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THE INFLUENCE OF SILK ROAD CULTURE ON MODERN DESIGN: ARTISTIC FEATURES OF CHINESE BROCADE PATTERNS

Goal: *this study aims to analyze the influence of Silk Road culture on the style of brocade patterns in the Tang and Ming Dynasties of China, as well as to consider the practices of using brocade motifs of ancient dynasties in modern design.*

Methodology: *based on the research of scientific literature, this article compares and analyses the stylistic characteristics of brocade patterns: connected beads, curly grass, treasure and cloud; the analysis makes it possible to trace the process of formation and evolution of brocade patterns in the Tang Dynasty. The methods of figurative and stylistic, formal analysis, methods of systematisation, and processing of results are also involved.*

Results. *The study pointed out that the opening of the Silk Road promoted cultural exchanges between East and West, and the prosperity of politics, economy, and culture in the Tang Dynasty promoted the diversity and development of patterns. The above-mentioned motives, through integration with foreign cultures, formed symmetrical beauty, curvilinear beauty, and symbolic characteristics of Tang Dynasty patterns. In the example of the creativity of the modern Chinese designer Chen Liwen, the transformation of the motif «Tiger Sniffs the Rose» and the image of the Chinese tiger of the Ming Dynasty period in the development of modern design products is shown.*

Scientific novelty. *This article reveals the historical evolution of the popular brocade patterns in the Tang and Ming Dynasties of China, summarizes his unique artistic style, and provides inspiration for contemporary clothing innovation design.*

Practical significance. *The significance of this study lies in providing historical data for the integration of ethnic cultures and demonstrating the overall characteristics and evolution process of the Tang and Ming Dynasties patterns.*

Keywords: *Silk Road; intangible cultural heritage, Brocade; Pattern; Art, contemporary design, transformation, design practice.*

Introduction. There are many types of traditional patterns in Chinese dynasties, which are the spiritual products of ancient people's yearning for a better life. With the opening of the Silk Road in the Han Dynasty, cultures from different countries blended together, and the decorative patterns of the Western Regions were also brought to the Central Plains. The open policy of the Tang Dynasty and the prosperity of the Silk Road made the politics, economy, and culture of that time unprecedentedly prosperous. Under the exchange and integration of diverse cultures, the decorative patterns of the Tang Dynasty continued to develop, evolve, and gradually matured, which not only provided good historical materials and physical samples for later research on the integration of ethnic

cultures, but also promoted the development of traditional Chinese decorative patterns.

Analysis of previous research. In recent years, the development and utilisation of intangible cultural heritage have become an increasingly important research topic. A visual analysis of the hotspots, boundaries, and research trends of this issue was presented by Ivanov Dang Q, Luo Z., et al [6].

Textile and fashion issues were explored in his work «Clothes of the Time: Fashion in Tang Dynasty China (618-907)» by B. Chen B. Chen. According to the author, during the Tang dynasty, an increased capacity for change created a new value system predicated on the accumulation of wealth and the obsolescence of things that are best understood as fashion [3].

Individual themes and motifs in Chinese art of ancient dynasties have been studied by such authors as Y. Wang (The Origin, Transformation, and Representation of the Double Lotus (Peer-Reviewed)) [16], Y. Kuang (Archeological Evidence: Embroidered Textiles of the Han and Tang Dynasties (206BC-907AD) Unearthed along the Silk Road [8], J. Mo, X. Jiang, Z. Li (Analysis of the artistic characteristics of lotus patterns and digital innovative design methods. *Frontiers in Art Research*) [11], L. Talbot (Ancient and Medieval Chinese Textiles in the Cotsen Textile Traces Study Collection, Washington) [14]. The issue of using samples of material artistic culture as part of China's intangible cultural heritage in design creativity remains incompletely explored. At the same time, the demand for intangible cultural heritage among contemporary designers indicates the need for a special study.

Problem Statement. The objectives of the study are: to analyse the artistic features of brocade patterns from the Tang dynasty (618-907) against the background of the Silk Road; to trace the influence of Chinese brocade patterns from the Ming dynasty (1368-1644) on modern design.

The results of the research and their discussion.

The Silk Road is an ancient trade route that connects China and the West, which is divided into the Land Silk Road and the Maritime Silk Road. The Land Silk Road originated in the Western Han Dynasty. Before Zhang Qian's embassy to the Western Regions, economic and cultural exchanges had already occurred between China and the West. Among the many items exported by China at that time, silk was the most popular and welcomed by Westerners, which led Western countries to call China «silk». The ancient Greeks and Romans transliterated «silk» as «Ser» and called China «Series», meaning «the country of silk».

The German geographer Ferdinand von Richthofen first proposed the term «Silk Road» in his book «China», which defined it as «a transportation route connecting China and the

Middle East (referring to the region between the Amu Darya and Syr Darya rivers in Central Asia) as well as China and India and the Western Regions, using the Silk Road trade as a medium, between 114 BCE and 127 CE» [9].

Multicultural exchange in the Tang Dynasty. In the Tang Dynasty, Emperor Taizong's «Zhenguan Reign» led to rapid economic development, political enlightenment, and cultural openness, laying the foundation for the subsequent prosperity of the Kaiyuan era and revitalizing the Silk Road.

The smooth flow of the Silk Road enabled the Turkic, Sogdian, Tibetan, Great Yuezhi, Uyghur, Khitans, and Mongolian people to enter the Western Regions one after another. With the prosperity of trade, cultural exchanges became more frequent and close, and new sparks were ignited in the exchanges. The communication and collision of Eastern and Western cultures contributed to the diversity of culture in the Tang Dynasty.

The style characteristics of brocade patterns in the Tang Dynasty against the backdrop of the Silk Road. The exchange and integration of politics, economy, and culture in the Tang Dynasty promoted the formation of diverse styles of brocade patterns and contributed to the evolution of patterns.

Lianzhu pattern. The interlocking bead pattern, the bird with a ribbon pattern, the ring and band pattern, and the flower bud pattern, is one of the traditional decorative patterns in China and is also a popular pattern in the Tang Dynasty. The interlocking bead pattern is a geometric pattern consisting of a continuous string of spherical or bead-shaped arrangements, usually in a straight, circular, or S-shaped arrangement. The «beads» of the interlocking bead pattern are either solid circles, hollow circles, or concentric circles embedded together.

Previous research has suggested that the pearl-linked pattern is a style of decoration in the Persian art of the Western Regions, and is a totem of the ancient Persian Sassanid Dynasty. It is also a popular pattern in the Sassanid

Dynasty. During the Sassanid Dynasty, the pearl-linked pattern was used as a symbol of the sun and often applied to the «bird with a scarf» graphic. Because of its rich religious story content and symbolic meaning, there are many types of patterns, including pearl-linked bird and character patterns, pearl-linked duck patterns, pearl-linked chicken patterns, pearl-linked peacock patterns, pearl-linked horse patterns; flower and tree patterns, deer and bamboo screens, deer patterns; pearl-linked phoenix patterns, pearl-linked lion and phoenix patterns, pearl-linked lion and flower patterns, pearl-linked wave and flower and gray valerian silk, pearl-linked wave and lion and phoenix patterns, etc. As shown in Fig. 1, a fragment of pearl-linked lion and phoenix pattern [5], this cultural relic measures 38.7*30 centimeters and is made of silk. It is a Tang Dynasty (618-907) group pearl-linked lion and phoenix pattern, mainly in yellow and brown tones, with a primitive and fresh feel. The overall fragment is woven using the principle of symmetry, with pearl-linked patterns on both sides, with a symmetrical male lion in the center, head and hooves facing each other. The surrounding patterns are woven with leaping male lions.

In the Central Plains, the true popularity of the Lianzhu pattern began during the Three Kingdoms and Jin Dynasties, when it appeared as a subsidiary pattern in other decorative patterns, decorating the upper and lower sides of the grid band pattern. During the Silk Road period, the introduction of Western culture brought the ancient Persian Sasanian Dynasty totemic pattern of Lianzhu pattern to the Central Plains. Through the exchange and integration of Chinese and Western cultures, the traditional Chinese geometric Lianzhu pattern absorbed the decorative characteristics of the ancient Persian Lianzhu pattern and was widely used in the decoration of various objects. During the Sui and Tang Dynasties, celadon, white porcelain, and brocade were the most popular decorative fields for Lianzhu pattern. After the spread of the Silk Road, Lianzhu pattern has developed greatly, and has

been applied in later aspects such as brocade, bronze mirror, jade, mural, etc., with the most widely used in brocade. Up to now, it is still widely used in the folk decorative art of ethnic minorities in Xinjiang [7; 17].

Tassel pattern. A circular group pattern is composed of various plants, animals and additional motifs. A circular motif with a complex structure and a large diameter is called a large group pattern; two group elements combined into one composition are called double group patterns. The colour retention is relatively good, the image is decorative, and the composition is a group pattern with a diamond-shaped structure. The core of the flower is red and yellow, with scroll elements.

During the Tang Dynasty, the round flower motif was also called the round nest pattern. The original meaning of the word «nest» is a bird's nest, and the round nest pattern looks like a bird's nest, which appeared in large numbers on silk fabrics and decorative objects. The round floral element evolved from an interlocking bead pattern imported from West Asia during the Tang Dynasty and developed into three styles based on traditional Chinese round floral patterns: the interlocking bead «round nest», the «treasure-like round nest» and the «round nest» with animals and figures

In traditional Chinese culture, the circle is endowed with special feelings and meanings. «Roundness» represents completeness, reunion and beauty, while «completeness» is not only the most subjective implication of regimental patterns, but also the ancient people's pursuit and yearning for a better life. The circular structure of the regiment pattern is in line with the elegant aesthetic style of the Tang Dynasty, and its pattern of blooming flowers reflects the magnificence and prosperity of the Tang Dynasty. Therefore, a group ornamental structure can be defined as an auspicious pattern filled with the meaning of life, society and culture.

The circular pattern has a long history. It appeared during the Northern Dynasties and

reached its peak during the Tang Dynasty. The size of a circular pattern on Tang Dynasty clothing reflected the personality and status of the wearer. The larger the size, the higher the status. It is often used in handicrafts. After the Tang Dynasty, the circular pattern gradually evolved into an interlaced circular element. By the Song Dynasty, it remained popular, but its size had nothing to do with identity and status. During the Ming and Qing dynasties, the circular pattern evolved into other ornamental motifs such as the round dragon, the round phoenix, the happy meeting, and the flowers of the four seasons.

Curling grass pattern. The curly grass motif is also known as the honeysuckle pattern, and honeysuckle is often referred to as «honeysuckle» or «honeysuckle vine». Its petals hang downwards and are yellow and white in colour, hence the name honeysuckle. Because it is resistant to winter, it is also called honeysuckle. This plant element was popular during the Six Dynasties and is one of the most common artistic symbols.

Because of its cold-resistant characteristics, honeysuckle is widely used in Buddhist art, transformed into honeysuckle patterns, and compared to the immortality of human souls and the eternal cycle of reincarnation. In the Tang Dynasty, honeysuckle patterns were introduced to China along with Buddhist art and were valued by the Chinese people. The opening of the Silk Road fused its development and evolution with diverse cultures from both East and West, making it an early example of the «Western learning» in the history of art.

A textile detail with floral medallions and rhombuses from the mid-Tang dynasty, first half of the 8th century is shown in Fig. 3. This silk is rectangular. It is almost five feet long and two feet wide, which is surprisingly large. Only one of the vertical edges is a, so we know the loom would have been over two feet wide. Considering that the textile was made more than one thousand years ago, its state of preservation is remarkable. It is decorated with

yellow patterns on a dark purple background. Lines of round floral medallions alternate with lines of diamond designs, or lozenges. Both patterns are formed by horizontal threads (wefts). This differs from earlier Chinese brocades whose patterns are formed by vertical threads (warps) [1]. It is brocade (jin): woven silk, height 150.1 x 59.3 cm.

With the integration of ethnic groups, the original form of honeysuckle patterns has been less used, and they have gradually evolved into scroll patterns with unique Chinese characteristics. As shown in Fig. 4, the scroll patterns in the Tang Dynasty mostly used the branches and leaves of grapes and peonies, decorated with curved and varied lines, with complex and beautiful flowers and rich layers; the leaves were curved and elastic; the leaf veins were rotating and tumbling, full of dynamism.

The overall structure of the scroll pattern is full, magnificent, and vibrant, reflecting the richness of the crafts and arts of the Tang Dynasty. It is known as «Tang grass» by the Japanese. The scroll pattern of the this period also became a template for later generations. After the Tang Dynasty, the scroll pattern was widely adopted in many porcelain kiln products of the Song, Yuan, Ming, and Qing Dynasties. Today, the scroll pattern of the Tang Dynasty is used as an auxiliary pattern on porcelain decoration, mostly seen in architectural decoration and dyeing, furniture, ceramics and other items.

Lotus pattern. The «treasure fairy flower» and «treasure lotus flower», is one of the traditional auspicious patterns in China. Together with the «money tree» and the «treasure bowl», it is collectively known as the «auspicious three treasures». It is also one of the traditional decorative patterns of Han pottery, which was popular during the Tang Dynasty.

The pattern of the treasure-like flower can be seen in many unearthed objects and Dunhuang frescoes. The patterns of the Tang Dynasty treasure flower can be roughly divided into four types: petal-shaped, bud-shaped with strong decorative features, side-shaped with

strong sketchy taste, and treasure flower with a scene of birds, bees, butterflies and flies flying around. As shown in Fig. 5, the size of this cultural relic is 39*18cm (centimeters), and the treasure-like flower pattern belongs to the bud-shaped treasure flower, which is a typical representative of the treasure-like flower in the Tang Dynasty.

The treasure-like flower pattern is not a single flower in reality, but a comprehensive pattern composed of several flower images through deformation and artistic processing. It is embellished with petals of blooming flowers, buds of budding flowers, and other leaves, and is rearranged into new patterns according to the law of radial symmetry. The treasure-like flower is usually modeled after the lotus, peony, chrysanthemum, and pomegranate flowers. It integrates the elements of plant ornamentation from the Silk Road in the West and China, and is one of the patterns that were frequently applied to silk products after the Tang Dynasty, as well as one of the products of the fusion of East and West cultures.

The so-called «Bao Xiang» is a respectful term for Buddhist statues in the eyes of Buddhists, while the «Bao Xiang Hua» is also an ideal flower type that is sacred and dignified, known as the «ideal flower». In the Tang Dynasty, Buddhism was introduced to the Central Plains with the opening of the Silk Road, while Western elements such as the lotus pattern of India and the honeysuckle pattern of Greece also enriched and developed the image of the «Bao Xiang Hua». In the early Tang Dynasty, the «Bao Xiang Hua» pattern was mainly based on the «cross» shape, with the overall shape mainly consisting of four petals. In the heyday of the Tang Dynasty, the patterns of the «Bao Xiang Hua» became increasingly complex, with an increase in the number of petals and a richer level of hierarchy. The diverse cultural fusion of the Tang Dynasty made the «Bao Xiang Hua» pattern reach its peak. As a typical pattern on the pipa's brocade, the «Bao Xiang Hua» not only reflects the aesthetic habits of the Tang Dynasty, but also embodies the

characteristics of cultural inclusiveness at that time. At the same time, the pattern of the «Bao Xiang Hua» also appeared on the silk fabrics unearthed in ancient tombs in Xinjiang, the frescoes of the Turpan Grottoes, and the caisson of the Mogao Grottoes.

Cloud Pattern. The ancients believed that «cloud» and «qi» were one and the same, implying vitality, spirituality, and auspiciousness, and embodied the traditional auspicious cultural concept of the Chinese nation, which also runs through the entire history of China. After the opening of the Silk Road and the introduction of Buddhist thought, influenced by foreign cultures, cloud patterns merged with lion patterns, lotus patterns, and scroll patterns, and were accompanied by Buddha light, enhancing their religious artistic expression. Under the influence of foreign patterns, cloud patterns in the Tang Dynasty continued to change, gradually developing into patterns such as cloud patterns and wishful cloud patterns. Their basic styles are dominated by single-hook scrolls and double-hook scrolls, with vortex-shaped, S-shaped, and waveform patterns forming their pattern skeletons, which are full of auspicious clouds and Buddha-like forms. Among the two, the cloud pattern is the most commonly used, which is a pattern composed of a cloud head dominated by hooked scrolls and a graceful cloud tail (as shown in Fig. 6). It uses a simple form to show the aesthetic characteristics of «moderation», which is in line with the specific aesthetic orientation and aesthetic habits of the Chinese nation. It has become a standard cloud pattern in the hearts of the Chinese people and is widely used in various daily utensils of the common people. Traditional scroll patterns and treasure patterns in the Tang Dynasty were also influenced by cloud patterns, and the gaps were also decorated with cloud patterns.

Overall characteristics of Tang Dynasty patterns: The patterns in the Tang Dynasty have the characteristics of symmetrical beauty. Uniform symmetry has a special place in China's

plastic arts and is one of the most common traditional composition forms.



Fig.1.Tang Dynasty brocade with a pattern of interlocking beads and lions. Collection of Lianzhu on Lion Pattern Brocade. China Silk Museum [22]



Fig.2. Brown and round pattern brocade Tang Dynasty. China Silk Museum [2]

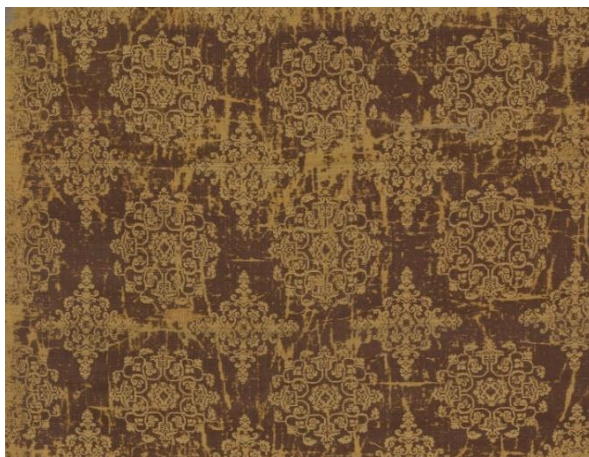


Fig.3. Detail of textile with floral medallions and lozenges. Mid-Tang dynasty, first half of the 8th century, brocade (jin): woven silk. China. Freer Gallery of Art, Smithsonian, Washington [1]



Fig. 4. Greenland Grape Tang Grass Pattern Half-arm Tang. China Silk Museum [22]



Fig.5. Fragment with floral medallion. China, 8th-9th century. Silk. Cotsen Textile Traces Study Collection T-1803b [14]

Fig.6. Cloud Pattern Tang Dynasty. China Silk Museum [5]

The patterns of the Tang Dynasty all exhibit this characteristic. Professor Shi Chunshan once described it as follows: «Symmetry is the use of two identical or similar images along an axis, which is a powerful traditional compositional form» [13]. Symmetry is actually the regular repetition of identical parts of an object. Symmetry is a diverse unity, and the repeated pattern gives a dynamic feel, as if it were a continuous activity.

The Tang Dynasty advocated symmetrical patterns, which, from the overall effect, were both varied and complex, with clear priorities and a unified harmony, showing a sense of order, rectitude, regularity, and solemnity. For example, the aforementioned Lianzhu pattern, curling grass pattern, and treasure pattern all exhibit this characteristic. The symmetrical and uniform patterns of the Tang Dynasty are a major feature of the Silk Road patterns of the Tang Dynasty, reflecting the Chinese nation's pursuit of a stable, calm, calm, and serene aesthetic psychology.

The patterns in the Tang Dynasty have the characteristic of curve beauty. The patterns in the Tang Dynasty not only emphasize symmetry and uniformity, but also have a rich, varied, and elegant curve beauty, such as the use of curved and varied lines to depict the branches and leaves surrounding the main flower in the Buddha pattern. Because the curved lines of the petals and branches themselves have a certain degree of freedom, the curved lines on the patterns retain the characteristics of the plants to the greatest extent, forming a pattern with fullness and bright colors, and also making the patterns flexible and dynamic, with strong ornamental and decorative qualities. When we observe the gentle and graceful curve beauty of the vivid flowers, birds, animals, plants, and characters in the Tang Dynasty patterns, a sense of beauty arises spontaneously. This beauty forms a harmonious unity of the static and

dynamic, the rigid and the soft, the solemn and the lively, the magnificent and the beautiful in the Tang Dynasty patterns.

Tang Dynasty patterns have symbolic significance. The main purpose of patterns is aesthetic decoration, but certain symbolic meanings based on aesthetic decoration can further enhance their value. Since the Zhou Dynasty, a symbolically meaningful pattern has appeared in China, such as dragon, phoenix, bird, peacock, peony, which are unique decorative images in traditional Chinese art for thousands of years, and also symbols of authority, will, and gods.

After the Tang Dynasty, with the frequent exchanges between the ethnic groups in the Western Regions on the Silk Road, such patterns with national totemic symbolism emerged in large numbers. It is a symbol of imperial power, dynastic authority, and national characteristics. This type of pattern unifies the patterns and decorative styles of ethnic characteristics, and is widely used and retained in traditional Chinese patterns. For example, the Tang Dynasty's Lianzhu pattern is a totem of the ancient Persian Sasanian Dynasty. It uses realistic techniques to promote national momentum and express people's thoughts and feelings.

The evolution of patterns in the Tang Dynasty under the background of the Silk Road: Causes of the evolution of patterns. With the frequent exchanges between various ethnic groups on the Silk Road, the politics, economy, and culture of this period also experienced unprecedented prosperity. Various patterns and patterns showed a diversified development trend based on different religions, regions, and ethnic groups. As Mr. Lu Sixian mentioned in his book «Mythological Archaeology»: «The symbol of the sun god is represented by the sheep, which originated from the Qiang and Rong ethnic groups. The sheep worship of the Qiang ethnic group, the totem god is named after the

sheep, and the sun is named after the day, which is 'the big sheep'« [21]. After the Tang Dynasty, various ethnic groups along the Silk Road

successively entered the Western Regions, and their pattern culture gradually became one of the origins of the pattern art of the Silk Road.



Fig.7. Ming Dynasty Hu Bu brocade pattern Photo: He Guanyi [18]



Fig.8. A tiger pattern from the «Tiger Sniffs the Rose» collection by Chen Liwen. China, 2022 [18]



Fig.9. Candles from the «Tiger Sniffs the Rose» collection Photo: Chen Liwen [18]

Influence of Chinese brocade patterns from the Ming (1368-1644) dynasties on modern design.

Flames, beasts, weapons, and stars flow from wooden looms to embellish brocade, a 1,300-year-old fabric once reserved for China's elite and now popular with young fashion designers. This art form is so complex that even veteran craftspeople produce only about two inches of textile a day. Traditional looms can be 18 feet long, have thousands of parts, and require dozens of steps to operate by artisans, who sing ballads to memorize the process. From this creative matrix emerges luminous cloth with patterns woven from silk, gold, and peacock-feather yarn. The complicated fabric cannot be replicated by factories. "It can be woven only on the traditional loom" – says Feng Zhao, honorary director of the China National Silk Museum in Hangzhou. This authenticity appeals to Chinese people, who appreciate brocade "from their hearts" – Zhao says, and view it as a proud symbol of cultural heritage [10].

Increasingly, up-and-coming Chinese fashion creators are collaborating with traditional weavers to emblazon garments with symbols such as phoenixes, clouds, and dragons. Designer Chen Liwen 2022 year launched a range of scarves oriented towards modern consumers that feature the hu bu tiger pattern. Taking inspiration from hu bu (Lit: tiger patch), a tiger pattern embroidered on clothing that was very popular in fashion during the Ming Dynasty (1368-1644) among civil ministers and military generals (Fig.7), Chen decided to give the ancient tiger a contemporary makeover. Chen told the Global Times that the tiger pattern on Ming Dynasty brocade looks graceful but unapproachable, so she decided to change the tiger to look more like a friendly curious cat by painting its fur patterns in pink and setting it in a botanic garden sniffing flowers with a bird on its shoulder as bees fly around (Fig.8). «It seeks to deliver a feel of nature-animal harmony, and harmony with human beings too, but not feel superior or distant. That's what China wants to

deliver to the world today. We extract the Chinese tiger to put it in new designs that can resonant with global audiences» – Chen said [18].

The expanded «Tiger Sniffing Rose» collection included other products with a tiger motif, such as home fragrances and stationery, most of which are convenient accessories popular with consumers who like to create their «young Chinese audience» and seek to recreate cultural characteristics (Fig.9). Ancient brocade, then, seems tightly threaded into China's future.

Conclusion. Having analysed the samples of brocade patterns of the Tang and Ming dynasties, we can state that textiles were of great importance in the Silk Road culture. The multi-ethnic settlement on the Silk Road made the ornamental elements of the Silk Road culture diverse. It has been found that the currently discovered patterns of Silk Road culture include animals and plants along the Silk Road, as well as totemic patterns that symbolize the ethnic groups in the Western Regions. In terms of the characteristics of the patterns, the Silk Road patterns themselves are a manifestation of the cultural state of the Silk Road. It has been established that from the perspective of historical development, the formation, development, and evolution of patterns and designs are both limited by natural environments and influenced by social environments and religions. The symbiosis and integration of Han culture in the Central Plains and Western culture have contributed to the formation of the Silk Road culture, which is also the result of the collision and integration of two or more cultures.

The evolution of ornamental motifs is accompanied by the integration of ethnic groups and the mixing of cultures. The evolution of patterns is the result of the collision of two or more civilisations. On the Silk Road, in addition to absorbing and learning from foreign ethnic cultures and patterns, Chinese silk and porcelain were also widely introduced to the Western Regions, and the

patterns on the items further promoted the spread of Han culture in the Central Plains. This is also the reason why contemporary designers are constantly studying and imitating the patterns of ancient dynasties, as well as contributing elements of this culture to the patterns of products in recent years. Through

mutual exchange and reference to different ethnic cultures, the patterns on the Silk Road are rich and colourful, providing valuable historical materials and physical specimens for study and integration into contemporary design.

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ВПЛИВ КУЛЬТУРИ ШОВКОВОГО ШЛЯХУ НА СУЧАСНИЙ ДИЗАЙН: ХУДОЖНІ ОСОБЛИВОСТІ ВІЗЕРУНКІВ КИТАЙСЬКОЇ ПАРЧІ

Мета: проаналізувати вплив культури Шовкового шляху на стилістику парчевих візерунків китайських династій Тан і Мін, а також розглянути практики використання парчевих мотивів давніх династій у сучасному дизайні.

Методологія: На основі дослідження наукової літератури в цій статті порівнюються та аналізуються стилістичні характеристики візерунка з'єднаних намистин, мотивів квітів і трав, мотивів лотосу та хмари у контексті процесу формування та еволюції парчевих візерунків в епоху династії Тан. Також залучено методи образно-стилістичного, формального аналізу, методи систематизації та обробки результатів.

Результати: Дослідження показало, що відкриття Шовкового шляху сприяло культурному обміну між Сходом і Заходом, а процвітання політики, економіки та культури за часів династії Тан сприяло урізноманітненню та розвитку орнаменталізації. Названі вище мотиви, завдяки інтеграції з іноземними культурами, сформували симетричну красу, криволінійну красу та символічні характеристики візерунків династії Тан. На прикладі творчості сучасного китайського дизайнера Чен Лівена показано трансформацію мотиву «Тигр нюхає троянду» та образу китайського тигра періоду династії Мін у розробку сучасних дизайнерських виробів.

Наукова новизна: Ця стаття розкриває історичну еволюцію популярних візерунків парчі в Китаї періодів династії Тан і Мін, узагальнює їх унікальний художній стиль і надає натхнення для сучасного інноваційного дизайну одягу.

Практична значущість: Значення цього дослідження полягає в наданні історичних даних для інтеграції етнічних культур, у збагаченні вивчення культури Шовкового шляху та демонстрації загальних характеристик і процесу еволюції візерунків династії Тан і Мін.

Ключові слова: Шовковий шлях; нематеріальна культурна спадщина, парча; візерунок; мистецтво, сучасний дизайн, трансформація, дизайнерська практика.

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