

The Combination and Development of Chinese and Western Classical Decorative Patterns for the Contemporary Design

Wang Hongsu,
Korakot Aromdee and Chaiyot Vanitwatthanuwat
Bangkokthonburi University, Thailand
Corresponding Author, E-mail: 623425229@qq.com

Abstract

This research will study and explore the innovative expression of Chinese and Western decorative patterns in contemporary design, explore new styles and application fields, enrich and expand the expression techniques and creativity of decorative pattern art, and also enhance and promote Communication and understanding between different cultures. The objectives of this study are: (1) To study the components of the combination and development of Chinese and western classical decorative patterns for the contemporary design.(2) To compare and analyze the combination and development of Chinese and western classical decorative patterns for the contemporary design. (3) To design and development of Chinese and western for new patterns, that is applied to contemporary.

The research was a mixed methodology research. Population was art design teachers in universities under Liaoning Province, totaling 2134 people, sample size 327. The sample size was determined by Krejcie and Morgan's Table (1970) was obtained by stratified random sampling method, sample size was 327. The instruments used for data collection were semi-structured interview form, five-point rating scale questionnaires and focus group discussion form. The response rate of questionnaires was 100%. Statistics used for data analysis included frequency, percentage, mean, standard deviation, exploratory factor analysis, and content analysis.

The research findings were revealed that (1) the combination and development of Chinese and western classic decorative patterns for the contemporary design consisted of 5 components as follow, color contains 18 variables, innovation design contains 10 variables, culture contained 10 variables, pattern contains 6 variables, artistic contains 4 variables. These variables will help provide information for the survey. To compare and analyze the combination and development of Chinese and western classical decorative patterns for the contemporary design. And in the field of application, decorative pattern art provide new evidence and support for the social value and cultural inheritance.

Keywords: Chinese classical decorative patterns; Western classical decorative patterns; Innovative design; Early Modern period

Introduction

1. Background and significance of research

1.1. Overview background and significance in general:

Pattern is an ancient and vital art form. Patterns are the symbolic language of traditional culture. Chinese and Western decorative patterns are important manifestations of two different cultural traditions and aesthetic styles in the field of decorative art. They have rich historical, cultural, symbolic and emotional connotations, and they also influence and learn from each other, forming a diversified decorative pattern. The innovative decorative pattern based on the fusion of Chinese and Western is a design method that tries to integrate and innovate different decorative languages. It aims to explore the interaction and integration of different cultural elements in the field of decorative art. The contemporary design of decorative patterns is not only functional decoration. The exploration is also a cultural heritage, a continuation of cultural methods.

The word "pattern" came from the English word "design" during the Meiji Restoration. Pattern is a pre-designed plan for decoration, made by technology. Some objects (like wooden furniture) have no patterns except their shape and structure, but they are also patterns (or 3D patterns). In a narrow sense, pattern means the decoration and color on the objects: Usually, we call the figure or shape with decoration and balance a pattern, which is neat, even, and harmonious. We call geometric shapes, visual arts, and decorative patterns, and we call non-reproducible graphics like art figures, and we call daily decorations or graphics patterns. In general, people think decorative patterns are part of decorative arts. Decorative patterns can be broad or narrow. In a broad sense, decorative pattern is the planning part of decorative art, and it is a pre-designed plan for decoration methods and forms. "Artisan construction". The broad decorative pattern is wide and has a lot of content, and its meaning is close to art design.

In a narrow sense, a decorative pattern is a figure or decoration, that is, a form or change, or representation or abstraction, or symmetry or balance, or alone or together, which has a rule and order. Sensitive graphic pattern. It can be the decoration on the surface of the objects, or it can be a modeling exercise for decoration ability. The pattern in the furniture is the narrow decorative pattern.

In art practice, decorative patterns are always related to specific materials, crafts and functions, and their forms are always attached to specific practical forms, showing specific material, technical and style qualities. People often say patterns on pottery vases, patterns on clothes, patterns on furniture. This shows the real way and form of furniture pattern. (Fang, 2012) .

Chinese classical decorative patterns are an important part of Chinese culture. They reflect the Chinese people's observation, understanding, expression and vision of nature and life, as well as the social, political, economic, moral, ethical and cultural characteristics of different historical periods. (Liu Huiquan, 2015)

Western classical decorative patterns are patterns in visual art and architecture from some periods of Western art history. They are influenced by ancient Greek and Roman cultures and show beauty, harmony and proportion. They also express humanism, individualism, rationalism and realism, and have historical, cultural and aesthetic values. They decorate objects or surfaces with shapes, patterns, animals, myths, and symbols of gods, heroes, and concepts. Western classical decorative patterns are in different art forms like mosaics, murals, sculptures, pottery, coins, and jewelry. They are an art form that uses

patterns, colors, forms, etc. in architecture, furniture, clothing, ceramics, jewelry, etc. to make them beautiful and useful. (www.baidu.com, n.d.)

As an important part of cultural elements, patterns often show humanistic thoughts in a visual image. Designers inherit and innovate the traditional patterns of their own nation, and use modern design language to present national culture, thus creating many design works and enhancing people's cultural self-confidence. Traditional patterns are undoubtedly an important design element for modern design. Designers need to understand the deep cultural connotation of traditional patterns, extract and reorganize them through modern design forms, further enrich the expression forms of traditional patterns, and seek more breakthroughs, innovative application of traditional patterns, transforming them into modern design forms.

To inherit traditional patterns is not to collage or combine patterns blindly, but to combine traditional patterns with the aesthetic style and cultural concepts of modern design on the basis of understanding the connotation of patterns and the design theme culture, and at the same time integrate the representative patterns in patterns. Sexual elements, using new ways to use them in modern design works. In addition, designers cannot ignore the use of color elements, form elements and text elements. In the process of using traditional patterns to design from the perspective of inheritance, designers should not only pay attention to the artistic effect of the patterns, but also express the cultural concepts and inner thoughts of the works more. Designers can try to break the inherent way of expression, reinterpret traditional patterns by re-deconstruction, or use the method of modeling and form of expression to apply them in modern design. (Peng, 2022)

1.2 Research gap, how it is related to researcher (you)? What is the expected outcomes?

At present, there is a lack of in-depth theoretical discussion and empirical verification on the design of decorative patterns that integrate Chinese and Western styles. Existing studies have not involved the three representative and influential artistic styles of the Renaissance, Baroque and Rococo periods. The influence of the Rococo period on different cultures is expected to obtain the expected results in the following aspects:

(1) Comparatively analyze the similarities and differences and characteristics of modern Chinese and Western decorative patterns and traditional decorative patterns in terms of visual elements, semantic content and cultural value, and provide new perspectives and perspectives for the theoretical development and discipline construction of decorative pattern art method;

(2) Using mixed methods, combined with quantitative and qualitative data, to propose corresponding design strategies, suggestions for the contemporary application and application of decorative pattern art Innovative development provides new basis and guidance;

(3) Implement the innovative expression and significance of modern Chinese and Western decorative patterns in modern design, and provide new evidence and support for the social value and cultural inheritance of decorative pattern art. The contemporary design of traditional decorative patterns needs to be based on the combination of theory and practice guides the contemporary design of traditional decorative patterns.

Research Objectives

- (1) To study the components of the combination and development of Chinese and western classical decorative patterns for the contemporary design.
- (2) To compare and analyze the combination and development of Chinese and western classical decorative patterns for the contemporary design.
- (3) To design and development of Chinese and western for new patterns , that is applied to contemporary.

Scope of research content:

- 1. Chinese classical decorative patterns
- 2. Western classical decorative patterns
- 3. Innovation Design
- 4. Early Modern Period

Table1.1 The Era of Correspondence and Comparison between China and the Western

Item	Era name	Early modern period
Western	Renaissance	1400-1600
	Baroque	1600-1750
	Rococo	1720 - 1775
Chinese	The Ming Dynasty	1368-1644
	The late Ming and early Qing Dynasty	1600-1644
	The Qing Dynasty	1644-1911

Selection of each period: geometric figure decoration, natural element decoration (plants and flowers, figures, animals, landscapes)

Table1.2 The trend of communication and integration between China and the Western

	Western	The trend of communication and integration	China
	1400-1600 Renaissance Influenced Europe, gorgeous and exquisite, innovative style, abstract, dynamic, contrast, repetition	Cultural characteristics and advantages have been demonstrated in the process of globalization	1368-1644 The Ming Dynasty Influenced the East Asian civilization, the national characteristic style, and the folk crafts are elegant and harmonious
	1600-1750 Baroque Inherited from the Renaissance, the decorative style is unified as a whole, emphasizing sportiness and luxury, opposing simple symmetrical arrangements, and not blindly following ancient norms.		1368-1644 The late Ming and early Qing Dynasty strong sense of formal beauty, but also absorbs strong and bright colors from folk art, breaking through tradition. The colors and patterns are very novel and have a distinct spirit of the times and modern connotations
	1715-1774 Rococo It is the continuation of the Baroque, and the decoration is more light, elegant, meticulous and romantic. The Rococo decorative style, deeply influenced by the French Rococo style, was widely used in the patterns of the middle Qing Dynasty, especially the Qianlong period	Common elements: shells, flowers, vines and other natural patterns, like curves, reverse curves, C-shaped, S-shaped decorations	1644-1911 The Qing Dynasty The cultural exchange and integration of various ethnic groups have also been influenced by Western art. The style is mainly curved, with graceful and gorgeous forms and bright and brilliant colors. Common ones include curly grass pattern, treasure pattern, linked bead pattern, shell pattern, etc.

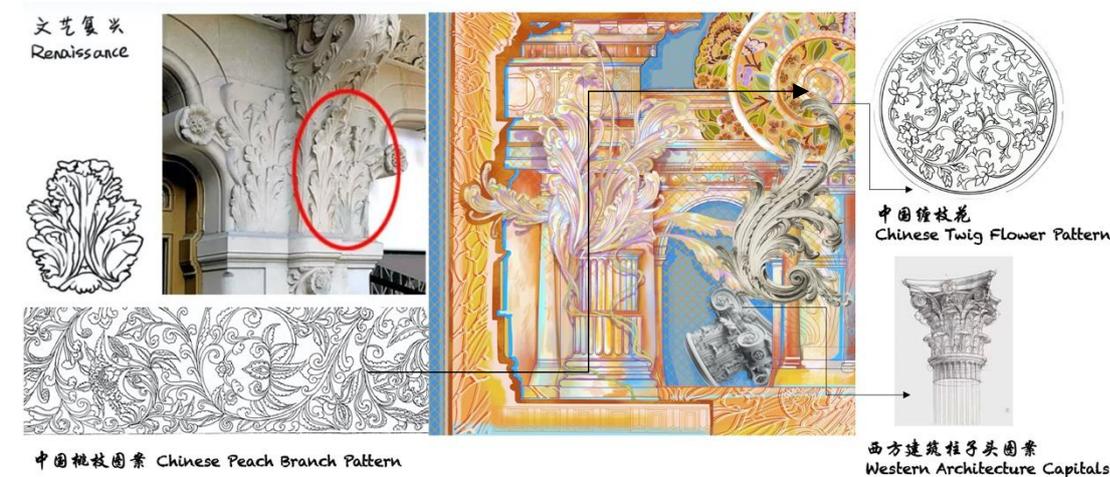


Figure1.1 To analysis and development of Chinese and western for new patterns
Source: Coursework design and analysis by researcher.2023

Research Methodology

The research objectives were: (1) To study the components of the combination and development of Chinese and western classical decorative patterns for the contemporary design, (2) To compare and analyze the combination and development of Chinese and western classical decorative patterns for the contemporary design, and (3) To design and development of Chinese and western for new patterns, that is applied to contemporary. The research was designed with mixed methods and consisted of quantitative and qualitative research.

1. Population and Sample and key informants

Step 1 to study the components of the combination and development of Chinese and western classical decorative patterns for the contemporary design.

First of all, the researcher review literature of documents and related research, Content analysis and In-depth interview to explore the variables of the components of the combination and development of Chinese and western classical decorative patterns for the contemporary design.

7 key informants: In-depth interviews

The study selected 7 key informants by purposive sampling, who were 2 deans of Art design College in Universities under Liaoning Province (with associate professor titles or higher, and over 5 years of management experience), 2 heads of the department of Art design (with over 5 years of art teaching and management experience), and 3 art teachers (with over 3 years of art teaching experience).

Step 2 to compare and analyze the combination and development of Chinese and western classical decorative patterns for the contemporary design.

The scope of the questionnaire survey is mainly for Art design professional teachers in 47 universities under Liaoning Province. Among them, 296 professors, 688 associate professors, and 1150 lecturers are distributed in 47 universities, with a total of 2134 people.

Sample: It consists of 327 leaders and lecturers from universities under Liaoning Province. Sample size was determined by Kreicic and Morgan (1970) tables. According to the sample size requirements, the sample size of 47 universities under Liaoning Province was determined. According to their titles, art design teachers are divided into professors, associate professors and lecturers.

Step 3 To design and development of Chinese and western for new patterns, that is applied to contemporary.

7 key informants: Focus group discussion

The main information providers of the focus group discussion were from 7 art design teaching experts, including 2 professors with more than 15 years of art teaching experience, 3 art design teachers with more than 10 years of art design teaching experience, and 2 administrators of art design in universities.

Scope of time Semester Academic years 2023.

2. Research instruments

Three research instruments were used to three research tools to examine the objectives of this paper. (1) In-depth interview, (2) A five-point rating scale questionnaire (3) Focus Group discussion form.

2.1 In-depth interview form

Through the In-depth interview table, mainly by discovering the main factors, the In-depth interview is preliminarily completed. The interview was mainly conducted in a non-face-to-face way. A total of 7 key informants were sent by mail and online.

2.2 Five-Point Rating Scale Questionnaire. The researchers used a three-part questionnaire; Part I: Demographic variables (Checklist), General information of the respondents, totaling 5 items, Part II: Variables the combination and development of Chinese and western classical decorative patterns for the contemporary design. (Five-point rating scale), totaling 114 items, and Part III: Suggestions and additional comments (Open Ended). Each factor is measured on a 5-point Likert's scale.

2.3 Focus Group discussion form 7 key informants to develop the to put forward the guiding ideology of the combination and development of Chinese and western classical decorative patterns for the contemporary design. Key informants are different, not the same person, but they may have the same qualification.

3. Data collection

(1) Researchers contacted key informants and sent interview questionnaires by email, telephone. (2) This part of the questionnaire can be distributed on site or collected through online links. 327 questionnaires need to be completed in about 2 weeks. The sample has been directly informed of content scope and research objectives, and received a formal permission letter from the university to the teachers, allowing to conduct and collect data from faculty in accordance with a letter of approval issued by the relevant authority. And (3) Focus Group Discussion can be conducted, with researchers leading participants and open-ended discussions. The researcher acts as a facilitator.

4. Data analysis

(1) Conduct content analysis on the results of review literature and in-dept interview. Data for demographic variables were analyzed using descriptive statistical methods; frequencies and percentages. (2) Variables and components of the combination and development of Chinese and western classical decorative patterns for the contemporary design, were analyzed using descriptive statistics; mean, standard deviation (S.D.), exploratory Factor Analysis (EFA). To conduct content analysis on the results of Focus Group Discussion to obtain the results of objective 3.

5. Research result

(1) Using mixed methods, combined with quantitative and qualitative data, we will learn and explore the contemporary design of Chinese and Western decorative patterns, and propose corresponding design strategies and suggestions, providing new basis and guidance for the practical application and innovative development of decorative pattern art;

(2) Comparatively analyze the similarities and differences and characteristics of Chinese and Western decorative patterns and traditional decorative patterns in terms of visual elements and cultural value, and provide decorative pattern art method;

(3) The innovative expression and significance of Chinese and Western decorative patterns in contemporary design, that is, to combine theory and practice to express the essence of design serving human beings. And in the field of application, decorative pattern art provide new evidence and support for the social value and cultural inheritance.

Research Conceptual Framework

The research framework or conceptual framework is shown in the figure below. The mixed method research design is based on a convergent design of two methodologies as below.

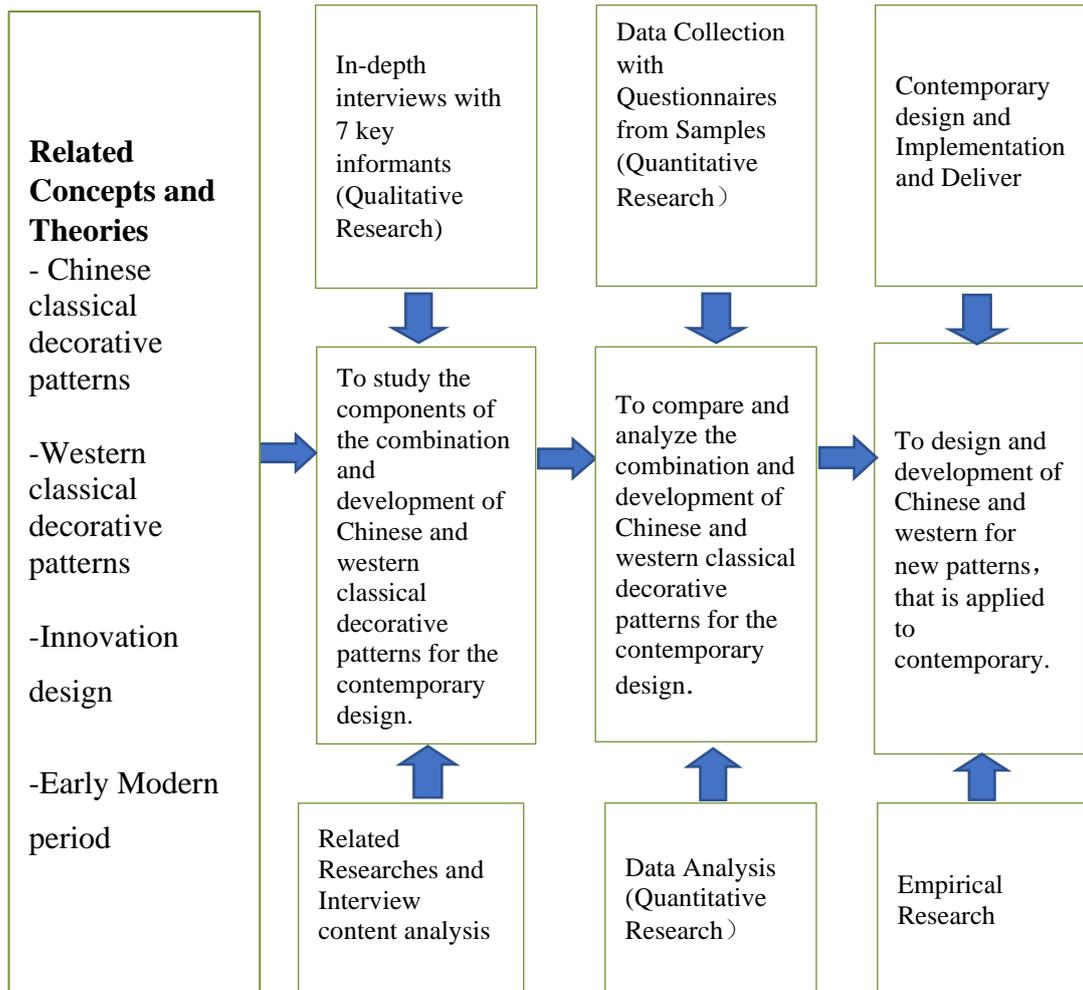


Figure 1 Research Conceptual Framework

Research Findings

Findings of the questionnaire can get research objectives 1, that is the components and indicators of the combination and development of Chinese and western classical decorative patterns for the contemporary design.

1. Demographic information.

In this study, a total of 327 questionnaires were distributed to teachers and 327 questionnaires were returned, with a recovery rate of 100%. Among them, 327 questionnaires were valid, with a validity rate of 100%. The distribution and recovery of the questionnaires are as follows: in terms of Gender distribution, most samples are "Male", accounting for 51.7%. And from the Age distribution, most samples are "22~34", with a proportion of 39.3%. The Professional Title distribution, most samples are "Lecturer", with a proportion of 45.9%. The Education Background distribution, most samples are "Postgraduate", with a proportion of 71.1%. The Teaching (Experience) Years distribution, most samples are "5~10 Years", with a proportion of 32.6%.

(1) KMO-Meyer-Olkin and Bartlett's Table

Table 1 KMO and Bartlett tests of questionnaires

KMO and Bartlett test		
KMO		0.952
Bartlett test	Approx. Chi-Square χ^2	13062.977
	df	1128
	p value	0.000

(2) Data Analysis Result on Questionnaire: Eigenvalues, Percentage of Variance, Percentage of Cumulative Variance.

2. Scale variable validity analysis

Table 2 Shows Data Analysis Result on Questionnaire: Eigenvalues, Percentage of Variance, Percentage of Cumulative Variance

Component	Initial Eigenvalues			Extraction Rotation Sums of Squared Loading			Rotation Sums of Squared Loading		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	17.433	36.319	36.319	17.433	36.319	36.319	12.032	25.066	25.066
2	6.328	13.183	49.501	6.328	13.183	49.501	7.333	15.277	40.343
3	4.954	10.321	59.822	4.954	10.321	59.822	7.015	14.614	54.957
4	2.738	5.704	65.526	2.738	5.704	65.526	4.132	8.609	63.566

Component	Initial Eigenvalues			Extraction Rotation Sums of Squared Loading			Rotation Sums of Squared Loading		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
5	1.480	3.084	68.610	1.480	3.084	68.610	2.421	5.044	68.610
6	0.754	1.571	70.181						
7	0.664	1.383	71.564						
8	0.651	1.357	72.921						
9	0.637	1.326	74.247						
10	0.584	1.216	75.464						
11	0.551	1.149	76.612						
12	0.533	1.110	77.723						
13	0.511	1.065	78.788						
14	0.506	1.055	79.843						
15	0.478	0.996	80.839						
16	0.465	0.970	81.809						
17	0.463	0.964	82.773						
18	0.445	0.926	83.699						
19	0.420	0.875	84.574						
20	0.411	0.856	85.430						
21	0.398	0.830	86.260						
22	0.375	0.780	87.041						
23	0.369	0.768	87.808						
24	0.359	0.748	88.556						
25	0.342	0.712	89.269						
26	0.324	0.676	89.944						
27	0.314	0.655	90.599						
28	0.305	0.636	91.235						
29	0.297	0.619	91.854						
30	0.290	0.605	92.459						

Component	Initial Eigenvalues			Extraction Rotation Sums of Squared Loading			Rotation Sums of Squared Loading		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
31	0.290	0.603	93.062						
32	0.273	0.568	93.630						
33	0.269	0.561	94.191						
34	0.245	0.510	94.701						
35	0.244	0.508	95.209						
36	0.232	0.484	95.693						
37	0.230	0.480	96.173						
38	0.223	0.464	96.637						
39	0.206	0.429	97.065						
40	0.196	0.409	97.474						
41	0.182	0.380	97.854						
42	0.180	0.374	98.228						
43	0.175	0.364	98.592						
44	0.154	0.321	98.913						
45	0.145	0.301	99.214						
46	0.137	0.285	99.499						
47	0.130	0.270	99.769						
48	0.111	0.231	100.000						

The above table analyses the situation of factor extraction and the information amount of factor extraction. It can be seen from the above table: A total of 6 factors were extracted from factor analysis, and the variance interpretation rates of these 5 factors after rotation were 36.319%, 49.501%, 59.822%, 65.526%, 68.610%, respectively. The interpretation rate of cumulative variance before rotation is 68.610%.

Table 3 The components of the combination and development of Chinese and western classic decorative patterns for the contemporary design

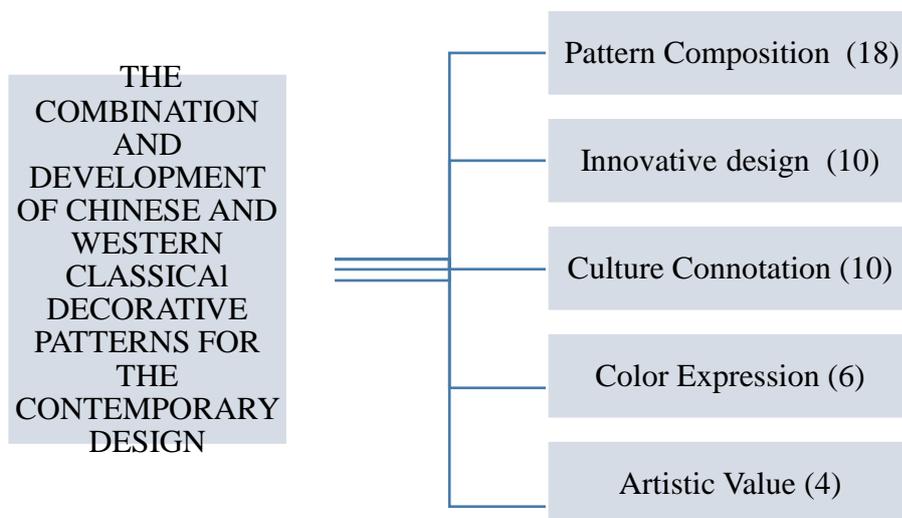
Order	Assembly	Number of variables	Factor loading
1	Component1	18	0.728-0.816
2	Component2	10	0.789-0.840
3	Component3	10	0.711-0.814
4	Component4	6	0.725-0.822
5	Component5	4	0.638-0.733
	All	48	

The questionnaire data were subjected to exploratory factor analysis through SPSS, the data in this study were rotated using the maximum variance rotation method (varimax) in order to find out the corresponding relationship between factors and study items. Using principal component analysis to classify the 48 question items into five principal components, which were named as Color, Pattern, Innovation Design, Culture, and Artistic value.

Based on the Exploratory Factor Analysis to extract variables to key component variables by analyze the most likely conditions. The researcher summarized the 5 components.

Exploratory factor analysis was used for management. It can be summarized as follows:

Figure 2 The components of the combination and development of Chinese and western classical decorative patterns for the contemporary design.



From Figure 2 explained that the combination and development of Chinese and western classical decorative patterns for the contemporary design. Consisted of 5 components:

Component 1 Pattern composition consisted of 18 variables, Component 2 Innovative design consisted of 10 variables, Component 3 Culture connotation consisted of 10 variables, Component 4 Color expression of 6 variables, Component 5 Artistic value consisted of 4 variables.

Focus Group Conduct and Results

Focus group conduct and results can get research objectives 3, that is the guideline on the combination and development of Chinese and western classical decorative patterns for the contemporary design.

Focus groups made recommendations on issues related to the combination and development of Chinese and western classical decorative patterns for the contemporary design, and the recommendations of the five for experts focused on the following aspects:

(1) The basic elements of classical pattern and the basic principles of design can provide guidance, analysis and evaluation methods for contemporary design.

(2) Inheriting and innovating traditional and classic motifs from different civilizations and periods, giving them rich cultural, aesthetic and symbolic connotations, as well as modern technologies and materials.

(3) Through innovative thinking and modern art techniques, it highlights the application of innovative patterns to serve modern formal beauty.

(4) Creative thinking is combined with modern technology and materials to show the innovative concept and function of patterns and optimize the form and layout of patterns.

(5) The integration of elements and cultural fusion are used to reflect the diversity and unity of patterns and achieve the dissemination of innovative value of patterns.

(6) Learn from and innovate traditional and classic patterns, and use visual expressions.

(7) Combining social and cultural changes to reflect social values, trends and emotions, creating the connotation and charm of international patterns.

(8) Optimize the visual effects and beauty of patterns through accumulated knowledge, skills, methods and experience to find and explore innovative methods.

(9) To consider the regional characteristics, to develop reasonable strategies to meet the social function, the artistic value of the pattern.

(10) Abstract expression and color symbols are used to extract features from nature, life, feelings and consciousness, analyze, reason, separate and select, and summarize skills and innovative methods.

(11) Embody the design concept and aesthetic taste, enhance the expression and appeal of the pattern with materials, adapt to the spatial environment or provide function.

(12) Integrated use of different cultural, style, form and technical elements, innovative visual effects of patterns, matching and integration with space.

Discussions

1. Major Findings of Objective 1

There were five components of the combination and development of Chinese and western classical decorative patterns for the contemporary design which consisted of Pattern composition, Innovative design, Culture connotation, Color expression, and Artistic value.

In terms of Pattern composition, this research finding was in accordance with the theories of Huang Shixiong (2009) and Ma Fang (2012). Also, the findings were in the same direction with Zhang Xiaobo (2011), Wang Yawei & Shi Jinxin (2018). In terms of Innovative design, this research finding was in accordance with the theories of Wang Shu (2008). Also, the findings were in the same direction with Liu Huiquan (2015). In terms of Culture connotation, this research finding was in accordance with the theories of Gu Li, Zhao Qianqian, Jin Dehuan (2021) and Zhang Shuai (2014). In terms of Color expression, this research finding was in accordance with the theories of Kaixi Huang (2023). In terms of Artistic value, this research finding was in accordance with the research of Hu Hongwei (2017).

2. Major Findings of Objective 2

The major findings were the guideline for the combination and development of Chinese and western classical decorative patterns for the contemporary design. There are 12 guiding principles for the combination and development of Chinese and western classical decorative patterns for the contemporary design, including 3 guiding principles for Pattern composition component, 3 guiding principles for Innovative design component, 2 guiding principles for Culture connotation component, 2 guiding principles for Color expression, 2 guiding principles for Artistic value component.

In Component 1, it is mainly formulated for the innovative design, in line with innovative design theory. The most important in component 1 is in terms of the visual semantic application, composition form, etc., which can extract and analyze the visual and semantic information of decorative patterns from images and guide the pattern design. In Component 2, it is mainly formulated for innovative design, which is consistent with contemporary decorative design theory. The most important in component 2 is the innovative concept, which reflects the originality and uniqueness of the designer's thinking and vision in contemporary decorative pattern design. In Component 3, it is mainly formulated for Culture connotation, which is consistent with a creative process that uses various aspects to create and express patterns with different meanings, styles, effects, and feelings. It reflects the cultural and historical diversity and integration. The key factor in cultural communication is the cultural connotation, which gives meaning and emotion to the patterns, shows cultural charm, and promotes communication and integration. a creative process. In Component 4, it is mainly formulated for the Color expression, which is consistent with color principle theory. The most important in component 4 is the symbolic meaning of color, which can convey the emotions, feelings, and concepts of the designer and the audience. In Component 5, it is mainly formulated for the Artistic value, which is consistent with uses material, element integration, technology, and space matching to create patterns with different expressive and functional qualities. Material is the most important variable factor in aesthetic value, as it mediates the design concept and aesthetic taste, enhances the appeal of patterns, and adapts to the spatial environment or provides functions.

Conclusion

The research procedures consisted of three steps. Step (1) To study the components of the combination and development of Chinese and western classical decorative patterns for the contemporary design; Step (2) To compare and analyze the combination and development of Chinese and western classical decorative patterns for the contemporary design; and Step (3) To design and development of Chinese and western for new patterns, that is applied to contemporary.

From the research objectives, the main findings are as follows:

1. The combination and development of Chinese and western classical decorative patterns for the contemporary design. consisted of 5 components.
2. The 12 guidelines for the combination and development of Chinese and western classical decorative patterns for the contemporary design.

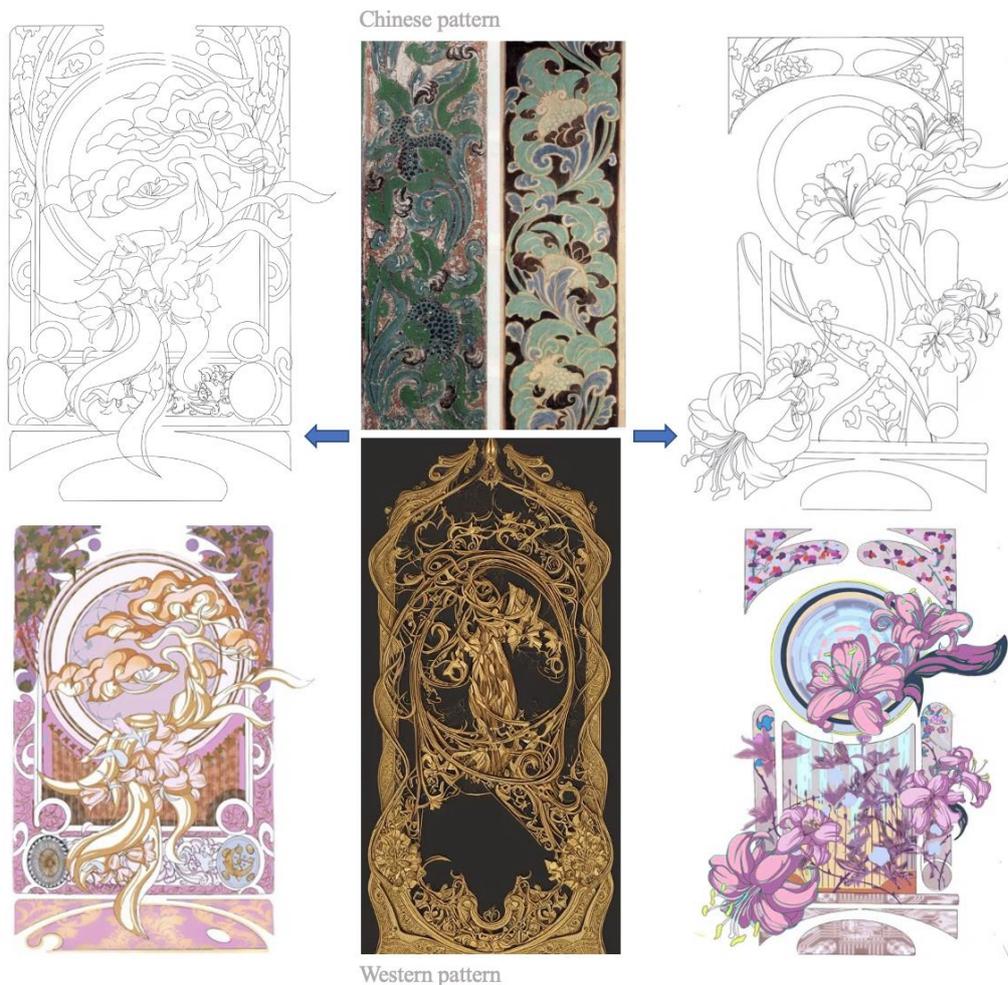


Figure 1.2 To design and development of Chinese and western for new patterns
Source: Coursework design and analysis by researcher.2023

Recommendations

1.Recommendation for the Research:

Recommendation 1: In contemporary design, it is necessary to respect and learn from the traditional and classic patterns of different civilizations and periods, excavate their cultural, aesthetic and symbolic connotations, and at the same time, it is necessary to combine modern technology and materials to give patterns new forms and functions, reflecting the internationality and diversity of patterns.

Learning from the traditional and classic patterns of different civilizations and periods is important of the combination and development of Chinese and Western classical decorative patterns. It can enrich the design vocabulary and expression of patterns, and create more possibilities for innovation and creativity. Enhance the cultural and aesthetic value of patterns, and convey the historical and artistic heritage of different civilizations. Respond to the needs and preferences of the contemporary society and market, and create patterns that are suitable for various contexts and purposes.

Recommendation 2: In contemporary design, innovative thinking and modern art skills should be used to highlight the beauty and depth of the form and meaning of the pattern, to serve the modern aesthetic and functional needs, while paying attention to the visual effect and beauty of the pattern, through accumulated knowledge, skills, methods and experience, to find and explore innovative methods.

The combination and development of Chinese and western classical decorative patterns for the contemporary design demands creativity and innovation. It involves creating new patterns that show one's own style and personality, and combining different elements of Chinese and Western patterns, such as color, shape, texture, and symbolism, to form a harmonious and diverse visual language. It also involves using modern technology and materials to give classical patterns new forms and functions.

Recommendation 3: Pay attention to the integration and coordination of elements, integrate different cultures, styles, forms and skills, enrich the visual effects of patterns, realize the innovative purpose and value dissemination of patterns, and consider regional characteristics and social and cultural changes to meet the social function and artistic value of patterns.

It emphasizes the importance of the need for innovative thinking and modern art skills to enhance the beauty and depth of the patterns, and to meet the modern aesthetic and functional needs. Moreover, it advocates for the integration and coordination of elements, such as color, shape, texture, and symbolism, to create a harmonious and diverse visual language, and to enrich the visual effects of patterns. Furthermore, it suggests that patterns should realize their innovative purpose and value dissemination, and express the cultural identity, social emotion, and artistic spirit of the contemporary society, and to meet the social function and artistic value of patterns, such as communication, decoration, education, and appreciation.

Recommendation 4: In contemporary design, it is necessary to reflect the design concept and aesthetic taste, use the characteristics and texture of materials, enhance the expression and attractiveness of patterns, adapt to the space environment or provide functions, and at the same time, match and integrate with the space to create a harmonious and unified overall effect.

It emphasizes the importance of adapting to the space environment or providing functions. It also highlights the need for matching and integrating with the space, and creating a harmonious and unified overall effect, and conveying the design concept and aesthetic taste.

2. Recommendation for Further Research:

(1) Comparative and analytical study of the combination and development of Chinese and western classic decorative patterns for the contemporary design innovation styles.

(2) Practical research on the combination and development of Chinese and western classic decorative patterns for the contemporary design.

(3) Building a cross-disciplinary application of the combination and development of Chinese and western classic decorative patterns for the contemporary design.

(4) The combination and development of Chinese and western classic decorative patterns for the contemporary design from the perspective of digital empowerment.

In conclusion, while this study has laid a solid foundation, there are several promising avenues for further research. By delving into areas such as comparative and analytical study, Practical research, cross-disciplinary application, the perspective of digital empowerment, researchers can deepen their understanding of the model's potential and improve its implementation to achieve greater success.

References

- Fang, M. (2012). Research on Decorative Patterns of Chinese Furniture.
- Liu Huiquan. (2015, 11). Three-dimensional innovative design of textile patterns in Ming and Qing Dynasties on clothing.
- Krejcie, R. V., & Morgan, D. W. (1970). Determining sample size for research activities. *Educational and psychological measurement*. 30 (3), 607-610.
- Huang Shixiong. (2009). The Application and Development of Chinese Traditional Pattern Art in Interior Design—Taking the Application Research of Pattern and Structure of Ming and Qing Dwelling Houses in Southern Anhui as an Example.
- Wang Yawei&Shi Jinxin. (2018). *Innovative Application of Traditional Decorative Patterns in Modern Design*. packaging world.
- Zhang Shuai. (2014). A Comparative Study of Chinese and Western Classical Furniture Decorative Pattern.
- GULI, Z., & Guli,Zhao Qianqian&Jin Dehuan. (2021). TraditionalChinese Decorative PaternsandEuropeanRococoArt. *Journal of YanchengInstitute of Technology (Social ScienceEdition)*.