

Analysis on the Cultural Psychological Projection of the Formation of Chinese Folk Patterns

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Abstract. Chinese folk patterns are images of traditional civilization, which have a certain impact on people's psychological state. By exploring the basic elements of Chinese folk patterns, this article intends to describe the charts and colors of folk art patterns that are cohesive and stable to a certain extent, and can give people a sense of security and stability. This psychological state may be related to people's identity and sense of belonging to traditional culture. At the same time, the aesthetic value and artistic appeal of folk art and technical patterns can also stimulate people's imagination and creativity. The author calls the civilized psychological effect of such patterns as visual therapy.

Keywords: Patterns; Folk Patterns; Pattern Vision; Pattern Elements; Folk Decoration.

1. Introduction

1.1. Basic Concepts of Vision Therapy

Visual healing is a healing method that uses visual art and imagery to promote physical and mental health. Its basic concept is to reduce anxiety, stress and pain, improve mood and mental health by appreciating beautiful images, colors and shapes. Visual healing can be achieved in different ways such as looking at artwork, drawing and coloring, etc. It has been widely used in fields such as medical treatment, psychotherapy and rehabilitation.

1.2. Research Value of Traditional Chinese Folk Patterns

Traditional Chinese folk patterns are an important part of Chinese culture. They reflect ancient Chinese aesthetic concepts, cultural inheritance and artistic style, and have important historical, cultural and artistic values. Studying traditional Chinese folk patterns can help people better understand the diversity and richness of Chinese culture, and can also promote cultural inheritance and development. In addition, the study of folk patterns will also help designers and artists to create works with more Chinese characteristics and promote the international spread of Chinese culture. Therefore, the study of traditional Chinese folk patterns is of great value.

2. Overview of Chinese Folk Patterns

2.1. The Origin and Development of Chinese Folk Patterns

Folk patterns are a very important branch of China's thousands of years of traditional culture. The ancestors cleverly used figures, animals, flowers and birds, and words, and used metaphors, puns, homonyms, and symbols to express their love for auspicious and beautiful life. yearning. From these decorative patterns, we can get a glimpse of the life consciousness, aesthetic taste, family and country feelings and national character of the Chinese nation.

In the Neolithic Age, humans created an epoch-making invention—painted pottery. The ancestors used their observations, hobbies, and psychological activities on the natural world as decorative patterns on painted pottery, which fully demonstrated the pursuit and wisdom of the ancestors for beauty. Neolithic painted pottery patterns are characterized by conciseness, generalization and vividness, and are generally dominated by animals, figures, plants, swirls and geometric patterns. There are three kinds of animal patterns commonly seen in our existing materials: fish, frog, and crow.

The patterns of this period are closely related to the farming life, fishing and hunting life of the people at that time. In painted pottery, there are many patterns with animals as the main body, but there are also very few auxiliary patterns. The patterns of these plants are all in a realistic way, without a single bone, and without a single bone. The figure patterns are dynamic and elegant, and the image is concise. The geometric pattern is not only the continuation and change of the weaving pattern, fishing net, water vortex, leaf and other patterns in the early pottery, but also a part of the spiritual and cultural pursuit of primitive people's inner music and visual beauty. kind of performance. People in the primitive society carved the sun, moon, stars, mountains, rivers and other visible objects in nature, or carved them on rocks, forming the traditional patterns of the Neolithic age that are solemn, generous, natural and harmonious.

Xia, Shang, and Zhou, also known as the Bronze Age. The patterns in this period are mostly animal patterns and geometric patterns. During this period, people created a mysterious, fantastic, and terrifying animal pattern through their cognition of certain animals in nature and their subjective processing. Among the decorative patterns on bronze ware, the most representative ones are the Taotie pattern, the Kui dragon pattern and the phoenix bird pattern. In terms of geometric patterns, the more representative ones are grid pattern, lightning pattern, cloud pattern and swirl pattern. The early decorative patterns and patterns present a mysterious, solemn and majestic atmosphere, highlighting and reflecting the spiritual outlook and cultural background of that era, and reflecting people's worship and belief in totems in that era.

The bronze decorative patterns of the Spring and Autumn Period and the Warring States Period no longer had the mystery and religious color of the Xia, Shang and Zhou bronze decorative patterns, nor did they have the horrible, fierce, solemn and solemn artistic style. The decorative style gradually became active: the content of the decoration is different No longer are ferocious and mysterious monsters, but the description of "God" is turned to the description of people, which reflects the scenes of real life, which is closer to nature, and more animals and life scenes in nature are used for decoration. On the Internet, I began to draw stories as decorations, and the composition style changed from the original seriousness and symmetry to lively.

The patterns of the Qin and Han Dynasties were not limited to bronzes and buildings, but also appeared on stone reliefs, bricks, and murals. The auspicious patterns of the "three riches" also appeared at this time. During this period, the architectural decoration industry also developed greatly, and many new features appeared, such as portrait stones, portrait bricks, and tiles. Their decorations included weaving, farming, feasting, hunting, acrobatics, etc. , their shape, layout, and craftsmanship are unprecedented, and finally formed the vigorous and grand decorative style of the Han Dynasty, representing the artistic level of this period.

During the Wei, Jin, Southern and Northern Dynasties, a large number of decorative patterns such as reliefs, colored paintings, flying apsaras, fairies, auspicious birds and beasts appeared, and plant patterns also developed to a certain extent. Among them, lotus, honeysuckle, and honeysuckle became the main decorative patterns in Buddhist art. The lotus flower is a symbol of Buddhism, it symbolizes pure land and purity. The word "winter never dries up" in honeysuckle is also widely used in Buddhism to describe the immortality and reincarnation of the soul.

There are many kinds of flower decoration patterns in the Tang Dynasty, and the world-famous Tang Sancai, Baoxianghua, Zhezhihua, Curly Flower, Tuanhua and other patterns were created. Animals such as black beasts, as auxiliary images for decoration, are hidden in plants, as auxiliary patterns, or interspersed and combined plant patterns and animal patterns, creating a rich, plump, strong, gorgeous, and rich artistic style in the Tang Dynasty.

The traditional decorative patterns in the Song and Yuan dynasties were mainly wrapped branches and Tang scrolls, but brightly colored flowers and geometric patterns also began to appear in large numbers. The artistic style of traditional patterns in the Song Dynasty is relatively simple, mainly fresh and elegant. The decorative patterns of the Qing Dynasty are a collection of the great achievements of previous generations, reaching the height of "the pattern must be intentional, and the

meaning must be auspicious". It is rich in content and diverse in form. The creative wisdom of China has continuously integrated traditional cultures such as Chinese Buddhism, Taoism and Confucianism, forming decorative patterns with distinctive characteristics of the times and national characteristics.

2.2. Classification of Chinese Folk Patterns

In ancient China, there were many kinds of decorative patterns. Whether it is real objects in life or fantasy characters, animals, and plants, as long as they are artistically processed, they can all become the theme of the pattern. Among them, some patterns are simple and simple in shape, which are easy to remind people of the prototypes in life. These patterns can be attributed to figurative patterns; there are also some patterns with complex shapes and many changes, and it is difficult to find similar patterns. The prototype of the pattern needs to be carefully studied and understood to understand the meaning to be expressed. Therefore, such patterns can be called abstract patterns.

2.2.1. Figurative Patterns

The figurative pattern is a kind of pattern created by exaggerating, deforming, abstracting and other means from the specific images that people are familiar with in legends or real life. According to its content and image, it can be divided into animals, gods and beasts, flowers, fruits and trees, utensils and treasures, figures and gods, etc. Animals and beasts are animals with various auspicious meanings given to them by ancient people, such as magpies, cranes, mandarin ducks, peacocks and so on. There are many kinds of flower and fruit wood grains, various shapes, rich in dry changes, and due to the characteristics of dried plants, they are endowed with various qualities, integrity, and meanings, and are deeply loved by people. For example, "Three Friends", "Pine, Bamboo and Plum", "Plum, Orchid, Bamboo and Chrysanthemum", "Baolianghua" and so on. "Baobao pattern" refers to the combination of utensils and auspicious clouds. Most of these utensils come from the gods in Taoism or Buddhism. Among them, the "Tai Chi Diagram" is the main one, the "Eight Treasures" is the supplementary, and the "Ruyi" is the supplementary. Character patterns mainly include characters in reality or mythology, or character scenes with plots. For example, people use them to praise their achievements and express their good wishes. Therefore, it is also common in architectural decorations of past dynasties. a decoration. For example, the fairy Xiangyun in the Qin and Han Dynasties, the heroes and martyrs, the riding, shooting, singing and dancing in the Sui and Tang Dynasties, etc.

2.2.2. Abstract Pattern

Abstract patterns, mainly in the form of geometric lines, are decorative. The common ones are Fangsheng pattern, Wanzi pattern, Turtle pattern, Hui pattern, Kidnap Dragon, Ice pattern, Chess grid, Double distance, Lianqian, Lianzhu pattern and so on. The general trend of the evolution of traditional Chinese ornamentation is from realistic, vivid, and diverse images to abstract, symbolic, and standardized geometric ornamentation. The beauty of early decorative patterns lies not only in "shape", but also in "meaning". Because it is a natural form, a kind of accumulated totem, a kind of religion, a kind of imperial power, a kind of ritual system, and a kind of blessing culture. Therefore, beauty without form does not exist, but beauty with only form does not exist either. However, with the passage of time and the changes of the times, its "meaning" gradually faded in its repeated imitation, and transformed into a standardized general beauty of form. That's right, these abstract textures are all kinds of decorations.

It is the original model of formal beauty. People need to integrate their own observation, imagination and understanding of actual things into it to feel, comprehend and master it. Therefore, in this historical process from representation to expression, from realism to symbolism, and from form to line, people unconsciously created and cultivated a relatively pure form of beauty and a sense of aesthetic form. Rhythm, symmetry, balance, overlap, density, repetition, change, unity and other forms of laws are gradually grasped by people consciously and expressed intensively here.

3. A Study on the Cultural Psychological Projection of the Formation of Chinese Folk Patterns

3.1. The Cultural Psychological Projection of the Formation of Chinese Folk Patterns

Looking back at the various patterns in Chinese history, it is not difficult to find that each pattern has a relaxed and moderate line. At the same time, the visualization of the intentional pattern also produces an obvious visual healing effect, which includes The visual healing effect produced by the expansion and contraction of the linear structure, as well as the visual healing effect produced by the repetition of art forms; in addition, the differences in black and white contrast, light and dark contrast, virtual and real contrast, and great exaggerated deformation in the picture The visual healing effect presented by sex, as well as the strong psychological identity produced by the art form and content, these phenomena and feelings also confirm the visual healing effect in the pattern picture.

At the same time, the visual impact and visual healing brought by the space of the schematic structure in the works of art, and the visual language such as lines and colors in the content of the works affect people's vision to varying degrees, producing or continuing, or The sense of movement of expansion, contraction, or rotation produces a qualitative change in people's psychology of self-awareness and emotion. The author calls this qualitative change "visual therapy". There are many patterns with auspicious meaning in Chinese folk. During the Spring Festival, people always like to decorate their homes with auspicious patterns to express their longing for a better life and their blessings for a better life. From the Shang and Zhou dynasties, to the Tang and Song dynasties, and then to the peak in the Ming and Qing dynasties. During the Ming and Qing Dynasties, it was close to the fact that pictures should be meaningful and auspicious in meaning.

3.2. A Detailed Analysis of the Elements of Chinese Folk Patterns Constructing Visual Therapy

The figurative schema often presents a state of harmony and unity, which makes people feel peaceful and stable psychologically. At the same time, due to the variety of linear structures, the pattern pattern produces a sense of visual healing, and the enrichment of the pattern gives people a visual visual stimulation. Whether it is a sense of psychological balance or an intuitive visual stimulation, it is a physical and mental therapy produced by the linear structure of the figure.

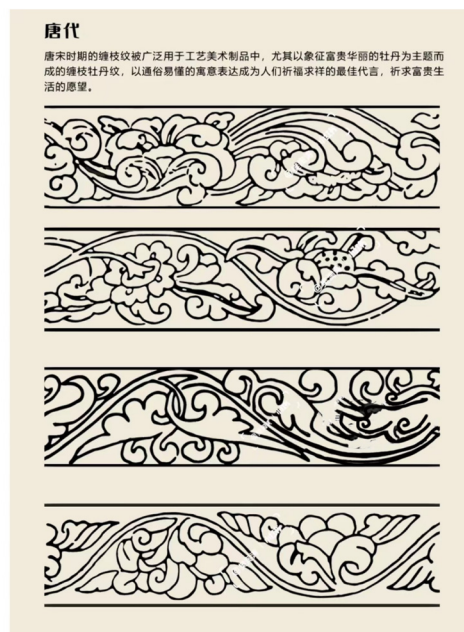


Fig 1. Tang branch pattern, flourishing Tang Dynasty (Source: Author's network search)

For example, the pattern of twining branches in the Tang Dynasty (see Figure 1), its structural lines stretch out as the vines grow, and the curly flowers and leaves, phoenix feathers and patterns are

integrated into one, the lines in the pattern are smooth and grand, Although the handling of the structure is rigorous, it is full of freedom. From a visual point of view, the overall picture of the pattern is rich and full, which is particularly majestic. At the same time, its overall structure also gives people a very comfortable feeling.

In terms of structural expression, the caisson patterns in the Dunhuang period combined linear and abstract patterns, and presented a magnificent visual experience in the form of regular repetition. From a modern point of view, the author can still imagine the grandeur of the heyday of the Tang Dynasty, which is an external expression of the author's tension. (See Figure 2) Therefore, for the creative subject, the artwork is the externalization of his image, while the expression space of the work is in the imagination of the viewer. In a work, when an image already has an abstract symbolic meaning, In addition to the thoughts and feelings given to the work by the creative subject, the audience also needs to process the image through association to form their own views and sublimate the image into a meaningful picture. This process is the most profound expression of self-awareness of the creative subject . For example, Picasso's "Bull" picture is an abstract figure formed by extracting and simplifying the key structure of the realistic and concrete image of "Bull". It is presented in front of the audience, but the audience enriches the meaning of this graphic through their own imagination, making it more profound in the audience's mind, and also makes the audience think deeper. The schema of the work is a special spatial structure revealed by tangible shapes. From the perception of the space where the image is located to the real situation, the viewer and the object are connected in a common realm through the viewing behavior, so as to think about the meaning of existence of the subject and the object. In this process, the psychological structure continuously accepts new perceptions into the psychological structure, and constantly organizes sensory experience into new psychological functions, thereby forming a new psychological structure.



Fig 2. Wrapped branch pattern, Dunhuang period (Source: Author's Internet search)

3.3. The Influence and Enlightenment of the Cultural Psychological Projection of the Generation of Chinese Folk Patterns on the Contemporary National Spirit

As an indispensable part of Chinese traditional culture, Chinese folk patterns contain rich cultural connotations and spiritual values. In modern society, folk patterns as cultural symbols play an important role in the formation and inheritance of Chinese national spirit.

First of all, Chinese folk patterns show rich and diverse characteristics in terms of patterns and colors, reflecting the diversity and tolerance of traditional Chinese culture; this diversity and tolerance is an important part of the Chinese national spirit, which emphasizes mutual understanding and mutual respect.

Secondly, in traditional Chinese culture, folk patterns play a symbolic role. For example, in traditional Chinese weddings, dragon and phoenix patterns are embroidered on the bride's wedding dress,

implying auspiciousness and happiness. These symbolic patterns conform to the value orientation of contemporary society and play a positive role in the formation and development of contemporary national spirit.

To sum up, the visual healing effect of Chinese folk patterns has had a multifaceted impact on the contemporary national spirit, which not only reflects the diversity and tolerance of Chinese traditional culture, but also has rich symbolism. All these provide valuable cultural resources and spiritual support for the development of contemporary society.

4. Conclusion

As a symbol of traditional culture, Chinese folk patterns not only contain rich cultural connotations and spiritual values, but also have a certain visual healing function. Folk patterns have their unique aesthetic value and artistic charm because of their patterns, colors, and colors, which have a certain impact on people's state of mind.

First of all, the patterns and colors of folk art patterns are cohesive and stable to a certain extent, giving people a sense of security and stability; such as the common auspicious patterns in traditional Chinese architecture, they can give people peace, relieve emotions, and relieve pressure. atmosphere of.

Secondly, the patterns and colors of folk art patterns have certain aesthetic value and artistic appeal, which can stimulate people's imagination and creativity. For example, in traditional Chinese paintings, we can often see landscape paintings, flower-and-bird paintings and other patterns, which can make people feel the beauty of nature and stimulate people's creativity.

In short, as a cultural symbol, Chinese folk patterns not only have rich cultural connotations and spiritual values, but also play a role in visual healing. Through the appreciation and application of folk patterns, people can get aesthetic enjoyment and psychological guidance, thereby improving their cultural psychology and visual experience.

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