЙНІ

Ця стаття досліджує інтеграцію традиційних графічних елементів Су Цзо в сучасний культурний і креативний дизайн, висвітлюючи відродження застосування традиційних мотивів у національній китайській тенденції. Вона намагається вирішити проблеми та методології поєднання традиційних візерунків із сучасною естетикою з метою збагачення культурної глибини та привабливості дизайнерських творів. Класифікуючи традиційні візерунки та адаптуючи їх до місцевих особливостей, стаття підкреслює значення дизайну в просуванні традиційної культури та інновацій. На конкретних прикладах, включаючи адаптацію мотиву Су Цзо для сучасного застосування, вона демонструє життєво важливу роль дизайну в поєднанні традиційного китайського мистецтва з сучасними креативними індустріями, сприяючи гармонійному поєднанню спадщини та сучасності.

Ключові слова: китайська культура, графічний дизайн, естетика, візуальна комунікація, сучасний дизайн.