






ORIGINAL

A Cultural Perspective: Using Chinese Auspicious Patterns to Improve Logo Design

Una perspectiva Cultural: el uso de patrones auspiciosos chinos para mejorar el diseño del Logo

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Cite as: Yuan M, Kaliyaperumal S. A Cultural Perspective: Using Chinese Auspicious Patterns to Improve Logo Design Una perspectiva Cultural: el uso de patrones auspiciosos chinos para mejorar el diseño del Logo. Salud, Ciencia y Tecnología - Serie de Conferencias. 2024; 3:1361. <https://doi.org/10.56294/sctconf2024.1361>

Submitted: 07-05-2024

Revised: 18-09-2024

Accepted: 20-11-2024

Published: 21-11-2024

Editor: Dr. William Castillo-González 

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ABSTRACT

Introduction: this article explores the integration of ancient cultural elements, specifically auspicious patterns, in contemporary logo designs, emphasizing their significance in protecting cultural heritage and creativity. It highlights how artists can connect with clients by honoring cultural traditions in modern design contexts.

Method: the examination involves a qualitative analysis of recent logo designs that incorporate traditional Chinese motifs. By comparing these designs to their historical counterparts, the study investigates the transformation of ancient cultural symbols in contemporary branding.

Results: the findings indicate a notable evolution in logo development that reflects ancient Chinese culture while embracing modern aesthetics. Logos that use auspicious patterns not only enhance brand identity but also serve as a testament to China's growing influence in global markets and reflect its rich cultural diversity.

Conclusions: the study underscores the significance of blending traditional cultural elements into modern design. This approach not only protects and celebrates cultural heritage but also contributes to the global recognition of Chinese creativity and innovation in branding. It demonstrates how businesses can flourish by respecting and showcasing their cultural roots while appealing to contemporary consumers.

Keywords: Chinese Culture; Logo Design; Auspicious Patterns; Ancient; Protection of Culture.

RESUMEN

Introducción: este artículo explora la integración de elementos culturales antiguos, especialmente patrones auspiciosos, en los diseños de logo contemporáneos, enfatizando su importancia en la protección del patrimonio cultural y la creatividad. Destaca cómo los artistas pueden conectarse con los clientes honrando las tradiciones culturales en contextos de diseño modernos.

Método: el examen consiste en un análisis cualitativo de los diseños recientes del logo que incorporan motivos tradicionales chinos. Al comparar estos diseños con sus contrapartes históricas, el estudio investiga la transformación de símbolos culturales antiguos en marcas contemporáneas.

Resultados: los resultados indican una notable evolución en el desarrollo del logo, que refleja la antigua cultura China al tiempo que adopta una estética moderna. Los logo que utilizan patrones auspiciosos no sólo mejoran la identidad de marca, sino que también sirven como testimonio de la creciente influencia de China en los mercados globales y reflejan su rica diversidad cultural.

Conclusiones: el estudio subraya la importancia de mezclar elementos culturales tradicionales en el diseño moderno. Este enfoque no sólo protege y celebra el patrimonio cultural, sino que también contribuye al reconocimiento mundial de la creatividad y la innovación chinas en la marca. Demuestra cómo las empresas

pueden prosperar respetando y mostrando sus raíces culturales al tiempo que apela a los consumidores contemporáneos.

Palabras clave: Cultura China; Diseño del Logo; Patrones Auspiciosos; Antiguo; Protección de la Cultura.

INTRODUCTION

There are multiple definitions of “culture” found in various academic fields and domains of knowledge. The meaning of the word “culture” has evolved and changed over the ages in response to changing circumstances.⁽¹⁾ Cultural and intellectual goods represent a combination of product development and cultural significance, characterized by their inventive value. Designing culture and the arts in considering people’s spiritual interests and the popularity of creative and cultural items, infuse existing cultural derivatives with new cultural qualities through various design forms.⁽²⁾ The advancement of globalization is increasingly endangering cultural practices. The rapid development and spread of digital technology raise serious concerns for maintaining cultural identity and history.⁽³⁾ It is common knowledge that China has an extraordinarily rich traditional culture, especially in terms of its historical graphic design. To generate distinctive designs and decoration, the traditional graphics are incorporated into different artistic mediums such as early ceramic art, Qin brick ceramic tiles, traditional handwriting, and later Chinese characters, wishful, and carving.⁽⁴⁾ The art and culture of writing have a rich history with the traditional Chinese calligraphic culture. For several generations of literati, calligraphy has been a magical tool due to its unique lyrical quality, making it one of the four essences of the Chinese peoples and the world’s impact of immaterial cultures.⁽⁵⁾ The culture in Chinese illustration can be observed in the growth of visual styles, the influence of appealing ideas, and the spreading of reasoned concepts.⁽⁶⁾ Traditional Chinese signboards represent a priceless cultural legacy. The design idea taken from the antiquated conventional advertisement can serve as a model for modern signboard design.⁽⁷⁾ This study explores how modern logo development transforms traditional Chinese culture, highlighting Chinese success in global brand development and commerce while showcasing China’s extensive cultural diversity.

Mi L et al.⁽⁸⁾ investigated the historical significance of the “HUANGHELOU” cigarette label design in Wuhan, Hubei, China, as well as examined the label’s visual impact, pattern aesthetics, and fusion of cultural aspects. The historical, cultural, and aesthetic aspects of the “HUANGHELOU” cigarette label design were explored in the study, which gave design professionals insightful advice. Research blended the unique and diversified aspects of the current aesthetic vision, emphasizing the passive and reactive performance of structure graphics.⁽⁹⁾ With correlated values of 0,618 and 0,345, respectively, $p < 0,01$, the pattern spacing and graph dimension did not correspond to the lighthearted and somber perception of space. The fundamental aspects of the strokes, sections, and overall personality of Chinese characters, as well as their connection to product design, are based on the foundational components of Chinese characters.⁽¹⁰⁾ That presented a novel idea for the production of Chinese character-building expertise. According to the author, the design of the mapping connection between consumers’ visual perceptions and the product’s unique space, involved an investigation of the essential elements of the Chinese Miao traditional structure, referred to as the Jiuqu River flower in pronunciation.⁽¹¹⁾ The ultimate findings demonstrated that combining traditional Chinese cultural elements with modern product design can effectively improve the product’s quality of creative design. Wang examined the humanistic value of water-based design to fully explain the association that exists between the design and the intellectual property (IP) imagery, as well as to recognize and understand the creative significance and social importance of the layout.⁽¹²⁾ These findings would guide the creation of IP simulation, which would include strategies for the pattern’s potential practical problems used in IP computing. The study focused on how traditional Chinese creature design elements were transmitted in the context of contemporary technology.⁽¹³⁾ It offered direction for the appropriate and useful application of traditional animal aesthetic themes and supported the sensible development of logo design. The interaction between paradigm layout using conventional symbolism, user interface, and historical context was examined by the researchers to ascertain how each of these factors influences customers’ judgments of value and eventually, their purchasing desire.⁽¹⁴⁾ By clarifying how traditional cultural symbols are included into the visual appearance of the product images, the findings contributed to the growing body of research on customers’ buying attitudes. In light of design symbols, research examined and described the evolution of the Chinese porcelain tea set.^(15,16,17) A conceptual structure for the growth of the physical characteristics of ceramic tea sets was established, and the study gave a scientific theory-based examination of that aspect. To more effectively promote modern educational institutions as well as society, paper examined the artistic aspects of these designs and looked into the imaginative ideas that led to their creation and transmission.⁽¹⁸⁾ This analysis focused on the decorative art forms and philosophical implications of Chinese conventional folk patterns. Ruan begin with parts of the Dunhuang lotus, examine its aesthetic qualities and cultural background, and then mix it with contemporary package design to examine

its evolutionary journey.⁽¹⁹⁾ Sun J et al.⁽²⁰⁾ examined how traditional Chinese auspicious patterns give way to modern patterns, mostly through the use of expert interviews, surveys, laboratory research, and qualitative data collection. The three principles of traditional Chinese pleasant pattern remodel as well as the four-step APR strategy that the investigation outlines could serve as guidelines for other positive pattern transforms. Encouragement of the execution of auspicious designs in daily life was beneficial to their implementation and development. In the research Li D et al.⁽²¹⁾ beneficial patterns in visual form, the whole collection of patterns, and the auspicious patterns represented in Chinese characters were separated into three main categories. Also, the paper extracted the Chinese concept of valuing items and created a model with three dimensions illustrating how the idea could be implemented. Splicing scrap textiles, using discarded or unused materials for navigation and sewing, creating artwork, and using organic colors for painting were some of these techniques. Also, throughout the process of design, three-dimensional models were utilized to finish the up-cycling of traditional Chinese auspicious patterns, realizing the environmentally friendly creation of auspicious patterns. The final style concept created in the paper showed that it could be done with a variety of garment designs.

Zhang X et al.⁽²²⁾ investigated the creative ways that conventionally used fortunate Chinese themes have been reconstructed in domain of design and artistic creation, as well as the cultural setting in which they have done so. It also analyzed new design approaches that both preserve and advance traditional auspicious culture while also conveying and even expanding the symbolic significance of the themes.

METHOD

Examine several traditional Chinese patterns that are used in logo design in the methodology section. These patterns include the wave pattern, which stands for consistency and success; the bat, which is symbolic of positive fortune; the dragon, which is symbolic of power and legitimacy; the phoenix, which is symbolic of rebirth and immortality; and the Chinese knot, which is symbolic of unity and eternity. The aesthetic effect and cultural importance of each design were examined. Logos with themes such as Chinese knots, wave patterns, bats, dragons, and phoenixes are widely employed in the fashion, hospitality, and tourism industries. These companies utilize these logos to communicate elegance and cultural richness, as well as to invoke traditional charm and heritage and draw tourists. These patterns are more popular in the healthcare and lifestyle industries, where they represent wealth, transformation, and good fortune. They also add attractive and culturally meaningful features to company identities.

Findings and Exploring the Significance and Modeling Features of Chinese Customary Fortunate Designs

Chinese traditional fortunate patterns are stripes or colorful patterns with pleasant and positive meanings. Individuals frequently use patterns with these fortunate meanings to communicate their inner desires and aspirations. Usually, an analysis of the following patterns can reveal the fundamental meaning of traditional Chinese auspicious patterns.

RESULTS

Wave pattern

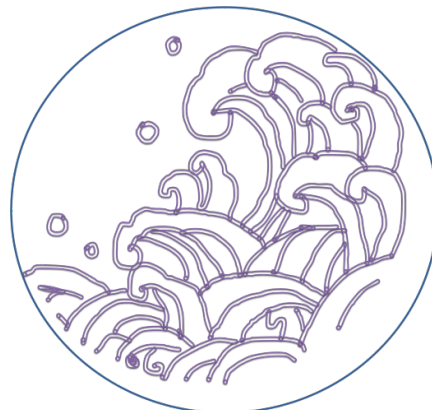


Figure 1. Wave pattern logo (海浪纹)

Some ceramics have painted wave designs or motifs around the edges. It was first used in Chinese porcelain, and it later made frequent appearances. It shows crashing waves on stones, especially in some cases, and is usually portrayed as a regular pattern with a great deal of decoration is shown in figure 1. It is usually blue and white, even in the parts of the composition when different colors are employed. The wave pattern consists of simple up-and-down oscillations for each segment ($\lambda/2$ arc). Every section sweeps out a “loop” in its up-and-

down motion. Though their amplitudes vary, every spot on the string oscillates at the same frequency. Nodes are places with zero oscillation amplitude that are immobile.

Chinese knot

Chinese knotting, or zhongguojie (pinyin: Zhōngguójie; Chinese: 中国结), is a folk art from China having connections to Taoism and Buddhism. A single piece of cord is braided into many shapes, each of which has a symbolic value, to create a Chinese knot. While any color can be used, red is the most frequently used color in Chinese knotting since it is a hue connected to luck in Chinese tradition are shown in figure 2. Occasionally, jade, beads, and charms are added to a Chinese knot. Before writing became widely used, Chinese knotting was thought to have been used for communication and information recording. Chinese knots were traditionally used as good luck charms to stave off bad luck. Chinese knots are yet used nowadays to adorn houses for celebrations and are frequently observed in traditional.



Figure 2. Chinese knot logo (中国结)

Bat

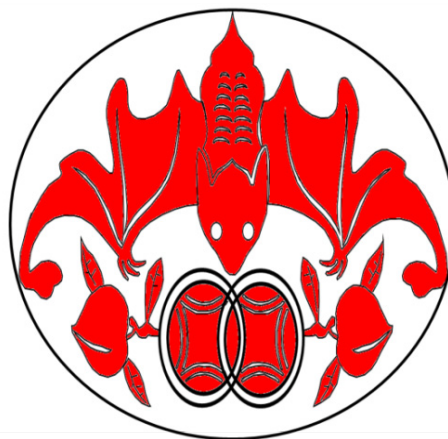


Figure 3. Bat logo (蝙蝠)

During the history of humanity, social and cultural perceptions of animals as “good” or “evil” have endured. Though some cultures with good fortune, bats are often thought of as bad spirits, bloodsuckers, and signs of death. There are many bats in Chinese art. They chase one other across the finest China and soar from the folds of draperies. Jewels are adorned with jade bats, and the most elaborate altar cloths feature golden bats. Bat: The second letter, fu (pronounced fu as well), is a similar form for good fortune and represents life and pleasure. In Chinese, it is designated as bianfu. “Widespread good fortune” is symbolized by red bats, while five bats represent the Five Blessings: longevity, riches, welfare, ethics, and a quiet demise and the logo of bat shown in figure 3.

Dragon

A founding tale states that the Jade Emperor challenged a herd of animals, pledging to name a calendar year after the first animal to cross a raging river. The strong dragon came in fifth place, right behind the rabbit. The

Enuma Elish, a late 2nd millennium BC Epic of Creation, describes dragon-like creatures. The Chinese people consider themselves to be the offspring of the powerful Dragon. Chinese folk believe that Yandi is a powerful dragon and a well-known tribe leader with telepathy. With the aid of the Dragon, a notable tribal leader, allowed for the introduction of Chinese culture and their logo design are show in figure 4. The Chinese people consider Yandi and Huangdi to be their ancestors. Several festivities make use of dragons. During the Chinese New Year, dragon dances are done. The 70-meter-long Dragon is made of bamboo and wrapped in lustrous cloth that is raised by dancers. The dragon represents strength, intelligence, and imperial authority in Chinese culture. As an emblem of the emperor, it is symbolic of luck and power, strongly linked to the sovereign's majesty and ability to rule the state.



Figure 4. Dragon logo (龙)

Phoenix



Figure 5. Phoenix logo (凤)

Chinese phoenixes, known as fènghuáng (鳳凰), are creatures of divine origin that are entwined with numerous legends that date back to the creation of Earth. They are not like Western phoenixes, which rise out of ashes. The earliest known Chinese language writings on oracle bones refer to them. Ancient identified the fierce bird known as the Phoenix as a representation of rebirth and rejuvenation are shown in figure 5. Each Firebird was believed to have a 500-year lifetime and only one lived at a time. Before its allotted time, the Phoenix constructed a nest and set itself on fire. The Phoenix is a powerful and divine bird that represents rebirth, immortality, and renewal in Chinese mythology. It is frequently connected to the Empress and feminine strength, and it is believed to symbolize the yin and yang coming together.

Chinese designs and signs are characteristic of Chinese art and design. The flowing, repeating curves of the Chinese wave pattern mimic the glide of water obviously and give the design an experience of rhythm. The Chinese knot, that's frequently utilized in earrings and decorations, is some other noteworthy aspect. It has a tricky, intertwined layout that showcases skill. Chinese artwork frequently features bats, which give records and which means. Because in their regal and serpentine shapes, dragons are regularly portrayed in popular tradition as symbols of strength. The phoenix, with its brilliant and fashionable form, goes well with the dragon and is frequently associated with splendor and rebirth. Chinese works of art, fabric, and decorations usually

combo these factors to create a wealthy visible patchwork. Integrate software for actual shade matching, scalable vector pix, and dynamic layout tools to enhance the logos such as Chinese knot, bat, wave sample, dragon, and phoenix and phoenix and make certain their readability, adaptability and present day look, which is used to contributing to their business fulfillment.

Exploring the fusion of traditional Chinese elements in modern logo design

Bank logo design

Feng Shui has been a tremendous design language within the Greater China vicinity, with many banks incorporating its arts into their emblems. The “Symbolic Feng Shui brand” has come to be a different layout language, with symbols like ancient Chinese coins representing wealth and true fortune. Banks like Bank of China, Bank of Taiwan, Hang Seng Bank Hong Kong, and Tai Fung Bank of Macau have used these symbols of their trademarks. Other banks, which include Hua Xia Bank and Bank of Fushun, have also combined historic Chinese coins with dragon and auspicious cultural symbols.

Banks in China regularly use colors like pink, orange, and bronze-yellow for right fortune and wealth, even as green represents wealth and growth. Blue represents advancement and optimism. Red, the maximum auspicious coloration in Feng Shui culture, is likewise popular in financial institution logo layout in the Greater China area. Some designs contain historic Chinese cash and spade money, inspired through the Zhou dynasty. Other banks, including Central Bank of China, Bank of Taiwan, Hang Seng Bank of Hong Kong, and Tai Fung Bank of Macau, additionally use those hues. Banks within the Greater China vicinity are heavily stimulated by way of Feng Shui tradition, which shapes how people perceive the world. Symbolic Feng Shui logos are designed to embody the concept and visible clues of Feng Shui tradition, aiming to win customers’ hearts and minds. This “form follows tradition” layout principle is conventional in Mainland China, in addition to independent areas like Xinjiang Uygur, Inner Mongolia, and Tibet. Banks in those areas use historic Chinese coin photos, Tibetan Snow Mountains, and Mongolian horsehead fiddles to symbolize right Feng Shui and Mongolian cultural identification. Banks within the Greater China vicinity are heavily inspired by means of Feng Shui way of life, which shapes human beings’s notion of the arena. Symbolic Feng Shui trademarks are designed to represent this lifestyle, the usage of ancient Chinese coin photos, Tibetan Snow Mountains, and Mongolian horsehead fiddles. Banks in Cambodia, Laos, Thailand, and Myanmar also showcase robust Feng Shui have an impact on of their logo design.

DISCUSSION

Integrating Traditional Chinese symbiotic graphics into modern logo design

From the evaluation of traditional art that traditional Chinese synergistic graphics have depth and vitality because of china’s rich past. These images, which capture the spirit of Chinese culture, are more than just aesthetic components, they constitute the essence of the country’s legacy. Instead of just copying these classic images, modern company logo designers should modify them to satisfy the needs of modern branding. We can give these classic features a new, timeless appeal by comprehending their cultural connotations and enhancing them with contemporary designs concepts.

For instance, the classic phoenix motif from Chinese painted ceramics was abstracted when phoenix satellite TV created its logo. By fusing the phoenix, an auspicious emblem, with a look that symbolizes a global vision, the logo combined traditional implications with a contemporary style. The logo is both culturally rich and current in today’s media environment because of its harmony between heritages and contemporary.

Blending Tradition with Modernity: Chinese Elements in Global Branding Strategies

In an effort to connect with Chinese consumer’s cultural identity and encourage purchases, Chinese firms are increasingly integrating traditional cultural components into their international marketing campaigns. These firms frequently balance letter marks, visual features, and cultural motifs in their logos as they work towards globalization. Successful examples that combine modern design with traditional Chinese elements are Huaxizi, China Unicorn, and palace Museum. Luxury heritage brands such as Shanghai Tang and Shang Xia provide important information on how Chinese brands are developing in emerging countries. Furthermore, new media and technology have raised the bar for visual design, demonstrating how traditional Chinese culture can be successfully incorporated into contemporary branding tactics for a worldwide audience.

Incorporating Traditional Chinese Auspicious Elements in Modern Visual Design: The Beijing Olympic Example

The dragon, phoenix, turtle and crane are examples of traditional Chinese auspicious components that represents hopes and well wishes that have been passed down through the years. Chinese cultural icons that are well-known around the world include the dragon and the Chinese knot. Cultural richness and aesthetic

appeal are added when these historic components are incorporated into contemporary visual communication designs. The Beijing Olympic Games' logo and torch design are two prominent examples. In order to connect the Olympic rings, Chinese knot, and athletes in motion, the logo uses calligraphy and traditional Chinese auspicious symbols. In addition to capturing the spirit and enthusiasm of the Olympic Games, this design highlights China's distinctive cultural legacy internationally. By utilizing the red hue and the Xiangyun pattern, which have developed from their roots in ancient sacrifice practices, the torch design further emphasizes traditional Chinese characteristics. In the context of international communication, the design balances heritage with contemporary aesthetic principles, reflecting the grace and inclusiveness of Chinese civilization.

CONCLUSIONS

Study's conclusions highlight the crucial role that traditional and cultural elements play in creating a modern logo that is both distinctive and culturally appropriate for a company. Traditional Chinese symbols such as dragons, phoenixes, bats, wave patterns, and Chinese knots can be incorporated by designers to successfully combine historical value with modern aesthetics. This strategy not only respects and maintains the Chinese cultural legacy, but also makes contemporary brands more appealing to consumers worldwide. Study emphasizes the various cultural narratives incorporated into contemporary design techniques and emphasizes how utilizing these fortunate patterns helps to increase awareness of Chinese accomplishments in international branding. This blend of innovation and history perfectly captures the fluidity of modern brand creation. The integration of various cultural symbols from different traditions might be ignored in this investigation because it mainly concentrates on ancient Chinese cultural aspects in logo design. Another limitation of the approach would be that it places more focus on aesthetics than on the real-world implementation issues that designers confront when trying to strike a balance between cultural authenticity and modern design standards. Future research could explore the application of ancient cultural contexts. Furthermore, an additional focus on real-world case studies and designer experiences might provide a further understanding of the benefits and difficulties associated with incorporating cultural symbols into modern branding.

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FINANCING

The authors did not receive financing for the development of this research.

CONFLICT OF INTEREST

The authors declare that there is no conflict of interest.

AUTHORSHIP CONTRIBUTION

Conceptualization: Yuan Mengze.

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