

УДК 671.12

DOI:10.30857/261
7-0272.2024.3.3^{1,2}HUO DONGZE, ^{1,3}SKLIARENKO N.V.¹Kyiv National University of Technologies and Design, Kyiv, Ukraine²Xi'an Peihua University, Xi'an, People's Republic of China³Lutsk National Technical University, Lutsk, Ukraine**DIGITAL REDESIGN OF TRADITIONAL CHINESE TEXTILE PATTERNS: A SYNTHESIS OF NATIONAL TRADITIONS AND INNOVATIONS**

Purpose: the study explores the complexity of digitally transforming ancient Chinese textile patterns and allows identifying the stages of its digital redesign, blending national tradition craftsmanship with contemporary intellect.

Methodology. A Systematic Exploration of Digital Redesign for Traditional Chinese Textile Patterns presents a methodical approach to investigating the potential of digitally redesigning traditional Chinese textiles. Using the method of historical and retrospective analysis provides a study of the history and origin of cultural references to traditional patterns. Art historical analysis of traditional ancient patterns requires researchers to make full use of previous records from history, literature, and visual works in order to understand the corresponding culture, social condition, and artistic world related to these patterns. Methods Archival research, Stylistic analysis, and Iconographic analysis and methods of digital redesign allow to outline ways of integrating traditional motifs into design practices, demonstrate their adaptability and ability to rethink their use in a digital environment. Forecasting method demonstrates the universal appeal of Chinese textile patterns in fostering creative bridges that uphold culture and promote good designs without boundaries.

Results. It is proved in the work that traditional Chinese textile patterns have undergone changes over time, yet they have not entirely vanished in their transformation. This study outlines the author's approach to manufacturing innovation, which involves a structured, holistic process for producing contemporary designs using traditional national textile motifs, based on a redraft of cultural patterns. Five key stages of redesign of Chinese textile patterns are highlighted, such as Traditional Inspirations, Adaptation and Simplifications, Integration into Design Practices, Digital Transformation and Cross-Cultural Fusion. These stages extend beyond Chinese textiles, serving as a universal model for product development that incorporates traditional elements of national heritage. It ensures a seamless fusion of tradition and contemporary design. It also underscores the strength and durability of Chinese textile heritage, which illustrates its capability to pass down creativity for new forms in a world that is rapidly changing. The results highlight the importance of maintaining heritage while using modern technology.

Scientific novelty. This work describes an original method of digital re-design for traditional textile patterns, based on a five-phased model. The research links each stage with its core and talks about how their commonality has significance to the more general conversation of cultural heritage preservation in contemporary design. It was proved for the first time that they serve as the foundation for a universal redesign protocol, equipping designers worldwide with knowledge and tools that enhance both cultural and digital design studies.

Practical significance. The findings of this study have practical implications that can guide modern designers to steer their designs on the right path by preserving cultural heritage and, at the same time, incorporating new innovations. The study establishes the timeliness and sustainability of ancient Chinese textile art patterns in modern design practice. This not only enhances comprehension of traditional and historical culture, but also guides people's efforts to protect national aspects in a world that is becoming more interconnected. By providing a universal framework, this study supports the creation of design products that maintain national identity while embracing the possibilities offered by digital technologies.

Keywords: Cross-Cultural Fusion, Digital Redesign, Innovations, National Traditions, Traditional Chinese Textile Pattern, Universality, Visual Communication Design.

Introduction. Today, in our globalized world, the preservation of intrinsic national features is crucial to design and art production. This archiving not only ensures consistency and heritage, but also identifies a variety of cultural trademarks among the international motifs of creativity. Countries such as Lithuania, Germany, Ukraine, and others have been particularly active in this field, acknowledging the prominent role of cultural heritage in their national narratives. Numerous nations have implemented a variety of strategies to safeguard their rich cultural heritage, ensuring it remains uncompromised and continues to influence our contemporary design and artistic practices.

For example, Lithuania invests in the preservation of its unique folk art and traditional crafts, which are critical parts of national identity [13]. The German Framework for the safeguarding of tangible and intangible cultural heritage instead critically examines the opportunities associated with connecting textiles produced at national and regional levels to global consumer markets, while respecting the cultural and historical pathways that lead to these new destinations [7]. Ukraine has also put a strong emphasis on maintaining its traditional arts, crafts, and historical sites in all areas of the country, allowing cultural heritage to continue flourishing within national consciousness [16]. Other European states have also acknowledged the importance of preserving cultural heritage, a common understanding that frequently surfaces in globalization debates.

China's culture, steeped in millennia-old history and cherished on a global scale, perseveres in the face of countless imposed changes. Traditional Chinese textiles, among the most significant cultural manifestations in China, hold unparalleled importance. In addition to showcasing the country's artistic heritage, these textiles are also a way that communities in Laos express their cultural identity and retain it. Chinese textiles' global reputation attests to the finespun patterns and symbolic motifs that make them an ideal material for exploring how tradition rubs against modernity in design.

Exquisite designs, vibrant colors, and cultural connotation make Chinese textiles a primitive product. Through the very medium of these fabrics, from exquisite silk brocades to elaborate embroidery patterns, Chinese textiles have influenced fashion, interior design, and artistic expression across all corners of the globe [25].

Chinese textiles are appealing because of their historical motifs, which tell stories about Chinese cultural and artistic traditions. Because these patterns develop over time, we must understand how they change and adapt in modern contexts. Design interventions in the digital reincarnation of Chinese textile design work serve as a significant exercise, offering leverage to preserve China's cultural heritage while simultaneously promoting adoption and innovation in traditional decoration diplomacies within modern design practice. Since Chinese fabrics have an international audience, it is vital to cover the evolutionary history of these textiles and their digitization if they are to continue attracting attention in a global marketplace where sharing information has become commonplace.

Analysis of previous researches. The "History of Ancient Chinese Dyeing and Weaving Patterns" provides an analysis of the historical evolution process from the Neolithic period to the Qing Dynasty. The book delves into the dyeing weave's formation style and aesthetic characteristics [25]. This book systematically elaborates on the constituents, development model, and aesthetic depiction method for various weaving patterns. Concentrating solely on the contours and hues of those ages, this work attempts to locate them amidst the significant political, economic, and cultural atmospheres of that time.

Ancient Chinese culture roots these patterns, acting as vessels of cultural memory – tales conveyed through generations-old stories and creative expression. Han & Cong's research into the origins and design transformations of traditional Miao patterns provides insight into the historical context influencing the evolution

of these complex patterns [5]. As Lina Wang pointed out, it incorporates numerous traditional Chinese cultural elements that encapsulate the essence of traditional Chinese culture [20]. While traditional Chinese textile patterns have garnered widespread acclaim, their evolution and adaptation in contemporary contexts have become subjects of scholarly inquiry.

Zhang and Chen study the use of Chinese traditional patterns in modern textile design, highlighting tradition as a relevant nominee with innovation [27]. Similarly, Zhang & Dong also describe the rebirth of traditional auspicious patterns in contemporary art design visually depicting how these patterns remain relevant as they are still being adapted to new modern contexts [26]. Gao and Yezhova's study advances the equally important role of traditional patterns in modern clothing design, promoting totemic culture [8]. Nevertheless, there is still a lack of in-depth research on the evolution and digital redesign of traditional Chinese textile patterns [21].

Ma et al.'s innovative design method for traditional patterns, which maps aesthetic experience to product features, emphasizes the importance of combining beauty, utility, and function in today's design [11]. The research findings of Sun & Ab Aziz showed the traditional Chinese auspicious patterns are still beautiful to be refabricated into contemporary application, it is very meaningful for cultural revival [17].

Cases of that importance are as this Yuxue Zou investigates on the Chinese traditional cultural elements in modern clothing design practice and became a conclusion between thousand years culture with contemporary fashion design [29]. This examination allows for a closer look at digital methods in the retargeting of textile design to provide guidelines between traditional cultural elements and modern aestheticism.

Furthermore, the global popularity of Chinese fabrics, as evidenced by insights from *China Insight* [2] and Zhao [28] on the influence

of traditional cultural resources on clothing brands, highlights the importance of understanding the evolution and adaptation of traditional patterns. Through careful analysis and interpretation, researchers tap into narratives inherent in those patterns, offering new understandings of China's long-standing cultural heritage or its continuing influence internationally [23]. A topic focusing on digital sustainability in intangible cultural heritage, using Suzhou's "Wu Leno" weaving technique [23] as an example, confirms that these technologies can effectively preserve and transmit traditional craftsmanship.

A thorough literature review is conducted to uncover the convergence of digital design methodologies and cultural heritage preservation, aiming to achieve visual harmony in the redesign of textile patterns. Discussion this review offers a wealth of insights from pioneering researchers like Wang [20] and Zou [29], who have conceptualized various models for digital redesign. The process of using digital techniques to reinvent traditional Chinese textile patterns reveals a practical exchange that benefits society as well as the wider international community.

In the paper by Wahed et al., examples of Pua Kumbu design motifs are observed that are undoubtedly complex to the amateur observer [19]. This qualitative exercise provides perspective on traditional designs, which are not just visual artefacts but also vessels of cultural narratives. The artisan wisdom that weaves these patterns begins to drive harmonious form-generation through digital means. This study, by utilizing technology forms that are well-suited for its previously discussed characteristics and objectives, not only tackles visually appealing shapes but also establishes categories that provide evidence of how Chinese traditional textile design integrates into its own professional cultural and artistic heritage, as described by Zhang & Chen [27].

In this way, by synthesizing insights from a wide range of literary sources, scholars can deepen their understanding of the

development and transformation of traditional Chinese textile patterns on an international level, which will also preserve China's cultural heritage. However, the authors did not find a systematic understanding of the stages of digital redesign, and therefore this issue requires deeper research.

Statement of the problem. Traditional culture's design elements, with their rich themes and extensive forms, have long held a deep variety and storage connotation, despite being deserving of classification as treasures in other art categories. Chinese traditional culture serves as a crucial foundation for the digital design trend in today's commodity-driven world. Chinese tradition has a significant influence on the modern approach to pattern and model creation, prevalent in commercial contexts. Chinese design also draws inspiration from ancient Chinese motifs and visuals, contributing significantly to this digital renaissance. So they aim to bring contemporary visual design closer to high cultural meanings and values. These methods not only add to the oeuvre of modern design, but also help determine beneficial outlooks and attitudes in current society.

In this digital era, the increasing popularity of traditional Chinese textile patterns and ever-changing aesthetic trends have sparked a process of interpretation. But with the digital visual transformation, designers are lifting up ideas and underpinning aesthetic concepts that really resonate, as well as tapping into timeless pieces of visual language from these old patterns. The modern culture then translates and re-expresses these as needed. Digital technologies transform analogue heritage into familiar and universally understandable tropes that are persuasive to modern consumers. This process aims to ensure that these traditional elements of culture are present in the public mind in a lively and captivating way.

The design should incorporate a national element that caters to contemporary life, emphasizing the need for a new approach to

communication about its usage and activation. It is crucial to stimulate up-nourishment and address the maturing cultural needs that could potentially lead to an identity crisis.

In a world that is changing more and faster than ever before, understanding the workings of digital redesign can give us important anchors in an ocean of heritage from the past to present demands. Examining the motivations behind redesign efforts reveals the need to recreate traditional patterns to meet contemporary tastes while maintaining cultural integrity. The research highlights that digitally transforming heritage is essential for renewal, connecting cultural heritage across nations, and furthering innovation in design practices. Therefore, it provides crucial insights into the relevance of ancient patterns in today's globalized world and the need to ensure their continued existence.

The purpose of this research paper is to delve into the digital construction process of traditional Chinese textile patterns, outlining its stages, and examine the integration of these national traditions into contemporary design concepts. It will not only align with the talent introduction requirements of the "Belt and Road" initiative, but also foster the innovative development of Chinese traditional cultural competitiveness within a modern cultural context.

The significance of the study lies not only in its application to China, but also in its broader implications for other countries grappling with similar challenges in preserving and repurposing their digital cultural heritage.

The Han and Tang dynasty's traditional Chinese textile patterns, crafted with significant cultural references to shape their unique artistic tradition, were the focus of the research. The Chinese Tang dynasty's history spans over a thousand years. As one of the strongest and longest ethnic groups, they have left a legacy of contributions to Chinese garment culture [14]. These materials have safeguarded the finest aspects of national culture, while others haven't received as much attention. A few of them

feature intricate outlines, accompanied by proportionately large images that reflect a significant and exceptional period. The study used about 200 samples from the museum archive, including the old album and heritage textiles. Their motifs are today popular among contemporary designers, who turn them into modern design products that conserve national elements and integrate them into the globalized world.

This study employs a comprehensive, systematic research methodology to investigate Chinese traditional textile patterns, drawing from a diverse range of samples collected from various sources. The methodology conducted relates to a systematic possibility that supports the re-integration of traditional decorative symbols with contemporary interpretations. In this manner, it allows to save and use indigenous patterns historically, while updating them to meet modern needs.

Methods include Archival research (looking at primary sources, such as ancient textiles in museum collections or historical documents); stylistic analysis (comparing patterns across periods and regions); and iconographic analysis (interpreting symbolic meanings present in the designs). The following tasks of the research are important: to analyze the objective patterns using different analytical techniques, revealing what these changes mean and how they evolved, thereby establishing a strong historical background for insight into their current reinterpretation. For that reason, the reference to traditional Chinese fabric patterns from as early as the Han and Tang dynasties makes sense because they have historical and cultural value [15; 18]. These dynasties represent pivotal periods in Chinese history, during which notable advancements were made in the realms of art, culture, and craftsmanship.

A systematic study of Han and Tang dynasty fabrics reveals their origins, symbolism,

and aesthetic appeal, providing inspiration for modern design. By using archival research, stylistic and iconographic analysis, and statistical methods, the study identifies key motifs and reimagines their contemporary applications, ensuring a meaningful digital redesign [26]. This approach highlights the dynamic interplay between tradition and innovation, transforming these patterns into cultural artifacts with enduring relevance in today's globalized digital age.

The results of the research and their discussion. The study has identified the key stages of transitioning traditional Chinese textile patterns digitally redesigned based on a systemic approach (Fig. 1). The inherent evolution and translation of these systems within a digital context becomes visible at each stage, shedding light on their fertile ground for reinterpretation in wider design discussions even today.

The first stage "Traditional inspirations" draws on the rich tradition of traditional national textile patterns. But it also delves into their history, cultural icons, and unique details. It also forms the basis for all subsequent stages, supplying the necessary examples and ideas to fuel a digital redesign.

Chinese textile patterns have a long history, closely linked to China's folk art traditions. With their nature, mythology and symbolism-based patterns were ornamental but at the same time had deep-going motives. Chinese Motifs such as Peony and Magpie, phoenixes, carps, or three bats symbolized auspiciousness and prosperity in traditional China (Fig. 2).

These age-old patterns hold a deep cultural significance and go on to inform contemporary design practices, becoming timeless reminders of Chinese heritage and principles. Hands meticulously drew these patterns, often dedicating hours to their illustration and employing generations-old artistic techniques.

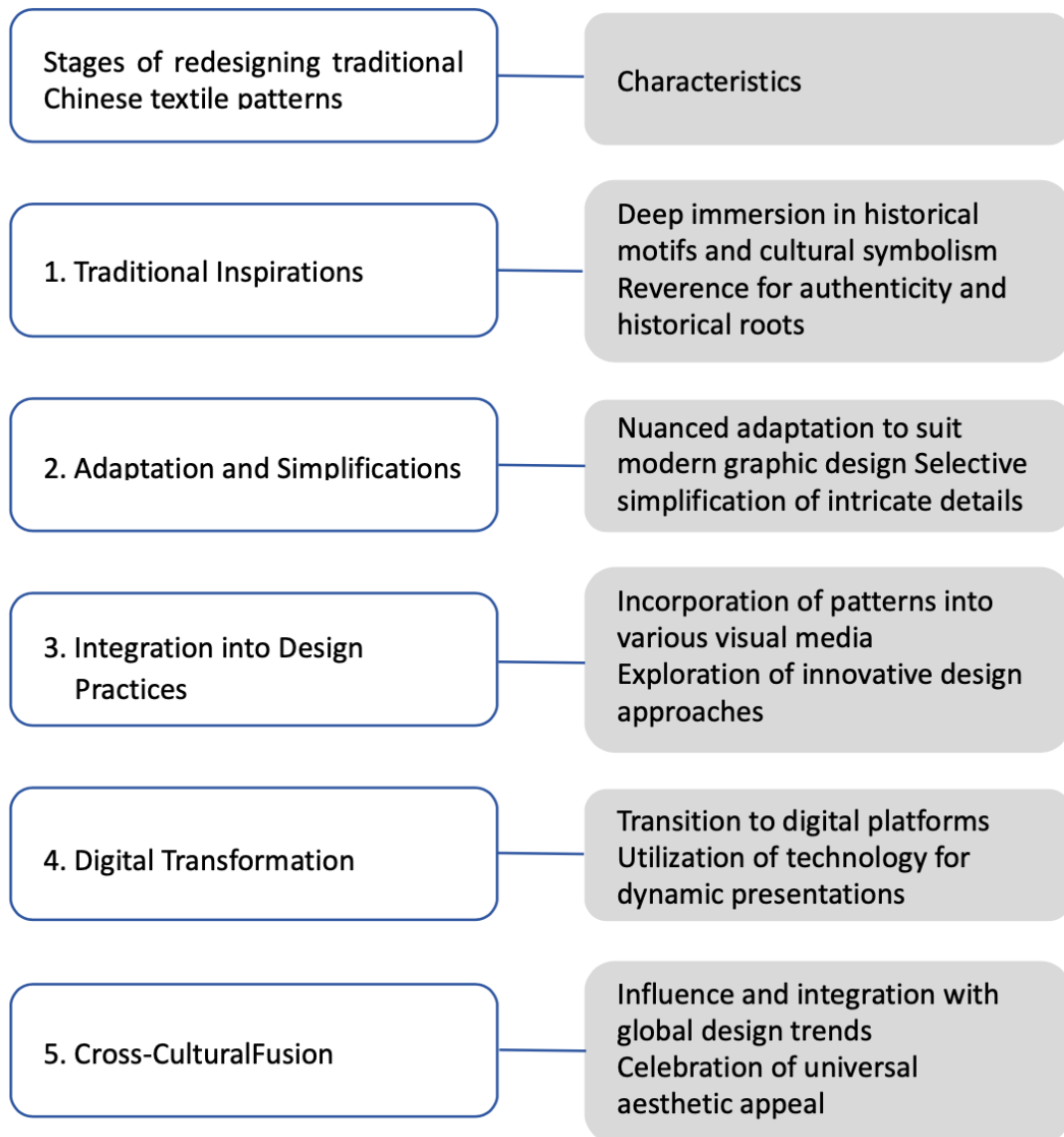


Fig. 1. Stages of the digital redesign of traditional Chinese textile patterns

■ Peony ■ Magpie ■ Phoenix ■ Carp ■ Lotus ■ Three Bats ■ Others

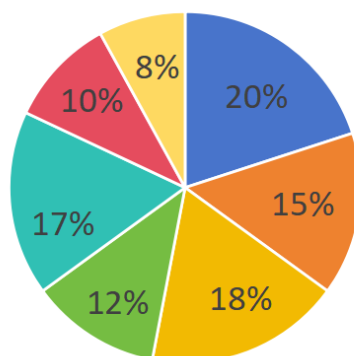


Fig. 2. Approx Percentages of the most popular Traditional Chinese Textile Pattern motifs

Not only did these intricate patterns appear in textiles, but they also appeared in architectural elements, ceramics, and other remnants of material culture, proving that Chinese artistic production is an integrated whole. Starting with the extensive study of traditional Chinese textiles and their complex patterns glorifying historical and cultural connotations [5; 24], this stage is at once a commitment to this history of preservation as expressions whose age makes them worthy of imitating in their majestic authenticity.

In the second stage "Adaptation and Simplifications" traditional patterns have been simplified and adapted into a more conducive form for contemporary design processes, while maintaining their aesthetic appeal. This includes simplifying intricate patterns, polishing fine details, and updating designs with current trends without losing their root matter or cultural image.

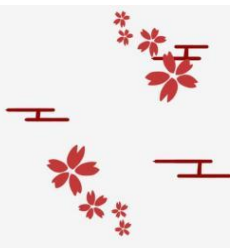
China's political and social transition stages in recent years have reformed the patterns of traditional textiles to accommodate students' evolving preferences, resulting in simpler designs. Artisans adapted motifs during dynastic shifts and foreign invasions, creatively incorporating prevailing

artistic sensibilities while ensuring a degree of cultural continuity. Design simplifications evolved to facilitate textile design for a wider population, simplifying the manufacturing process. Such adaptations have in turn stabilized traditional motifs, showcasing the elasticity and resiliency of Chinese design traditions in changing socio-economic landscapes.

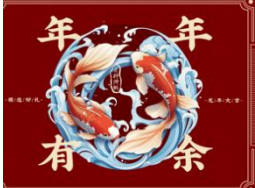
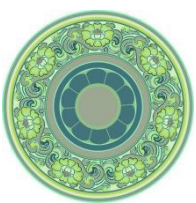
Chinese Textile Patterns adapted for modern demonstration. Not only do they serve as remnants of the past, but they also bring vitality to today's design scene. They are also a bridge between tradition and innovation, which can provide some advantages. It serves as the perfect blend of tradition and innovation, embodying a classic aesthetic that ignores time or location. Auspicious patterns' aesthetic properties are versatile, allowing for easy inheritance without compromising cultural originality. The integration helps to maintain a varied and inclusive visual background. Influenced by Chinese textile patterns, these rich visual resources present endless opportunities for inspiration for creative and culturally conscious modern graphic designers (Table 1).

Table 1

Summary of Traditional Chinese Textile Patterns

Traditional Chinese motifs	Appellation	Meanings	Use in Modern Design	Modern design samples
	牡丹喜鹊图 (Peony and Magpie)	Symbolizes happiness, prosperity, and good luck.	Often used in textiles, home decor, and accessories to bring good fortune and joy to the surroundings.	
	两朵梅花 (Two Plum Blossoms)	Represents resilience and perseverance.	Commonly incorporated into art, clothing, and decorative items to symbolize strength and endurance.	

Continuation of Table 1

	牡丹花和凤凰 (Peony Flower and Phoenix)	Symbolizes nobility, beauty, and prosperity.	Often seen in traditional clothing, artwork, and home furnishings to evoke elegance and wealth.	
	鲤鱼 (Carp)	Represents perseverance, courage, and success.	Featured in various designs on fabrics, pottery, and paintings to symbolize overcoming obstacles and achieving goals.	
	莲花 (Lotus Flower)	Symbolizes purity, enlightenment, and rebirth.	Frequently used in jewelry, paintings, and religious artifacts to convey spiritual enlightenment and growth.	
	三个蝙蝠 (Three Bats)	Represents happiness, longevity, and prosperity.	Often depicted in paintings, textiles, and decorative objects to invite good fortune and blessings.	
	仙鹤 (Crane)	Symbolizes longevity, wisdom, and happiness.	Featured in artwork, textiles, and sculptures to symbolize good fortune and longevity.	
	喜鹊站荷花图 (Magpie on Lotus Flower)	Represents happiness, good luck, and prosperity.	Commonly found in paintings, embroidery, and decorative items to attract positive energy and joy.	
	喜鹊站梅花图 (Magpie on Plum Blossom)	Symbolizes happiness, friendship, and good fortune.	Often used in textiles, paintings, and ceramics to bring blessings and luck.	

This is a stage that reflects the development of traditional patterns adjusting to modern trends in graphic design, as explored by Gao & Yezhova [8]. In these cases, micro-details might be selectively simplified to ensure their organic fit within today's visual language. This adaptive design combines traditional patterns with modern design's new simplicity.

During the stage of "Integration into Design Practices" traditional motifs will be converted into digital formats, allowing us to propose a variety of design experiments featuring different visual elements. The latest technology now integrates traditional textile patterns into contemporary graphic design, enhancing their appearance and accessibility.

The more graphic design-based integration of traditional Chinese textile patterns created a new way in which to treat these motifs. Yet with the advent of printing, metallurgy, and mass media, they gained new life as posters, advertisements, or packaging. Graphic designers eagerly co-opted the beloved visual elements of

China, harnessing the beauty and meaning inherent in Chinese motifs for modern graphics. This has not only preserved these traditions but also elevated them to a global platform, a departure from their previous decline as archaic ways of life.

The digitalization of approaches in the transformation and visualization of classical crafts, as can be seen with traditional Chinese textile patterns, represents a live space for continued exploration, not only technologically but simultaneously levelling every move towards reproduction that directs one's understanding towards culture. It is proved that the Traditional Han and Tang Dynasties, Modern Application, digital standard treatment research under composition techniques could be summarized to discuss traditional textile patterns' design principles by studying compositional technique and methods for middle technique based on examples such as "A pair of deer patterns in a string of beads" (Brocade) and "Treasure phase water bird print silk" (Fig. 3-4).

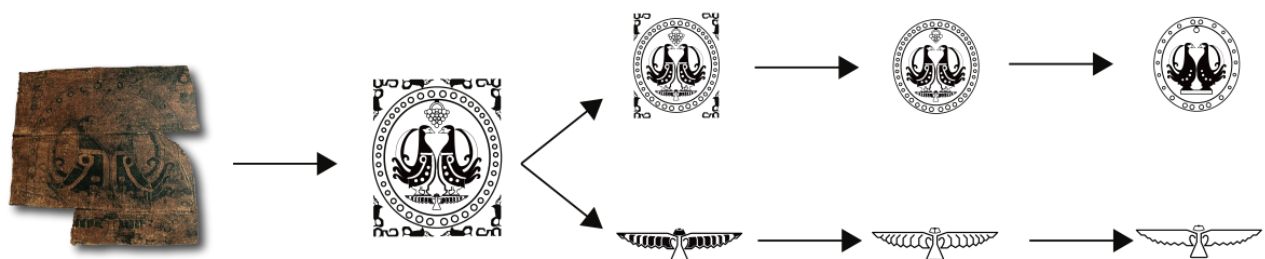


Fig. 3. A pair of bird patterns in a string of beads Brocade, Tang Dynasty, 30cm high x 28cm wide. Dark red, light yellow and green bicolor flowers. In the formation of a cluster of beads, the two birds stand opposite each other on the flower tray, with their tails rising. It is now in the National Silk Museum of China. Photo and digital transformation by Dongze HUO.

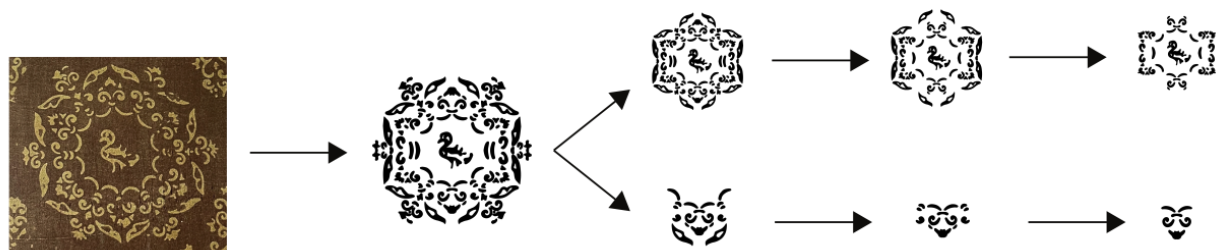


Fig. 4. Treasure phase water bird print silk, Tomb 191 of Astana, Turpan City, Xinjiang unearthed. Tang Dynasty, The remnant is 32cm long x 14cm wide. Brown print wrapped branch treasure phase pattern, pattern center – water bird. It is now in the Museum of Xinjiang Uygur Autonomous Region. Photo and digital transformation by Dongze HUO.

Zhang & Dong [26] imply that as the evolution process happens, traditional Chinese textile patterns evolve to be part of modern graphic design practices. Designers work on new ideas for these patterns in different visual types, like digital interfaces, print materials, and others. It also demonstrates how they can infuse an extra layer of style into contemporary design projects (Fig. 4).

The pivotal stage of "Digital Transformation" is all about converting traditional practices into digital forms to make them more adaptive and expandable through technological advancements, easing mainstream

interactivities. Digital intervention revives traditional methods, enabling lively presentations – visual simulations and virtual experiences that are not bound by any physical constraints.

Wu & Kymn show that a watershed event is seen in the transition online of Traditional Chinese Textile Patterns [21]. All the patterns work from a physical textile into digital platforms, taking over technology. So this phase enables multiple layers of creativity, easily accessible in digitally displayable, dynamic, and versatile replications of these patterns for a digital medium.

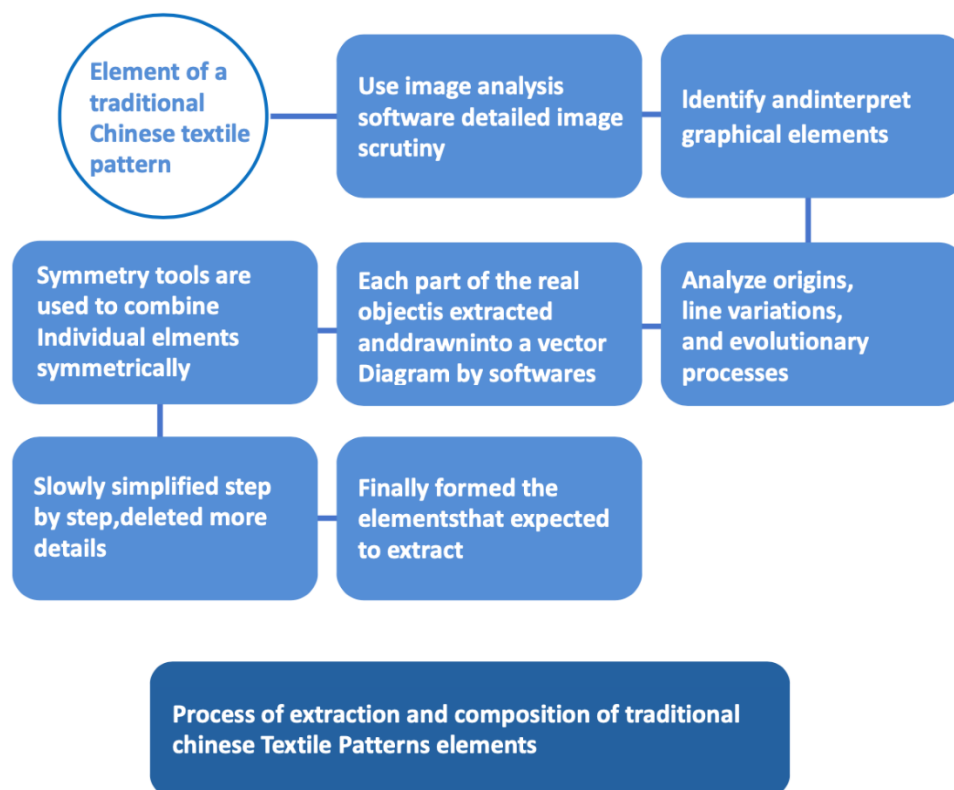


Fig. 5. Process of extraction and composition of traditional Chinese Textile Patterns elements.

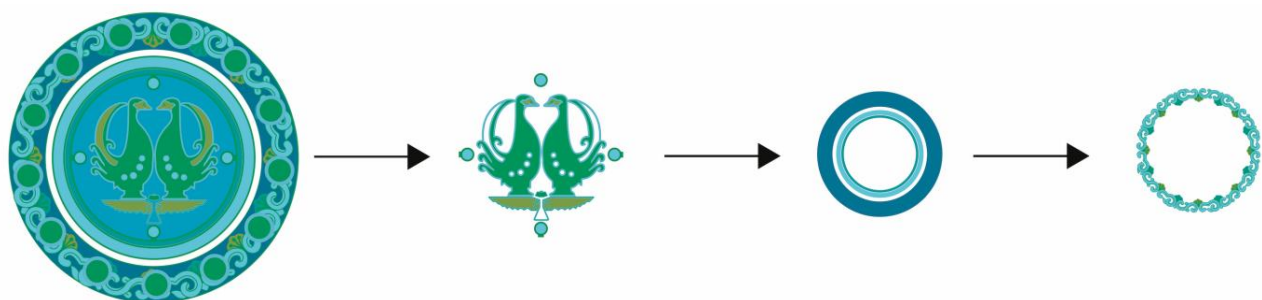


Fig. 6. Digital redesigning and innovative Integration of traditional Chinese Textile Patterns elements

Since then, digital technologies have revolutionized the textile design scene, making for more opportunities for innovation and experimentation than one could ever imagine. The flexibility and ease with which digital tools allow designers to modify and reinterpret long-standing iconography is a direct manifestation of that. The use of computer-aided design (CAD) software allowed for detailed patterns reminiscent of textiles, and the digital printing employed by these technologies meant that an infinite array of colors could be produced with ease. The digital revolution broke down borders, separating design processes and enabling creators of varied backgrounds to reimagine and interpret the Chinese textile legacy in novel ways (Fig. 5-6).

The redesign of traditional patterns is based on forming. This phase signifies a symbiosis for textile pattern design, leading to the digitalization of cultural heritage. It is a map exploring the complex transformation of Chinese traditional patterns over time, providing academic direction for historical motifs in their design process. This exploration of the status of traditional Chinese cultural elements in contemporary visual design provides us with an unobstructed introduction, utilizing digital tools to seamlessly integrate into a system. Supporting the complex remodeling of textile patterns, these tools ensure that there is an effortless blending of cultural heritage and modern aesthetics [10].

This paradigm shift, some may argue, comes with the introduction of digital means to re-design these Chinese traditional textile patterns. With the help of automated technologies, such as automatic generation and aesthetic quality evaluation, this not only speeds up production but also protects inherited aesthetic values from traditional patterns [12]. It further builds the case for technology, and with a critical linkage between tradition and digitization in evaluating the aesthetic immutability of digitally redesigned patterns by Wu & Kyungsun [21], in an effort to marry tradition with technology. The integration of

traditions ensures a balance that favors innovation yet conserves and respects its cultural essence, giving us insights into what lies beyond in terms of paraphernalia culture designs digitalization.

During the last stage "Cross-Cultural Fusion", traditional Chinese textile patterns cross with different design forces in a process of intercultural integration, which includes global trends and contemporary design discourses. This stage showcases the fluid relationship between tradition and innovation, where traditional patterns transition to contemporary narrative forms anchored within new cultural boundaries, establishing links that encourage cross-cultural exchange.

Even though Chinese textile patterns are rooted in an ancient culture, they seem to have transcended cultural boundaries and been influenced by global design trends. Cross-cultural fusion is one of the hallmarks of contemporary textile design, with designer talent pulling inspiration from a variety of different sources and traditions.

Chinese motifs are used in conjunction with elements from other cultures to create designs that demonstrate the diversity of the present. Blending cultures is not only good for the artistic landscape, but it also helps human beings interact and communicate with one another culturally at a global level; in other words, it embraces our shared interest in art and design.

This evolution reflects the ever-changing contemporary sociocultural landscape in terms of recreating traditional Chinese textile patterns through futuristic digital methods. The resultant is an innovative study of expressions and form-making between classical Chinese patterns that integrate with hi-tech new aesthetics generated via these methodologies. Inspired by the examination of Choi's recognition matrix in traditional Korean Munsal patterns, it serves as a cross-cultural angle to our perception of subtle characteristics concealed within textile designs [3]. These traditional Chinese textile patterns are at the

vanguard of cross-cultural fusion, not only affecting current global design trends but also themselves being impacted by them [1].

This stage is a celebration of aesthetic appeal, promoting dialogue for international variety with traditional Chinese design

heritage. The results obtained from the study offer a strong theoretical basis for decoding traditional pattern visual complexity, which is critical to digital Chinese textile pattern redesign by presenting an aesthetic perception (Table 2).

Table 2

Cross-Cultural Fusion in Traditional Chinese Textile Patterns

Pattern	Influences	Examples in Contemporary Design	Pictures
Dragon	Western dragon mythology	Dragon motifs in fashion design, tattoos	
Phoenix	Western bird symbolism	Phoenix-inspired jewelry, accessories	
Lotus	Indian and Southeast Asian motifs	Lotus motifs in interior design, home decor	
Cloud	Western celestial symbolism	Cloud patterns in graphic design, digital art	
Peony and Magpie	Influences from Chinese culture and folklore	Peony and magpie motifs in fabric design, ceramics, traditional arts	

In general, the studied stages of redesigning traditional patterns make up a comprehensive algorithm for digital transformation of visual national elements into new design forms that meet modern requirements at adaptation to current conditions in a globalized world while preserving spirit and essence content bearing with full respect for cultural heritage traditional national.

The nature of the stages mentioned here and how they are important globally underline the transformative possibilities offered by ancient Chinese textile patterns for contemporary designs. The textile patterns made during traditional Chinese civilization are an eternal source of inspiration for contemporary design practices all around the world, going beyond geographical and cultural boundaries. In fashion design [4], interior decoration [9], and similar domains, these patterns are used to set central compositions for making focal points in garments or room decor.

In the Adaptation and Simplification Stage, modernization plays a critical role in making these patterns more universal to current audiences while at the same time preserving their cultural legacy. In graphic design, single-image compositions, or monograms, are an easy way to create branded packaging that is reminiscent of minimalism but easily belongs in a new-age cultural context [6].

On the other hand, this is an additional integration into what represents modern-day use and practice for graphic design, illustrating a seamless coexistence with regard to traditional motifs in contemporary graphic design. These patterns are used by designers in illustrated layouts or repetitive examples for wrapping paper, themed publications, and contemporary interfaces that display their seamless nature of integration throughout digital channels [22].

Digitization has the potential to transform how these traditional models are brought back,

and it is achieving global reach through dynamic events containing interactive experiences. One example of this point is the use of media and digital transformation, as traditional patterns are rendered digitally in a virtual realm to then be explored by users, sometimes within immersive environments challenging physics limitations.

Cross-Cultural Fusion underscores the universal connectedness of national textile patterns in enabling and sustaining cultural transfer and creativity amidst different design dialects worldwide. These trends come through building savvy global marketing campaigns and products of visual communication that could be effectively understood for all levels of the audience [30].

The traditional concept of visual communication is experiencing a disruptive change and getting dynamic and adaptable with digitalization. It is this adaptability that secures the evolution of design to new trends while keeping original cultural heritage alive. In addition, there is a need to place national elements on sustainable development since they develop cultural diversity, and when it comes to the tourism sector, heritage conservation is important. The study not only remains faithful to its cultural heritage, but also presents it in a new light by advocating for sustainable development and illustrating how tradition can be molded according to the modern world. It allows for the complexity of global cultural landscapes to be preserved within a framework of contemporary design practices.

Conclusions. The paper employs the example of the evolutionary transformations of traditional Chinese textile patterns to elucidate the dynamic interplay between tradition and modernity, heritage and innovation. From their origins in ancient symbolism to their reinvention in the digital age, these patterns have endured and evolved, shaping and reflecting the cultural identity of China. The author's redesign methodology was developed to systematically integrate traditional elements

with modern design practices, which consists of five stages: Traditional Inspirations, Adaptation and Simplifications, Integration into Graphic Design Practices, Digital Transformation, and Cross-Cultural Fusion. These steps represent a universal algorithm for transforming traditional national elements into modern globalized design, ensuring that cultural heritage is preserved and adapted to contemporary aesthetics and functionalities.

The knowledge gained from this study about the relationship between coherence with tradition and experimentation aids in understanding what works effectively for keeping a hold on our heritage through innovative aspects of design. The results of this research are important for the construction design methodology in digital attributes, and they also make contributions to conserving

world features and national attributes by working globally on textile patterns.

The research evaluates the history of a national textile legacy, focusing on their resilience and adaptability over time whilst maintaining an inherent beauty. These patterns endure a testament perhaps to the power of creativity and craftsmanship through time – as well as global mingling.

In this extended conversation, the relevance and legacy of traditional Chinese design are emphasized in the aspiration that their consistent preservation is observed within contemporary design dialogue as a method to foster cultural preservation globally and cross-cultural understanding on a national level, demonstrating universal sustainable action through potent practices.

Література:

1. Duan B., Jin X. Application of Chinese traditional pattern in modern textile design-review: Research on the integration of Chinese traditional pattern and modern textile design. *Shanghai Textile Science and Technology*. 2022. № 50(8). <https://doi.org/10.16549/j.carolcarrollnki.lssn.1001-2044.2022.08.001>
2. Jun L. China Insight: Why 'New Chinese Style' Is the Nation's Latest Fashion Trend. WWD. 2024, February 29. URL: <https://wwd.com/fashion-news/fashion-features/why-new-chinese-style-china-latest-fashion-trend-1236228428/> (Дата звернення: 12.08.2024)
3. Choi H. The Recognition Matrix of Traditional Korean Munsal Patterns. *Nexus Network Journal*. 2024. № 26(1). P. 111–122. <https://doi.org/10.1007/s00004-023-00697-1>
4. Dai Z. Research On Digital Design Customization and Industrialization Application Path of National Trend Clothing. *Academic Journal of Science and Technology*. 2023. № 4. P. 54–57. <https://doi.org/10.54097/ajst.v4i2.3902>
5. Han D., Cong L. Miao traditional patterns: the origins and design transformation. *Visual Studies*. 2021. № 38. P. 1–8. <https://doi.org/10.1080/1472586X.2021.1940261>
6. Fan K.-K., Zhou Y. The Influence of Traditional Cultural Resources (TCRs) on the Communication of Clothing Brands. *Sustainability*. 2020. № 12(6). 2379.

URL: <https://www.mdpi.com/2071-1050/12/6/2379> (Дата звернення: 12.08.2024)

7. Fromhold-Eisebith M., Marschall P., Peters R., Thomes P. Torn between digitized future and context dependent past – How implementing 'Industry 4.0' production technologies could transform the German textile industry. *Technological Forecasting and Social Change*. 2021. № 166. 120620. <https://doi.org/10.1016/j.techfore.2021.120620>
8. Gao X., Yezhova O. Chinese Traditional Patterns and Totem Culture in Modern Clothing Design. *Art and Design*. 2023. № 2. P. 20–30. <https://doi.org/10.30857/2617-0272.2023.2.2>
9. Jin W., Zhao F. 中國美術全集: 紡織品 [Complete Collection of Chinese Art: Textiles]. 黃山書社[Huangshan Publishing House], Part 2. 2010. URL: <https://books.google.com.hk/books?id=tuRztQEACAAJ> [in Chinese] (Дата звернення: 12.08.2024).
10. Liu J., Krotova T., Yezhova O., Pashkevich K. Traditional elements of Chinese culture in logo design. *International Circular of Graphic Education and Research*. 2018. № 11. P. 66–75. URL: <https://www.internationalcircle.net/wp-content/uploads/2021/12/IC-Circular-11-article-Liu.pdf>
11. Ma Y.-M., Du H.-M., Yao H. On innovative design of traditional Chinese patterns based on aesthetic experience to product features space mapping. *Cogent Arts & Humanities*. 2023. № 10 (2). <https://doi.org/10.1080/23311983.2023.2286732>

12. Pashkevych K., Yezhova O., Ostapenko N., Protsyk B., Skliarenko N. Study of the properties of linen fabrics for the design of clothing decorated with embroidery. *Man-Made Textiles in India*. 2024. № 52(4). P. 153–162.
13. Seduikyte L., Grazuleviciute-Vileniske I., Kvasova O., Strasinikaite E. Knowledge Transfer in Sustainable Management of Heritage Buildings. Case of Lithuania and Cyprus. *Sustainable Cities and Society*. 2018. № 40, July. P. 66–74. <https://doi.org/10.1016/j.scs.2018.03.013>
14. Sheng A. Why Ancient Silk Is Still Gold: Issues in Chinese Textile History [When Silk Was Gold: Central Asian and Chinese Textiles, James C. Y. Watt, Anne E. Wardwell, Morris Rossabi]. *Ars Orientalis*. 1999. № 29. P. 147–168. URL: <http://www.jstor.org/stable/4629553> (Дата звернення: 12.08.2024).
15. Sheng A. Determining the Value of Textiles in the Tang Dynasty: In Memory of Professor Denis Twitchett (1925–2006). *Journal of the Royal Asiatic Society*. 2013. № 23(2). P. 175–195. <https://doi.org/10.1017/S1356186313000151>
16. Skliarenko N., Shkliariva N., Pylypiuk L. Ukrainian Folk Games and Toys: Levels of Integration Into Modern Visual Culture. *Art History & Criticism*. 2023. № 19. P. 95–111. <https://doi.org/10.2478/mik-2023-0008>
17. Sun J., Aziz A. Exploring the redesign value of Chinese traditional Auspicious patterns in the context of modern design. *EDUCATUM Journal of Social Sciences*. 2023. № 9. P. 12–26. <https://doi.org/10.37134/ejoss.vol9.1.2.2023>
18. Tamburini D., Cartwright C. R., Pullan M., Vickers H. An investigation of the dye palette in Chinese silk embroidery from Dunhuang (Tang dynasty). *Archaeological and Anthropological Sciences*. 2019. № 11(4). P. 1221–1239. <https://doi.org/10.1007/s12520-017-0592-4>
19. Wahed W. J. E., Saad N., Yusoff S., Pitil P. Weavers' Aesthetic Perception on the Visual Complexity of Pua Kumbu Design Motifs: An Exploratory Study. *Proceedings of the 2nd International Conference on Design Industries & Creative Culture, DESIGN DECODED 2021*, P. 24–25 <https://doi.org/10.4108/eai.24-8-2021.2315100>
20. Wang L. Application of Traditional Chinese Elements in Museum Graphic Design in the Digital Age. *BCP Social Sciences & Humanities*. 2023. № 22. P. 209–212. <https://doi.org/10.54691/bcpssh.v22i.5364>
21. Wu Y., Kyungsun K. Automatic generation of traditional patterns and aesthetic quality evaluation technology. *Information Technology and Management*, 2024. № 25. P. 125–143. <https://doi.org/10.1007/s10799-022-00356-w>
22. Qiu X., Hou J., Sun Y., Liu Z. Digital Style Design of Nanjing Brocade Based on Deep Learning. *International Conference on Culture-oriented Science & Technology (ICCST)*. 2021. P. 339–342. <https://doi.org/10.1109/ICCST53801.2021.00077>
23. Yu L. Digital Sustainability of Intangible Cultural Heritage: The Example of the “Wu Leno” Weaving Technique in Suzhou, China. *Sustainability*. 2023. № 15. P. 9803. <https://doi.org/10.3390/su15129803>
24. Zhang X. 谈汉代丝织品上的卷云纹 [Discussion on Curly Cloud Pattern on Silk Fabrics in Han Dynasty]. *丝绸 [Silk]*. 2013. № 50(4). P. 61–66. <https://doi.org/10.3969/j.issn.1001-7003.2013.04.012> [in Chinese].
25. Zhang X. 中国古代染织纹样史 [History of Dyeing and Weaving Patterns in Ancient China] (Di 1 ban). 北京大学出版社. Beijing University Press, Beijing. 2016. URL: <https://search.worldcat.org/zh-cn/title/1082527883> [in Chinese] (Дата звернення: 12.08.2024).
26. Zhang X., Dong Y. Research on the graphic reconstruction of traditional auspicious patterns in contemporary art design. *Highlights in Art and Design*. 2023. № 2. P. 73–79. <https://doi.org/10.54097/hiaad.v2i2.6797>
27. Zhang Y., Chen W. 中国传统纹样在当代纺织品设计中的运用研究 [Research on the application of Chinese traditional pattern in contemporary textile design]. *美术教育研究 [Art Education Research]*. 2023. № 15. P. 133–135. <https://doi.org/10.3969/j.issn.1674-9286.2023.15.045> [in Chinese].
28. Zhao A. 基于中国传统图案纹样表现形式的类型分析 [Type analysis based on Chinese traditional pattern pattern expression]. *大众文艺 [Art and Literature for the Masses]*. 2022. № 1. P. 41–43. <https://doi.org/10.3969/j.issn.1007-5828.2022.01.024> [in Chinese].
29. Zou Y. The Application Status of Chinese Traditional Cultural Elements in Modern Clothing Design. *Advances in Higher Education*. 2019. № 3. P. 119. <https://doi.org/10.18686/ah.v3i4.1567>
30. (100 great changes) China-chic design “Hualiu” becoming A-lister. (n.d.). URL: <https://www.ecns.cn/video/2022-11-11/detail-ihcfsvky7647569.shtml> (Дата звернення: 12.08.2024).

References:

1. Duan, B., & Jin, X (2022). Application of Chinese traditional pattern in modern textile design-review: Research on the integration of Chinese traditional pattern and modern textile design. *Shanghai Textile Science and Technology*, 50(8). <https://doi.org/10.16549/j.carolcarrollink.issn.1001-2044.2022.08.001>
2. Jun, L. (2024, February 29). China Insight: Why 'New Chinese Style' Is the Nation's Latest Fashion Trend. WWD. URL: <https://wwd.com/fashion-news/fashion-features/why-new-chinese-style-china-latest-fashion-trend-1236228428/> (Last accessed: 12.08.2024)
3. Choi, H. (2024). The Recognition Matrix of Traditional Korean Munsal Patterns. *Nexus Network Journal*, 26(1), 111–122. <https://doi.org/10.1007/s00004-023-00697-1>
4. Dai, Z. (2023). Research On Digital Design Customization and Industrialization Application Path of National Trend Clothing. *Academic Journal of Science and Technology*, 4, 54–57. <https://doi.org/10.54097/ajst.v4i2.3902>
5. Han, D., & Cong, L. (2021). Miao traditional patterns: the origins and design transformation. *Visual Studies*, 38, 1–8. <https://doi.org/10.1080/1472586X.2021.1940261>
6. Fan, K.-K., & Zhou, Y. (2020). The Influence of Traditional Cultural Resources (TCRs) on the Communication of Clothing Brands. *Sustainability*, 12(6), 2379. URL: <https://www.mdpi.com/2071-1050/12/6/2379> (Last accessed: 12.08.2024)
7. Fromhold-Eisebith, M., Marschall, P., Peters, R., & Thomes, P. (2021). Torn between digitized future and context dependent past – How implementing 'Industry 4.0' production technologies could transform the German textile industry. *Technological Forecasting and Social Change*, 166, 120620. <https://doi.org/10.1016/j.techfore.2021.120620>
8. Gao, X., & Yezhova, O. (2023). Chinese Traditional Patterns and Totem Culture in Modern Clothing Design. *Art and Design*, 2, 20–30. <https://doi.org/10.30857/2617-0272.2023.2.2>
9. Jin, W., & Zhao, F. (2010). 中國美術全集: 紡織品 [Complete Collection of Chinese Art: Textiles]. 黃山書社[Huangshan Publishing House], Part 2. URL: <https://books.google.com.hk/books?id=tuRztQEACAAJ> [in Chinese] (Last accessed: 12.08.2024).
10. Liu, J., Krotova, T., Yezhova, O., & Pashkevich, K. (2018). Traditional elements of Chinese culture in logo design. *International Circular of Graphic Education and Research*, 11, 66–75. <https://www.internationalcircle.net/wp-content/uploads/2021/12/IC-Circular-11-article-Liu.pdf> (Last accessed: 12.08.2024)
11. Ma, Y.-M., Du, H.-M., & Yao, H. (2023). On innovative design of traditional Chinese patterns based on aesthetic experience to product features space mapping. *Cogent Arts & Humanities*, 10 (2). <https://doi.org/10.1080/23311983.2023.2286732>
12. Pashkevych, K., Yezhova, O., Ostapenko, N., Protsyk, B., & Skliarenko, N. (2024). Study of the properties of linen fabrics for the design of clothing decorated with embroidery. *Man-Made Textiles in India*, 52(4), 153–162.
13. Seduikyte, L., Grazuleviciute-Vileniske, I., Kvasova, O., & Strasinskaite, E. (2018). Knowledge Transfer in Sustainable Management of Heritage Buildings. Case of Lithuania and Cyprus. *Sustainable Cities and Society*, 40, July, 66–74. <https://doi.org/10.1016/j.scs.2018.03.013>
14. Sheng, A. (1999). Why Ancient Silk Is Still Gold: Issues in Chinese Textile History [When Silk Was Gold: Central Asian and Chinese Textiles, James C. Y. Watt, Anne E. Wardwell, Morris Rossabi]. *Art Orientalis*, 29, 147–168. URL: <http://www.jstor.org/stable/4629553> (Last accessed: 12.08.2024).
15. Sheng, A. (2013). Determining the Value of Textiles in the Tang Dynasty: In Memory of Professor Denis Twitchett (1925–2006). *Journal of the Royal Asiatic Society*, 23(2), 175–195. <https://doi.org/10.1017/S1356186313000151>
16. Skliarenko, N., Shkoliaeva, N., & Pylypiuk, L. (2023). Ukrainian Folk Games and Toys: Levels of Integration Into Modern Visual Culture. *Art History & Criticism*, 19, 95–111. <https://doi.org/10.2478/mik-2023-0008>
17. Sun, J., & Aziz, A. (2023). Exploring the redesign value of Chinese traditional Auspicious patterns in the context of modern design. *EDUCATUM Journal of Social Sciences*, 9, 12–26. <https://doi.org/10.37134/ejoss.vol9.1.2.2023>
18. Tamburini, D., Cartwright, C. R., Pullan, M., & Vickers, H. (2019). An investigation of the dye palette in Chinese silk embroidery from Dunhuang (Tang dynasty). *Archaeological and Anthropological Sciences*, 11(4), 1221–1239. <https://doi.org/10.1007/s12520-017-0592-4>
19. Wahed, W. J. E., Saad, N., Yusoff, S., & Pitil, P. (2021). Weavers' Aesthetic Perception on the Visual Complexity of Pua Kumbu Design Motifs: An

Exploratory Study. *Proceedings of the 2nd International Conference on Design Industries & Creative Culture*, DESIGN DECODED 2021, 24–25 August 2021, Kedah, Malaysia. <https://doi.org/10.4108/eai.24-8-2021.2315100>

20. Wang, L. (2023). Application of Traditional Chinese Elements in Museum Graphic Design in the Digital Age. *BCP Social Sciences & Humanities*, 22, 209–212. <https://doi.org/10.54691/bcpssh.v22i.5364>

21. Wu, Y., & Kyungsun, K. (2024). Automatic generation of traditional patterns and aesthetic quality evaluation technology. *Information Technology and Management*, 25, 125–143. <https://doi.org/10.1007/s10799-022-00356-w>

22. Qiu, X., Hou, J., Sun, Y., & Liu, Z. (2021). Digital Style Design of Nanjing Brocade Based on Deep Learning. *International Conference on Culture-oriented Science & Technology (ICCST)*, 339–342. <https://doi.org/10.1109/ICCST53801.2021.00077>

23. Yu, L. (2023). Digital Sustainability of Intangible Cultural Heritage: The Example of the “Wu Leno” Weaving Technique in Suzhou, China. *Sustainability*, 15, 9803. <https://doi.org/10.3390/su15129803>

24. Zhang, X. (2013). 谈汉代丝织品上的卷云纹 [Discussion on Curly Cloud Pattern on Silk Fabrics in Han Dynasty]. *丝绸* [Silk], 50(4), 61–66. <https://doi.org/10.3969/j.issn.1001-7003.2013.04.012> [in Chinese].

25. Zhang, X. (2016). 中国古代染织纹样史 [History of Dyeing and Weaving Patterns in

Ancient China] (Di 1 ban). 北京大学出版社. Beijing University Press, Beijing. <https://search.worldcat.org/zh-cn/title/1082527883> [in Chinese] (Last accessed: 12.08.2024).

26. Zhang, X., & Dong, Y. (2023). Research on the graphic reconstruction of traditional auspicious patterns in contemporary art design. *Highlights in Art and Design*, 2, 73–79. <https://doi.org/10.54097/hiaad.v2i2.6797>

27. Zhang, Y., & Chen, W. (2023). 中国传统纹样在当代纺织品设计中的运用研究 [Research on the application of Chinese traditional pattern in contemporary textile design]. *美术教育研究* [Art Education Research], 15, 133–135. <https://doi.org/10.3969/j.issn.1674-9286.2023.15.045> [in Chinese].

28. Zhao, A. (2022). 基于中国传统图案纹样表现形式的类型分析 [Type analysis based on Chinese traditional pattern pattern expression]. *大众文艺* [Art and Literature for the Masses], 1, 41–43. <https://doi.org/10.3969/j.issn.1007-5828.2022.01.024>

29. Zou, Y. (2019). The Application Status of Chinese Traditional Cultural Elements in Modern Clothing Design. *Advances in Higher Education*, 3, 119. <https://doi.org/10.18686/ahc.v3i4.1567>

30. (100 great changes) China-chic design “Hualiu” becoming A-lister. (n.d.). URL: <https://www.ecns.cn/video/2022-11-11/detail-ihcfsvky7647569.shtml> (Last accessed: 12.08.2024)

^{1,2}ХО ДУНЦЗЕ, ^{1,3}СКЛЯРЕНКО Н.В.

¹Київський національний університет технологій та дизайну

²Сіаньський університет Пейхуа, Сіань, Китайська народна республіка

³Луцький національний технічний університет

ЦИФРОВИЙ РЕДИЗАЙН ТРАДИЦІЙНИХ КИТАЙСЬКИХ ТЕКСТИЛЬНИХ ВІЗЕРУНКІВ: СИНТЕЗ НАЦІОНАЛЬНИХ ТРАДИЦІЙ ТА ІННОВАЦІЙ

Мета: дослідження розкриває особливості цифрової трансформації давніх китайських текстильних візерунків та визначає етапи їх цифрового редизайну, що поєднує національні традиції із сучасними інноваціями.

Методологія. Системне дослідження цифрового редизайну традиційних китайських текстильних візерунків представляє комплексний підхід до вивчення потенціалу оцифровування традиційного китайського текстилю. Використання методу історичного та ретроспективного аналізу забезпечує дослідження історії та походження традиційного декору. Мистецтвознавчий аналіз стародавніх візерунків вимагає від дослідників осмислення історичних джерел, літератури та візуальних творів, що пов'язані із вивченням культури, соціальних аспектів і мистецтва Китаю. У роботі використано архівні дослідження, стилістичний та іконографічний аналізи, а також методи

цифрового редизайну, які дозволяють окреслити шляхи інтеграції традиційних мотивів у дизайнерські практики, продемонструвати їхню адаптивність до цифрового середовища. Метод прогнозування демонструє універсальну привабливість китайських текстильних візерунків у налагодженні творчих зв'язків, які підтримують культуру та гармонізують предметно-просторове середовище.

Результати. У роботі доведено, що традиційні китайські текстильні візерунки зазнали змін з плином часу, проте вони не зникли повністю у процесі трансформації. Використано авторський підхід до аналізу виробничих інновацій, який передбачає структурований, цілісний процес створення об'єктів сучасного дизайну з використанням традиційних національних текстильних мотивів, заснований на переосмисленні культурних зразків. Виокремлено п'ять ключових етапів редизайну китайських текстильних візерунків: 1) традиційне натхнення; 2) адаптація та спрощення; 3) інтеграція в дизайнерські практики; 4) цифрова трансформація; 5) крос-культурний синтез. Ці етапи виходять за межі дослідження китайського текстилю, слугуючи універсальною моделлю для розробки продукту, що включає традиційні елементи національної спадщини. Це забезпечує взаємне проникнення та злиття традицій і сучасного дизайну. У роботі наголошено на силі та довговічності китайської текстильної спадщини, яка ілюструє її здатність формувати творчий потенціал для створення нових форм у сучасному швидкозмінному світі. Результати підкреслюють важливість збереження спадщини у процесі використання сучасних технологій.

Наукова новизна. Дослідження демонструє оригінальний метод цифрового редизайну традиційних текстильних візерунків, заснований на п'ятиступеневій моделі. Це дозволяє пов'язати кожен етап з його ядром і засвідчує їх цілісність, що має вагоме значення для активізації процесів збереження культурної спадщини у сучасному дизайні. Вперше доведено, що виділені етапи трансформації слугують основою для універсального редизайну, озброюючи дизайнерів всього світу знаннями та інструментами, які сприяють як культурним, так і цифровим дослідженням дизайну.

Практичне значення. Результати цього дослідження мають практичне значення, яке може допомогти сучасним дизайнерам спрямувати свої зусилля водночас на збереження культурної спадщини та впровадження інновацій. Робота підкреслює своєчасність і стійкість зразків давньокитайського текстильного мистецтва в контексті розвитку сучасної дизайнерської практики. Це не лише поглиблює розуміння традиційної та історичної культури певного регіону, а й спрямовує зусилля людей на захист національних аспектів на світовому рівні.

Ключові слова: крос-культурний синтез, цифровий редизайн, інновації, національні традиції, традиційний китайський текстильний візерунок, універсальність, дизайн візуальних комунікацій.

ІНФОРМАЦІЯ
ПРО АВТОРІВ:

Хо Дунцзе, аспірант, Київський національний університет технологій та дизайну, Сіаньський університет Пейхуа, Китайська народна республіка, ORCID 0009-0009-0592-4353, **e-mail:** 001823@peihua.edu.cn

Скляренко Наталія Владиславівна, д-р мистецтвознавства, професор, Луцький національний технічний університет, Київський національний університет технологій та дизайну, ORCID 0000-0001-9188-1947, Scopus 57338605300, **e-mail:** nata_skliarenko@ukr.net

Цитування за ДСТУ: Huo Dongze, Skliarenko N. V. Digital Redesign of Traditional Chinese Textile Patterns: a Synthesis of National Traditions and Innovations. *Art and design*. 2024. №3(27). С. 39–56.

<https://doi.org/10.30857/2617-0272.2024.3.3>

Citation APA: Huo, Dongze, Skliarenko, N. V. (2024) Digital Redesign of Traditional Chinese Textile Patterns: A Synthesis of National Traditions and Innovations. *Art and design*. 3(27). 39–56.