

A study on the integration of traditional patterns and design of Miao brocade from an aesthetic perspective

Weiyan Li

Minzu University of China, Beijing100000

Abstract: In this new era, traditional patterns, as a kind of national art symbol, represent the culture and image of the nation. Miao traditional brocade art reflects the distinctive national culture and aesthetic characteristics of the Miao people, and Miao brocade patterns are symbols with a unique national artistic style that have been handed down through generations from natural things through aesthetic processing. This paper explores the decorative and functional aspects of Miao brocade from the aesthetic characteristics of the patterns, and explores how Miao brocade patterns can be combined with pattern design from an aesthetic perspective to reflect the unique humanistic, artistic and aesthetic qualities of the Miao people, combining modelling methods, artistic expression, cultural connotations and aesthetic needs.

Keywords: aesthetics; Miao brocade; traditional patterns; pattern design

Traditional motifs have become an important element in the transmission and development of Hmong culture among the unwritten Hmong. The Miao take the forms of natural things, form them through their unique national aesthetic, form traditional patterns according to their imagination and present them in one of the carriers of brocade weaving. The symbols and representations unique to a people convey the oldest messages of the nation. In the process of development, as people's aesthetic awareness has changed, it has contributed to a market situation in which Miao brocade patterns and designs are integrated and innovated. Therefore, through the analysis of the traditional patterns of Miao brocade from the perspective of aesthetics and the study of patterns that integrate design aesthetics, this paper provides a reference for the inheritance of traditional Miao culture and the design of patterns that meet modern aesthetic needs.

Traditional motifs are an important part of the embodiment of art in life, a more intense and intuitive form of embodiment of national cultural characteristics, and a means of promoting and propagating national culture transformed into aesthetics. Aesthetics as a combination of subjective and objective existence, is the subjective consciousness of the peoples due to the objective influence of the environment, into the spirit of the embodiment. And it is the best practice of contemporary designers to fuse traditional patterns with modern elements, extract Chinese cultural characteristics and design Chinese-inspired patterns with an oriental aesthetic consciousness. The traditional patterns of each nationality are often determined by the region, living habits and living environment of the nationality; the traditional culture and patterns of each nationality also mostly come from the culture and reverence of the nationality, which is the result of the nationality creating again according to the things in the real world, adding its own subjective imagination and reflecting its own aesthetic embodiment. Therefore, it is important to understand the culture of the nation and to reflect the unique humanistic, artistic and aesthetic qualities of the Chinese people through the traditional patterns of the nation. The derivation and development of traditional patterns stems from the continuous inheritance of traditional Chinese culture. With the rapid development of science and technology and the transport industry, the inheritance of ethnic culture has also broken the geographical restrictions, and many regional and ethnic cultures have been fused together. Applying these elements to modern pattern design will not only improve the overall level of traditional pattern design, but also lay the foundation for the inheritance of traditional culture.

1. Characteristics of Miao brocade patterns from an aesthetic perspective

Due to the limitations of the brocade weaving technique of adjusting the warp and number of yarns, Miao brocade is often presented in geometric forms and created with animals and plants as themes, such as stripes, diamond-shaped patterns, octagonal star patterns, square cloud patterns, octagonal flower patterns, floral patterns, scrolling dragon patterns and butterfly patterns. Through the Miao people's appreciation, understanding, generalisation, deformation and exaggeration of natural things, a unique traditional pattern of Miao brocade is formed.

1.1 An exploration of the decorative aesthetics of the Miao brocade pattern

The Miao people's admiration for nature is reflected in the colour scheme of Miao brocade. Any colour that appears in nature can become a gorgeous and rich Miao brocade colour scheme. The colours are vivid and contrasting, including peachy red, goose yellow, lake blue, pinkish green, greenish purple and other saturated colours, preferring to use black, white and colour for overlay processing. Commonly unified by one shade and embellished with several contrasting colours. The overall colour scheme is harmonious and unified in style, yet bold and cheerful, reflecting the simple and traditional aesthetic sensibilities of the Hmong people.

The traditional Miao brocade patterns are often arranged in the form of "zigzag" diagonal continuity, rhombus quadrilateral continuity, and central symmetry, either linked by straight lines or interspersed by a return pattern, following the formal aesthetic rule of symmetry or balance, with a strong sense of rhythm. The composition of the brocade surface is divided into large and small brocades. The large flower brocade is mostly arranged in a continuous two-sided pattern, with small geometric patterns as details within the main frame of the "zigzag" pattern. The smaller ones are arranged continuously in four directions, with small geometric patterns filling the main frame in polygonal

shapes such as rhombuses.

Wollinger, speaking of the essential characteristics of decorative art, has said: "The artistic will of a people is expressed in its purest form in decorative art. The decorative arts seem to be a chart in which one can clearly see what is unique and inherent in the absolute artistic will." The richness of the colours and the artistic composition all reflect the layering and rhythm of the Miao brocade. The dots, straight lines, folds and surfaces formed between the main colours or main woven flowers assert the unique decorative nature of Miao brocade and reflect the aesthetic principles under the traditional Miao aesthetic.

1.2 An exploration of the functional aesthetics of the Miao brocade pattern

There are two types of Miao brocade weaving, the warp and weft method and the warp and weft method, the former is more widely used, the Miao traditional brocade weaving method is divided into three kinds of weaving, weaving, weaving. The weaving method is mainly used for broad brocades, in which the warp is drawn - the reed is put on - the heald is drawn - the flower is picked - the weft is put on - the reed is pulled - the heald is lifted - the weft is put on again, through eight processes to complete A group. The machine weaving and weaving are used for narrower widths of brocade, where the warp is drawn, the reed is put on, the two points are tied to the iron ring and the waist, the warp is supported by the foot and the weft is hand-held for weaving. The woven fabric is mainly made of cotton yarn for the warp and velvet or cotton thread for the weft, which is interwoven on a simple jacquard loom according to the desired pattern. The patterns of Miao brocade are often composed in the shape of a lattice, connecting the dots into lines and gathering the surface with the lines, which, unlike the Miao embroidery process, is a unique technique that forms the unique modelling language of Miao brocade.

Apart from the practical functions of the brocade itself, the artistic value of traditional Miao brocade patterns is reflected in the cultural background of their creation and the symbolic meaning they give. For example, the patterns of the sun, mountains, water, flowers and trees express the Miao people's respect for nature and their expectations of good weather and good harvests, while animal patterns such as butterflies, brocade chickens, cows and dragons are either symbols of reproduction, reverence for life or aspiration for freedom. The Miao people record their perception of life in the form of symbols on Miao brocade, so that the traditional patterns of Miao brocade carry the cultural connotations of the Miao people and hold their thoughts and emotions.

Miao brocade is not only an emotional hub for traditional Miao craft skills to be passed down from generation to generation and a vehicle to showcase one's dexterity, it is also a beautiful symbol of the expectations placed on traditional patterns by the unique aesthetic consciousness of Miao women. It is an inheritance that blends into the culture of life and an artistic symbol that gives symbols, the two complementing each other as a functional aesthetic expression of the Miao people's dependence on practicality under the influence of their unique geographical environment and Miao culture.

2. Aesthetic value of the fusion of Miao brocade patterns and design

The richness of Miao brocade culture is not only reflected in the traditional patterns, shapes and techniques, but also in the changes in aesthetic values that intermingle and permeate with the social context and cultural concepts. We should seek design methods that draw on the colour and image, composition and style, culture and connotation, and allegory and application of its representatives on the basis of modern design methods. In the design of the pattern, we extract the unique aesthetic and the pursuit and aspiration of life of the Miao people, and apply the Miao brocade pattern so that it can become a symbol of the inherited Miao culture.

2.1 The integration of objective visual effects in Miao brocade patterns

The colours of the traditional Miao brocade patterns have a distinctive ethnic artistic flavour, with most of them being a gradient of one shade of colour with contrasting colours for embellishment, thus rendering a sense of harmony and unity. The modern pattern design draws on the colours of the Miao brocade pattern, dividing the image through colour and drawing on the Miao brocade colour palette to create a gradual colour palette. The use of similar colours to unify the basic colours, the use of saturated colours to promote a sense of rhythm, the use of neighbouring and contrasting colours to make the overall colour balance and unity while having a strong visual contrast effect, and the use of exaggerated colours to create a sense of layered images.

In the pattern design of Miao brocade patterns, the structural layout of Miao brocade can be referred to, with a two-sided continuous pattern as the pattern frame, or a striped pattern, using an arrangement and symmetrical design technique to increase the rhythm of the design and subtly divide the space; a four-sided continuous pattern is easier to show the artistic language of Miao brocade planes, and can be arranged in the centre as the main pattern, in a radial pattern to the surroundings, forming a balanced visual effect. The overall layout is balanced and reasonable, with dynamic momentum in a static manner and variation in a regular manner, showing the unique artistic style of Miao brocade.

The traditional pattern of Miao brocade is the basic language of Miao brocade. In addition to the deconstruction and reorganisation of the pattern, the colour scheme and composition are also used as design elements to reflect the inner meaning of Miao brocade.

2.2 The integration of subjective cultural awareness in Miao brocade patterns

The unique brocade weaving process of Miao brocade, combined with pattern integration into modern pattern design, is a heritage of traditional handicraft culture. The texture of the warp and weft of Miao brocade can be abstractly reflected through different variations of colour blocks and patterns; or in the form of patterns, individual patterns can be designed for the warp and weft of the brocade in partial arrangements, looms and other brocade material tools; or in the form of the Miao brocade craft, the traditional brocade material can be broken down for creative design, and the multi-layered brocade effect can be designed after incorporating modern elements for graphic

design. From the perspective of the cultural heritage of brocade weaving, the exquisite and complex charm of Miao brocade craftsmanship is used as a reference point, and Miao brocade is used as a theme for the integration of modern elements.

The rich symbolism of the traditional Miao brocade pattern is also combined with the design of the pattern to reflect the main physical form of Miao culture. Combining the good wishes expressed in the Miao brocade patterns of birds and animals, flowers, birds, insects and fish, the mountains, the sun and the moon and humanistic episodes and other objects, the imaginative value of Miao brocade is expressed and the spiritual needs are the design concept of the pattern design. Therefore, the design of the Miao brocade pattern reflects not only the aesthetic and spiritual expression of the individual creator, but also the cultural emotion of the nation, and the national spirit of the Miao compatriots is fully expressed in the art form of modern design, so that the pattern design has an intrinsic spiritual value of the national culture.

Traditional folk patterns are pattern representations of the material level culture, spiritual level culture and institutional level culture of a certain region, and contain the unique aesthetic concepts and rich aesthetic meanings of the local people, reflecting their unique production methods, lifestyles and ways of thinking. Miao women according to the laws of the fabric warp and weft structure and the aesthetic consciousness of the Miao people, from the appreciation of beauty, create beauty, all on the premise of objective beauty, adding the unique subjective emotions of the Miao people, thus producing the deep cultural connotation of Miao brocade, through the creation of Miao brocade patterns when the subjective cultural awareness of modern pattern design, more in addition to the appearance of imitation, the role of inheritance of Miao brocade culture.

3. Summary

The combination of traditional Miao brocade patterns with modern pattern design allows the pattern design to draw on Miao brocade in terms of modelling methods, artistic expression, cultural connotations and aesthetic needs, forming a pattern design that meets modern aesthetic needs. The appreciation of beauty requires the establishment of an image, and Miao brocade is the process by which the Miao people resonate the objective things of nature with human feelings, and the pattern design is the idealisation of the creator's subjective consciousness on top of this to form an image. While reflecting the spirit and aesthetic character of contemporary fashion, the aesthetic meaning of Miao brocade art is understood in the context of the 'human-centred' aesthetic acceptance of fashion, not only by drawing on objective decorative patterns, but also from a deep understanding of Miao brocade culture from a subjective ideology. The design of the Miao brocade pattern culture and the modern design theory of the concept of integration, to promote the Miao brocade pattern heritage at the same time to add the artistic and cultural connotation of the pattern design.

With pattern design as a carrier, from the perspective of national integration, based on the inheritance of traditional national culture and art, to achieve the transformation and innovative development of traditional national culture and art, to promote the exchange and integration of local national culture and art as the anchor point and promote the construction of aesthetic education in universities, in line with Mr. Fei Xiaotong's advocacy of "beauty of each, beauty of the beauty, beauty and commonwealth, the world is one" carries forward the spirit of Chinese aesthetic education, inherits national culture and art, and promotes national unity and prosperity.

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