Exploring the redesign value of Chinese traditional Auspicious patterns in the context of modern design

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ABSTRACT

Chinese traditional auspicious patterns have a history of thousands of years since primitive times. After the Ming Dynasty, auspicious patterns with multi-element combinations appeared and were widely used in people's lives, but nowadays, their application in life is very scarce. Because their style no longer aligns with the modern aesthetic, they must be redesigned. This paper studies the transformation from traditional Chinese auspicious patterns to modern patterns, mainly using qualitative research, expert interviews, studio research, and questionnaires. The three principles of Chinese traditional auspicious pattern redesign and the APR four-step method summarized in this study can provide a reference value for other auspicious pattern redesigns. It is conducive to their promotion and application to promote the application of auspicious patterns in daily life.

Keywords: Chinese traditional auspicious patterns, redesign, modern design, transformation

INTRODUCTION

Chinese traditional auspicious pattern art is the result of the cultural accumulation of the Chinese nation for five thousand years, which is an essential embodiment of traditional culture and national art. "Auspicious patterns" are patterns that contain good wishes or blessings. Auspicious animals, auspicious flowers and trees, and auspicious characters are often used as themes, such as auspicious patterns of mandarin ducks playing in the water (Figure 1.1-1), as shown in the picture of two mandarin ducks playing in the lotus pond. Because mandarin ducks are a pair of very loving animals, it is common to see the scene of mandarin ducks playing in pairs in the pond life, so people created auspicious patterns of mandarin ducks swimming in the water, implying the love of husband and wife, and a hundred years of a good union.

In the past, auspicious patterns were often used in the life of Chinese people, such as door gods on the doors of every family, New Year pictures on the walls, and paper cuts on the Windows. They are also used as decorative motifs on clothing and furniture during festivals and celebrations. Auspicious patterns are everywhere in life. However, applying auspicious patterns is rarely seen today. What is the reason for this? In his 2010 book Chinese Traditional Auspicious Patterns and Modern Visual Communication Design, Wang Lizhi said, "The beauty of

Figure1 Yuan Yang Xi Shui mandarin ducks sporting in water

auspicious patterns is beautiful, but it is necessary to make them more suitable for the development of the current era and in line with people's aesthetic" and "intangible cultural heritage such as auspicious patterns have been unprecedentedly impacted. Many situations are facing the crisis of being eliminated and replaced. "These indicate that auspicious patterns are no longer in line with modern aesthetics and may gradually be eliminated. The auspicious pattern mentioned in the first sentence is beautiful. However, with the development of The Times, people's aesthetics is constantly changing, and modern design is the primary trend in China. Modern people prefer simple designs that follow the auspicious patterns unchanged for thousands of years. It is not easy to adapt to today's modern society aesthetic. That requires redesigning auspicious patterns to adapt them to the aesthetics of modern society. The Chinese traditional auspicious pattern has many graphic elements, and its shape is complex. Finding a compatible point in their application in modern design takes time and effort. That is why auspicious patterns are rarely used. If we want to make auspicious patterns widely used in people's lives, we need to design auspicious patterns that conform to modern aesthetics.

Auspicious patterns are traditional Chinese culture and folk culture and should appear in our daily life as before. With such a good wish, the researcher decided to research this subject. This paper mainly studies the redesign of traditional Chinese auspicious patterns, hoping to find some design principles and methods to guide the redesign of auspicious patterns so that the redesigned auspicious patterns can be suitable for the modern design they can be popularized and applied.

RESEARCH METHODOLOGY

Table 1 Research Proposal for research Question

Questions	•How to redesign traditional Chinese auspicious patterns?
Object	Yuan Yang Xi Shui number：5
Method	▪Qualitative Studio research method Expert interview ▪Quantitative questionnaire survey Method: firstly, the direction of the redesigned auspicious pattern is obtained through the expert interviews, then the redesigned auspicious pattern of mandarin ducks playing water is redesigned, and finally, the questionnaire is used to confirm that the redesigned Yuan Yang Xi Shui are more popular than before.
Data collection	Objective 1: Guidance on the redesign and application of auspicious patterns Expert interview: Questions: 4, Experts: 3 Objective 2: The redesigned Yuan Yang Xi Shui is more in line with modern aesthetics. Questionnaire 2(10Pattern，2 topics) Target audience: Design students Number:100
Data analysis plan	Describing statistics 1. Expert interviews Frequency of keywords, important content? % 2. Questionnaire Pattern 1 Like? %, Pattern 2: Like? %...... Traditional vs. New Preference? % .

Table 1 shows this paper introduces research question, research object, methodology, data collection, and analysis. The research object is the auspicious design of Yuan Yang Xi Shui, and the research methods are qualitative research, expert interviews, questionnaires, and studio research method. The specific methods of the study are as follows: Firstly, the guiding ideology of redesigning and applying auspicious patterns and standard modern design techniques was obtained through expert interviews. Summarize some principles and methods. These findings are then used for design exploration. The auspicious pattern of Yuan Yang Xi Shui is redesigned, and some usage norms are summarized. The five designed graphics and the original five traditional patterns are combined as the questionnaire content for the questionnaire survey. Choose the investigator's five favorite patterns and his favorite patterns. To find out the ratio of popularity between traditional and redesigned patterns. The favorite patterns selected will be used for further design exploration.

Data collection: The research mainly collected data from expert interviews and questionnaires. The expert interview is based on the data collected by interviewing three experts with four questions. The interview document is compiled, and the data is derived through the analysis of the focus of the expert interview. The questionnaire part is the data from the questionnaire survey of 100 design students about the preferences of traditional and redesigned Yuan Yang Xi Shui patterns. The two parts of data are combined to complete research question.

Data analysis: Descriptive statistical analysis was used to analyze the frequency and percentage of keywords and contents mentioned in the experts' interviews. The data from the questionnaires were analyzed using the percentage of people's preference for old and new patterns. Finalize research question. The analysis accomplished two main objectives, objective 1: summarize the auspicious pattern redesign and use method through expert interview; objective 2 verifies that the redesigned Yuan Yang Xi Shui aligns more with modern aesthetics through a questionnaire survey. This studio research method, the auspicious design of mandarin ducks playing with water, was redesigned according to the method discussed in the expert interview. Some specific methods of use were summarized in the design.

The data analysis in this section can be divided into two stages: Phase I: Expert interview analysis. Descriptive statistics were used to analyze the frequency of keywords in the interview documents and to derive percentages. For example, cord 1? %, and cord 2? %, derive data with large ratios to prove the necessity of redesigning auspicious patterns and derive the right direction and way of redesigning. In the second stage of a questionnaire survey, the percentage of redesigned auspicious patterns versus traditional auspicious pattern preference was obtained from a questionnaire survey of 100 design students. What is the percentage of preferring traditional patterns? % and preference for redesigned patterns accounted? %.

RESEARCH AND FINDINGS

Expert Interviews

Three experts were interviewed in the first stage of redesigning auspicious patterns, and four questions were raised. The purpose of the interview of these questions was to determine the necessity of redesigning auspicious patterns, the direction of redesign, and specific methods.

Table 2 Arrangement of expert interviews

Purpose	Question	Child Code	Quotation	Reference
1The auspicious pattern needs to redesign. (Necessity)	1.To meet the aesthetic needs of modern people, the traditional Chinese auspicious patterns need to be adjusted and redesigned. What do you think?	Code1 No need	The auspicious patterns have special meaning, representing thousands of years of Chinese culture. So, I suggest keeping their original features as much as possible, reasonably combining them with modern design requirements, and adopting appropriate forms to display them better. For modern people to recognize and accept them again.	Expert 1
		Code2 need	Of course, the original auspicious patterns can use, or the redesigned auspicious patterns can use if the original cultural characteristics and traditional pattern elements of the auspicious patterns must be retained. The redesign must not be divorced entirely from traditional things.	Expert 2
			Of course, our traditional things must be retained; then there is the problem you said, for Chinese traditional auspicious patterns, if you want to use them in modern design, you need to redesign them.	Expert 3

2 How to redesign auspicious patterns? (direction)	2.We should inherit and create Chinese traditional auspicious patterns, that is, maintain the authenticity of their ideas and culture, and carry out innovation and reconstruction. Do you agree with this matter? Any suggestions?	Code3 agree	I agree with this point of view. Although many designs adopt traditional elements, their use is inaccurate, making people deviate from their meaning in understanding.	Expert 1
			Yes, that is what is said above. We can create the traditional auspicious patterns again, but we must keep their original cultural connotation and cannot deviate from them.	Expert 2
			Yes, I agree with that. We should do so whether it is traditional auspicious patterns or other traditional elements.	Expert 3
		Code4 Inheritance and creation	In the process of innovation, it is necessary to maintain the authenticity of its concept and culture. Good innovation must maintain its original appearance and innovation with boundaries.	Expert 1
			We can create the traditional auspicious pattern again, but we must keep its original cultural connotation and cannot deviate.	Expert 2
			Retain the essence of its traditional culture or traditional ideas, and must ensure their authenticity, respect them, and cannot be arbitrarily tampered with, on this basis to innovate.	Expert 3
		Code5 Practice and Exploration	It is feasible to explore and innovate the design based on inheriting the traditional culture. Chinese traditional auspicious patterns, each of which has different meanings, are combined with modern design in other design fields, and their integration methods and forms are naturally different. To do well in this respect, designers still need to continue to explore the practice.	Expert 2
			First, we should accurately understand its cultural background and connotation and then combine it with the use of the environment, through practice, to choose the appropriate form of expression to reasonably apply it.	Expert 3
	3.Chinese auspicious patterns should adopt modern design techniques to integrate traditional elements and enhance their uniqueness. What do you suggest?	Code6 Take a modern approach	Suppose Chinese auspicious patterns want to be widely used in modern design. In that case, it is necessary to use modern techniques to present them if the traditional elements and connotations are retained, and a reasonable fusion of ways can be found.	Expert 1
			Modern design techniques can express the design of auspicious patterns. In this way, the traditional elements can be presented by modern design to combine the two reasons, which not only contains the connotation of traditional Chinese culture but also has the fashion sense of modern design. It is perfect.	Expert 2
			The primary forms of Chinese auspicious patterns are complex. Moreover, it is usually in a concrete form. This form makes it not a very good application in modern design; If you want to use it wisely, it is necessary to use modern design.	Expert 3
Q3.3Common modern design techniques (Method)	4.What do you think are the typical modern design	Code7 Local expression	Partial expression of the whole, modern graphics like to use partial cutting instead of the overall graphics, giving visual changes and, at the same time, space for imagination. Contrary to the	Expert 1

techniques			traditional pattern's concept of seeking the whole, this defective shape, the diversity of aesthetic needs brought by today's material abundance, personalizes the performance, and achieves the purpose of changing the original shape.	
			Instead of the whole, modern graphics like to use the way of local cutting to replace the overall graphics, give people visual changes, and have space for imagination.	Expert 2
			Defect shape method: It is also the partial method instead of the whole. Although the partial part is displayed, it can make people feel it is the whole pattern. This bad shape shows a lot of personality, which is a popular modern expression method nowadays.	Expert 3
		Code8 contour line	Contour line performance: In modern design, to make the original complex graphics simple, the linear structure of the contour of the graphics is often used to show the graphics so that the design works have a modern sense.	Expert 1
			Contour line performance: In modern design, to make the original complex graphics simple, the linear structure of the contour of the graphics is often used to show the graphics.	Expert 2
			The structural representation is also the contour representation. In modern design, to make the original complex graphics or pictures become simple and have a modern design sense, the linear structure of the contour of the graphics is often used to represent the graphics.	Expert 3
		Code9 Abstract Images	Practical application of abstract geometric elements in modern design can better express its modern sense of design. In complex graphics design, geometric summary processing can be a good reflection of the modern sense.	Expert 1
			For example, the geometric generalization of some concrete pictures can well reflect its modern sense. Practical application of abstract geometric elements in modern design can better express its modern sense of design.	Expert 2
			Applying geometric abstract form in modern design can better express its modern sense of design. It is the abstract geometric generalization of complex concrete figures.	Expert 3
		Code10 point line and plane	Some simple graphics such as points, lines, and surfaces can also be added to the design work to increase its modern sense.	Expert 1
			Point, line, and surface are the characteristics of modern design; using them can be a good performance of current visual effects.	Expert3
		Code11 Color and no color contrast	The design has a sense of fashion through color and colorless contrast performance. Typical black, white, and gray mainly, color is auxiliary, but combining the two can be a more prominent color part.	Expert 1
			The contrast between color and colorless can highlight the main body and give the design a sense	Expert 2

			of fashion. Generally, the main body is color; the rest is no color, that is, black and white gray performance, commonly used color monochrome.	
			Color and colorless contrast enhance the visual effect and highlight the color part; the main body is color, and the rest are gray; such contrast enhances the fashion sense of the design.	Expert 3
		Code12 Shape Morph	The original ordinary graphics or pictures can deform by application design software to change their ordinary form and make them unique, enhancing people's interest in viewing and increasing their sense of design.	Expert 3

The table above is based on expert responses to four interview questions, each extracting several vital elements. And number. Then, after these keywords, the experts' answers are sorted out. The following table is used to analyze the ratio of these data. The analysis method is the same as before, based on the situation mentioned by the experts interviewed. For these critical elements, all three experts mentioned 100%, two experts mentioned 66.6%, and one expert mentioned 33.3%.

Table 3 Analysis of interview data

Question	1		2			3	4					
	Code1	Code 2	Code 3	Code 4	Code 5	Code 6	Code7	Code 8	Code 9	Code 10	Code 11	Code 12
Expert 1	√		√	√		√	√	√	√	√	√	
Expert 2		√	√	√	√	√	√	√	√		√	
Expert 3		√	√	√	√	√	√	√	√	√	√	√
Percent	33.3%	66.6%	100%	100%	66.6%	100%	100%	100%	100%	66.6%	100%	33.3%

From the above collation, we can see whether the auspicious design needs to be redesigned. Two experts answered in the affirmative, so it is necessary. How to redesign this issue, I put forward two views in the interview; view 1: "We have to innovate and reconstruct the inheritance and creation of the traditional Chinese auspicious patterns to keep its concept and cultural authenticity." All three experts agreed that this is feasible. At least two of the keywords, "inheritance and innovation" and "practice and exploration," are correct. Viewpoint 2: "Chinese auspicious patterns should adopt modern design techniques to incorporate traditional elements and enhance their uniqueness." The experts also unanimously affirmed that it is necessary to redesign the auspicious motifs and to inherit and innovate in the design based on the inheritance of traditional culture. It is possible to use the characteristics and expressions of modern design to innovate because many modern techniques commonly use. During the interview process, experts were consulted on specific ways to attempt the redesign. Among the six techniques mentioned by the experts, namely local expression, contour line, abstract Figure, dotted line surface, colorful and colorless contrast, and graphic deformation. The five common techniques that account for more than 66.6% are selected. Namely, local expression, contour lines, abstract Figures, dotted line surfaces, and colorful and colorless contrast can be tried to innovate the auspicious design of Yuan Yang Xi Shui. In this way. According to the above information, three essential principles for redesigning and applying auspicious patterns are summarized. First, innovative design should be carried out based on inheritance. Second, modern design characteristics or expression techniques should be integrated into traditional elements. Third, it requires constant practice and design exploration. Under the guidance of these principles, a redesign method is envisaged, as shown in Figure 2.
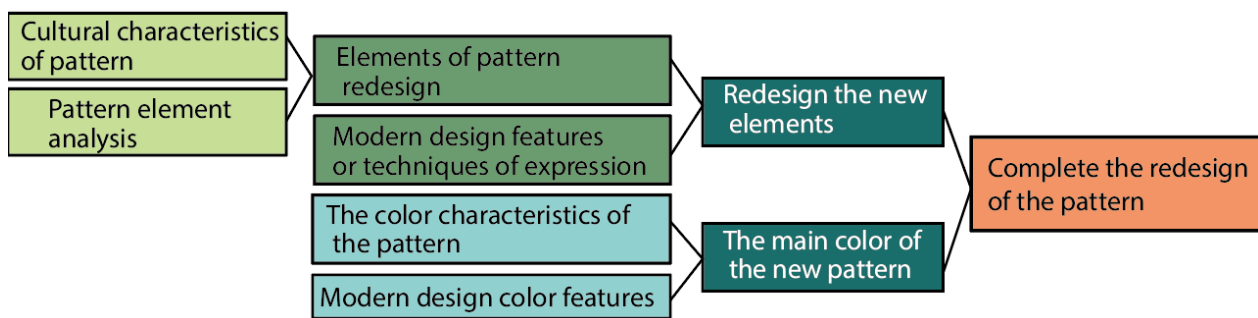
Figure 2 Auspicious pattern redesign method, namely APR four-step method

As shown in Figure, the figure is viewed step by step from top to bottom, with each step building on the previous one. The same color represents the same level, and four steps to redesign the auspicious pattern. Step 1: Identify the main elements of the redesign. It is necessary to analyze the cultural and element characteristics of auspicious patterns and summarize the main aspects of redesign patterns. This step follows the principle that the design of auspicious patterns needs to be inherited and then innovated. When choosing new design elements, it is necessary to understand the cultural characteristics and aspects of auspicious patterns. Use these traditions to find the main factors that represent the pattern. Retain these key traditional elements as elements of the redesign. Step 2: Design new pieces. Combine the redesigned ingredients with modern design features or expression techniques to redesign. This step follows the principle that innovation needs to combine contemporary design features and techniques. Step 3: Determine the primary color. Combining the color characteristics of a good pattern and modern color characteristics is necessary to decide the new pattern's primary color. The fourth step is: Complete the auspicious pattern stability redesign. The primary colors are determined and applied to the unique elements of the design, thus completing the redesign of the promising pattern. This method can guide the redesign of auspicious patterns. This method is called the APR four-step method. The first step in this method, the most significant variable, is the modern expression techniques. In the interview, experts also suggested that more practice and exploration should be done. It's this variable in the method because there are a lot of modern representations. Different techniques of expression and their presentation effect is also completely different. The specific choice of modern expression techniques must be considered; redesigning the pattern needs visual effects.

Redesign Yuan Yang Xi Shui Patten

A. Redesign Steps
According to APR's four-step method to conceive the detailed steps of redesigning this auspicious pattern, Yuan Yang Xi Shui. Step 1: Understand its culture, analyze its elements, and identify the main graphic elements. We know that the cultural connotation of each auspicious pattern is different because of the connotation of its pattern elements. If we need to protect the traditional cultural connotation of the Yuan Yang Xi Shui pattern, we must preserve its main elements. Here, through the analysis of 5 auspicious patterns of Yuan Yang Xi Shui. Step 2: Design new elements. Based on preserving tradition and combining modern design features, basic graphics are designed. Step 3: Determine the primary color, according to the color characteristics of the traditional auspicious pattern and modern color characteristics to determine the primary color of the pattern: Step 4: the determined color applied to the new mandarin duck splashing pattern, complete the redesign of Yuan Yang Xi Shui. pattern.

B. Main Elements of Pattern

Table 4 Yuan Yang Xi Shui auspicious pattern element analysis

NO	1	2	3	4	5	Ratio
Pattern						
Element	A pair of mandarin ducks, lotus, lotus leaves, water, water grass	A pair of mandarin ducks, "Xi" (joyful) Chinese characters, lotus flowers, lotus leaves, lotus seeds, water	A pair of mandarin ducks, lotus, lotus leaves, water, water grass	A pair of mandarin ducks, lotus, lotus leaves, water, water grass	A pair of mandarin ducks, joyful characters, lotus flowers, lotus leaves, lotus seeds, water	
Mandarin ducks	1	1	1	1	1	100%
Lotus	1	1	1	1	1	100%
Lotus leaves	1	1	1	1	1	100%
Water	1	1	1	1		80%
Water grass	1		1		1	60%
"Xi" Chinese characters		1				20%
Lotus seeds		1			1	40%
Summarize	Elements: Mandarin duck, lotus, lotus leaf 100%, water 80%, water grass60%，happy characters 20%, lotus seed 40%					
80% of the area element	Mandarin duck, lotus, lotus leaf, water	Mandarin duck, "Xi" Chinese characters, lotus, lotus leaf, water	Mandarin duck, lotus, lotus leaf, water	Mandarin duck, lotus, lotus leaf, water	Mandarin duck, lotus, lotus leaf,	
Summarize	80% of the elements are mandarin duck, lotus, lotus leaves and water					
Major element	Mandarin duck, lotus, lotus leaf, water					

The above table is mainly from the elements' content and accounts for the area ratio of two aspects to analyze: from the data analysis. It clouds see that the element content of mandarin ducks, lotus, lotus leaves, water, and water plants is relatively large. From the ratio of elements to the area, the elements that account for more than 80% of the five patterns are mandarin ducks, lotus flowers, lotus leaves, and water, and there is no water plant. So, combining the two, we choose mandarin ducks, lotus flowers, lotus leaves, and water as the main elements of the design.

C. Design New Elements
In the first step, the main design elements were identified as mandarin duck, lotus flower, leaf, and water. Here need to retain the traditional basis combined with modern design characteristics. In the analysis part of the form characteristics of auspicious patterns, it is concluded that the form characteristics of traditional auspicious patterns are mainly single patterns, full plates, balanced and symmetrical composition, rich elements, and

Figure3 Redesign Yuan Yang Xi Shui of the pattern

complex forms. Modern design features: fewer elements, concise form, and emphasis on white space, combined with these two features, these elements were redesigned, as shown in Figure 3. It retains the characteristics of traditional independent patterns, combines modern design features, and reduces the number of elements to make it simple. It combines four main elements: a pair of mandarin ducks, a blooming lotus and a lotus bag, a lotus leaf, and water. The connotation of mandarin ducks playing in the water is retained, and the pattern still shows a pair of mandarin ducks playing in the water. Mandarin ducks are on the lower part, lotus flowers and lotus leaves on the left side, and all are complete elements. A balanced composition is adopted, and the upper left is blank.

D. Determination of Color

According to the previous research on the color characteristics of traditional auspicious patterns, we learned that the overall color is relatively rich, with high brightness, purity and contrast, and bright and bright colors. According to the existing colors in Pattern 4 and Pattern 5, the mandarin ducks are colorful, the lotus flowers are red, the lotus leaves are green, and the water is blue. According to modern color characteristics: color types are generally not more than three kinds. The color is not too bright, containing some gray system. Modern color matching should therefore combine the two to determine the color of the main elements roughly: Mandarin ducks use a variety of colors, retaining the rich characteristics of traditional auspicious patterns. Lotus is red, and different reds can be used to distinguish its hierarchy. Lotus leaves are green, and different greens can also be used to enrich their color. The water is blue. However, the overall color can be added to some grayscale to retain the color richness of the auspicious pattern, reduce its brightness and purity, and make it have the characteristics of modern colors. Applications are also coordinated in modern design.
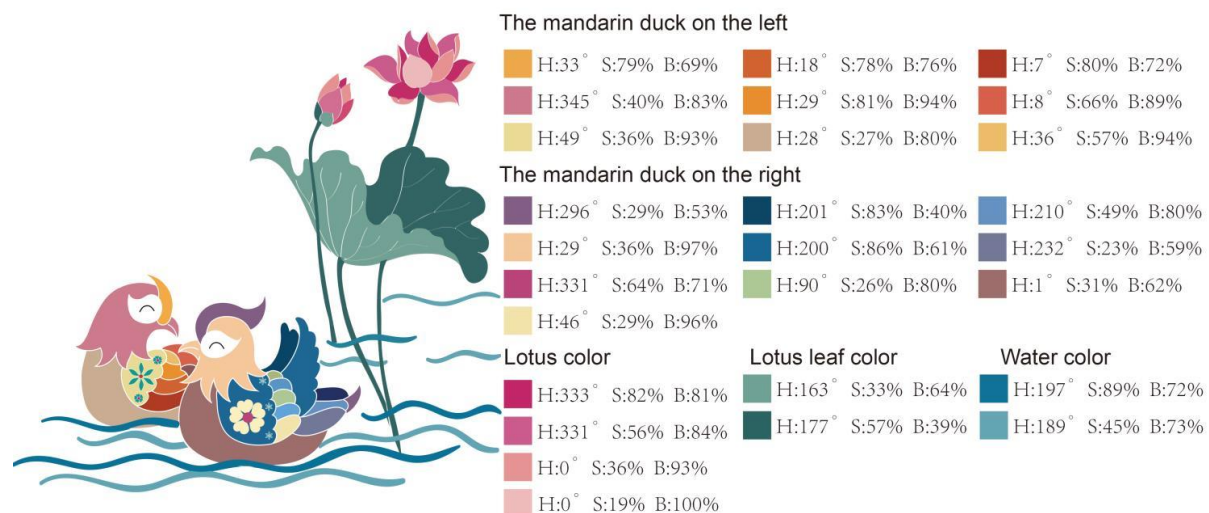
E. Redesign Completed

Figure 4 The redesigned Yuan Yang Xi Shui initial color

Apply the color scheme of the previously determined elements to the new elements and the initial effect after practicing color matching, as shown in Figure 4. The left side is the pattern, and the right side is the color used, and write the HSB value of these colors. (HSB is the value appearing in the color panel in the design software. H is hue, S is saturation, and B is lightness. The design is shared in 27 colors, mainly red, pink, green, blue, purple, orange, yellow, and brown.

Design Exploration

In the interview with the experts, it is proposed that more attempts should be made to carry out design practice and exploration. Here, further design exploration is carried out on the auspicious patterns redesigned before, the basic graphics are adjusted, and several extended graphics are explored and

designed according to the modern design techniques mentioned in the interview with the experts.

Readjustment of Basic Graphics

A. Adjustment of element

Simplified graphic element. The main elements are the Lotus leaf, and the lotus flower is a plant. Retaining the lotus to remove the lotus leaf simplifies the form. That is three elements instead of four.

B. Adjustment of form

lotus and water elements are weakened. Combining mandarin duck and lotus as a primary element, the shape of water adopts an abstract geometric circle as the pattern background, forming a suitable circular pattern. As shown in Figure 5, the overall design is simple and prominent and has two different perspectives. The main body of the mandarin duck and the lotus are presented from a head-up perspective, while the water form is presented from a top-down perspective, making the pattern more characteristic.

Extended Graphic Design

The five modern design techniques mentioned in the previous interview with experts are adopted here to explore the design of patterns. Each design, after many attempts, finally selected a better visual pattern. The patterns designed by different means of expression are very different. Specific design instructions are as follows:

Figure 5 New design after basic graphic adjustment

Figure 6 Yuan Yang Xi Shui in the point, line, and surface effect

A.　point, line, and surface method

As shown in Figure 6, a new pattern is designed by combining the adjusted basic graphics with points, lines, and surfaces. Based on the original design, modern points, lines, and surfaces are added for filling, which are more modern decorative features. The color retains the characteristics of rich and bright auspicious patterns. In some applications in the video space, the visual effects will be more prominent.

B.　Abstract or geometric

Use geometric characteristics to adjust the basic figure, as shown in Figure 7. Generalize the mandarin duck and lotus flower geometrically, combine the background water with the mountain, add some gradual changes, and make the whole indistinct and more abstract. A round sun is also added to the pattern, making the overall pattern abstract and artistic conception. The color is simplified, mainly using red and blue-green contrast, both traditional color features and modern color features. The pattern is simple and fashionable.

Figure 7 Yuan Yang Xi Shui in abstract effect

Figure 8 Yuan Yang Xi Shui with contour effect

Figure 9 Yuan Yang Xi Shui in local effect

C. Contouring

The outer outline of the figure is used for design. The basic elements are redesigned here, as shown in Figure 8. Mandarin ducks and lotus flowers use the outline, and a Chinese character for double happiness is added to the pattern. This character is made of small squares, which have modern characteristics. At the same time, the text "One hundred years of good harmony" containing the connotation of the pattern is added below the pattern to make the combination of the picture and the text more complete.

D. localization

It refers to a design that does not use complete graphic elements but only adopts partial design, giving people a complete perception. As shown in Figure 9, two Mandarin ducks, one relatively complete and the other having only a head, can be perceived as two Mandarin ducks, making people feel that they share the same body. This pattern is a semicircle below, giving people a sense of instability, under which the word "one hundred years good harmony" is added. Make lopsided patterns look smooth and comfortable.

E. Color and no color contrast

It refers to contrast in colors, which can produce an excellent visual effect, as shown in Figure 10. The color matching of mandarin ducks has black, white, gray, and multicolor, rich in colors. Although there are many kinds of colors because the contrast divides the colors into the color system and no color system, that is, color system and no color system, the pattern will not have a sense of confusion but make the colors more prominent and increase the sense of hierarchy.

Figure 10 Yuan Yang Xi Shui with and without color contrast effect

Questionnaire Survey

This questionnaire mainly selects five traditional mandarin duck swimming patterns and five redesigned patterns to investigate the popularity of redesigned patterns. One hundred people were asked to pick their five like patterns and their one favorite pattern. The survey and analysis are shown in the following table4.

Table 5 Survey and analysis on the popularity of traditional auspicious patterns and
redesigned auspicious patterns

Classify	The original auspicious pattern					Redesign the auspicious pattern				
Number	1	5	6	7	9	2	3	4	8	10
Like	14	56	6	54	46	76	56	62	64	66
Proportion	14%	56%	6%	54%	46%	76%	56%	62%	64%	66%
Gross ratio	35.2%					64.8%				
Favorite	0	6	0	8	2	36	6	8	8	26
Proportion	0%	6%	0%	8%	2%	36%	6%	8%	8%	26%
Gross ratio	16%					84%				

The table summarizes the number of people who like and dislike each auspicious pattern and their percentage. For example, in pattern 1, The number of people who like it is 14, accounting for 14%. The number of people who like it most is 0, accounting for 0%. Among them, pattern 1.5.6.7.9 is the traditional auspicious pattern, which has been selected 176 times, accounting for 35.2% of the total selection times (500), and the redesigned auspicious pattern of 2.3.4.8.10 has been selected 324 times, accounting for 64.8% of the total votes. In the choice of favorite pattern, the traditional pattern accounted for only 16%, and the redesigned pattern accounted for 84%, among which the favorite pattern is pattern 2, which is the auspicious pattern of the redesign. Therefore, the redesigned auspicious pattern is more popular. Information about the survey can be found at https://drive.google.com/drive/folders/1NAfQQ3euWpp3o43GSCEi86rpkTdF3ZgO?usp=share_link

RESULTS AND DISCUSSION

Table 6 Summary of research findings

Classify	Content	According to
Principles of auspicious pattern design	1. We need to inherit the tradition and redesign and innovate 2. Integrate modern design features into traditional elements. 3. We can finally design good works by practicing and exploring more.	The expert collecting system
APR Four-step method	Step 1: Identify the main elements of the redesign. Step 2: Design new elements. Step 3: Determine the main color. Step 4: Complete the redesign of the auspicious pattern.	Principles of auspicious pattern redesign

As shown in the table above, this paper contains two research findings. The first is that the principles of redesigning auspicious patterns are summarized through expert interviews. The second is the APR four-step method. It is a way to redesign auspicious patterns. Adopting this method can guide the redesign of auspicious patterns concretely. It must also be redesigned according to the three principles of auspicious patterns.

Principles of Auspicious Pattern Design

A. Carry on the Design Innovation Based on Tradition.

This research points out that redesigning auspicious patterns needs to carry on the design innovation based on inheriting the tradition. Because the auspicious pattern has its special cultural connotation, it will have different connotations. However, they also have a common feature: they all have auspicious meanings. Therefore, when designing auspicious patterns, we must pay attention to retain their meaning. As for the idea of inheritance, that is, preserving traditional culture, many researchers have put forward similar ideas. Some people mentioned the problem of how to reconstruct traditional auspicious patterns, saying that "reconstruction must understand the complete connotation and meaning of traditional auspicious patterns and even the environment and background generated by them." The reconstruction

mentioned here refers to the redesign of auspicious patterns. When it comes to understanding the connotation and meaning of patterns and the environment and background of production, this is the inheritance of traditional culture. At the same time, auspicious patterns cannot be used unchanged. To change according to the development of The Times, to adjust according to people's aesthetic needs. These require innovative design, which may be design, theoretical, style, form, or element innovation. The redesign of auspicious patterns is also an innovation.

Some researchers said: "To make the traditional auspicious pattern conform to people's aesthetic, it is necessary to reconstruct, mutate and innovate the graphic symbols of the traditional auspicious pattern" Because of the changes in The Times, people's aesthetic has also changed, if you want to make the auspicious pattern applied in modern life, it needs to conform to modern people's aesthetic. That requires innovation. The reconstruction and redesign of auspicious patterns is all innovations. In short, the auspicious pattern needs to be redesigned, which needs to understand its original meaning, and retain its main elements and cultural connotation based on innovative design according to the development of The Times, people's aesthetic characteristics, and the characteristics of design projects. In this way, the rationality and accuracy of applying auspicious patterns can be avoided, and rote sets can be avoided. Make them better to use in life.

B. Integrate Modern Design Features or Modern Expression Techniques into Traditional Elements.

Modern design still occupies a dominant position today, and people mostly like simple modern styles. Applying some modern expression techniques in the design works can better present different modern design effects. Traditional auspicious patterns are composed of many elements, each of which has a different meaning, and the combined meaning expresses the specific meaning of the auspicious pattern. Among these elements, you need to select the necessary elements to retain. And these retained elements require innovation. How? This study believes that innovation must integrate modern design features or expression techniques into traditional elements. Some researchers have found that: "In modern design, applying pure auspicious patterns is far from meeting the audience's needs. In the digital age, simplicity and individuality have become a trend. The complicated beauty is limited by the production cost, production time, and appreciation process, and its development is slow." These show that the reason for the slow development of the application of traditional auspicious patterns is that traditional auspicious patterns are too cumbersome. It affects cost, production time, and the appreciation process. Complex traditional auspicious patterns are difficult to achieve simple design if they are directly applied in modern design. That requires auspicious patterns to be combined with modern features and redesigned. Some people say that "understanding auspicious patterns to grasp the main features, extract useful elements, combined with some basic expressions of modern design, change the elements of traditional auspicious patterns, give people a modern sense" from this point of view to extract the main elements, is to extract the necessary traditional elements. Combine the modern primary way of expression, change its form, and give a modern point of view. Some researchers have proposed that "the innovation of traditional auspicious patterns should make use of the expression means and methods of modern visual language and absorb the nutrients of modern western design to carry out innovative design" and "the innovation of traditional auspicious patterns graphic symbols should be explored appropriately and applied according to the theme expressed. The two points of view also indicate that innovation needs to combine modern expression techniques and apply traditional elements.

C. Designers should practice and explore more in the design process to design.

Research shows that in redesigning and applying traditional auspicious patterns, it is necessary to innovate based on inheritance and integrate modern design characteristics and expression techniques into traditional elements. In these processes, it is necessary to make more attempts and design exploration to create good works. As a designer, we all know that every design work is not a fixed style, and every successful work needs many times of design exploration. Different graphic elements and different typesetting may be designed in the design exploration. Then select graphics or typography with sound, and visual effects, apply them in the works, or design multiple works, and finally select the most satisfactory design works to present. Some people once said that "design is not a piece of work" and "good design works to be tempered." Others said, "Design needs constant exploration to find the

right form of expression to show." All these points show that good design works are designed in stages but must find the right way of expression after many design explorations. For example, in the design of the Mandarin duck splashing in the water poster, dozens of posters with different graphics and layouts were designed, but these styles, for example, in the design of the silhouette of the Yuan Yang Xi Shui, eight different graphics were designed during the design process, and these styles as shown in Figure 11 were not adopted. Figure 8 is finally selected.

Figure 11 The outline of the mandarin duck in the water is not used in the design drawing.

CONCLUSION

This section mainly conducts analysis and research through expert interviews, studio research, and questionnaires. Firstly, four key points are summarized through the research and analysis of expert interviews. First, the necessity of redesigning auspicious patterns is understood; second, the principles of designing and applying auspicious patterns are summarized; that is, redesigning auspicious patterns needs to be inherited and then innovated. It is necessary to integrate the characteristics of modern design or modern expression techniques into traditional elements. The third is to summarize the auspicious pattern redesign method, namely the APR4 step method; The fourth is, to sum up five commonly used modern design techniques. Then, by using the studio research method, combined with the above findings and the suggestions of multi-practice exploration in the expert interviews, the author explores the redesign of the auspicious pattern of Yuan Yang Xi Shui, designs several basic graphics and extended graphics, and assumes some usage norms. Finally, a questionnaire survey investigates the popularity of the redesigned Yuan Yang Xi Shui and the original Yuan Yang Xi Shui patterns. The result is that the redesigned auspicious pattern is more popular, thus verifying the feasibility of the redesign method of the auspicious pattern. Through the principles and methods of auspicious pattern redesign, we can guide the redesign of auspicious patterns and design popular modern auspicious patterns. It can facilitate the use of auspicious patterns and promote their widespread use in people's lives.

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