



INTEGRATING TRADITIONAL CHINESE PATTERNS INTO MODERN AESTHETICS: A ROOTED THEORY STUDY BASED ON PANG XUNQIN'S "CHINESE PATTERN COLLECTION"



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Keywords: Pang Xunqin. Traditional culture. Modernity. Localized design. Grounded theory.

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Resumo: Este estudo emprega metodologia de teoria fundamentada, utilizando técnicas de codificação aberta, codificação axial e codificação seletiva, para conduzir uma análise sistemática da "Coleção de Padrões Decorativos Chineses", de Pang Xunqin. Uma estrutura teórica é construída para explorar a fusão de padrões tradicionais chineses com o *design* de arte decorativa moderna. Como pioneira nesse domínio, a obra de Pang Xunqin não apenas preenche lacunas históricas nas artes decorativas chinesas, mas também oferece *insights* inovadores para a progressão da arte e do *design* chineses contemporâneos. A análise de codificação do estudo revela a integração hábil de padrões tradicionais em práticas de *design* modernas, por Pang Xunqin, aprimorando, assim, a identidade cultural e o vigor artístico. Além disso, um modelo dinâmico é introduzido, traçando caminhos inovadores para a evolução moderna de padrões tradicionais e promovendo sua disseminação cultural global e inovação. Esse modelo enriquece nossa compreensão da fusão de tradição e modernidade e apresenta uma nova perspectiva para a observação e a aplicação da cultura tradicional em cenários contemporâneos.

Palavras-chave: Pang Xunqin. Cultura tradicional. Modernidade. *Design* localizado. Teoria fundamentada.

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Abstract: This study employs grounded theory methodology, utilizing open coding, axial coding, and selective coding techniques, to conduct a systematic analysis of Pang Xunqin's "Chinese Decorative Pattern Collection." A theoretical framework is constructed to explore the fusion of traditional Chinese patterns with modern decorative art design. As a pioneer in this domain, Pang Xunqin's oeuvre not only bridges historical gaps in Chinese decorative arts, but also offers innovative insights for the progression of contemporary Chinese art and design. The coding analysis of the study reveals the adept integration of traditional patterns into modern design practices by Pang Xunqin, thereby enhancing cultural identity and artistic vigor. Additionally, a dynamic model is introduced, charting innovative pathways for the modern evolution of traditional patterns and fostering their global cultural dissemination and innovation. This model enriches our comprehension of the amalgamation of tradition and modernity and presents a novel perspective for the observation and application of traditional culture in contemporary settings.

Keywords: Pang Xunqin. Traditional culture. Modernity. Localized design. Grounded theory.

INTRODUCTION

This research delves into the amalgamation of traditional Chinese patterns with contemporary decorative arts, a domain that is rapidly evolving amidst a resurgence of interest in cultural heritage. The "dragon robe", worn by Rihanna at the 2015 Met Gala, has redirected global attention towards Chinese traditional culture, highlighting the escalating prominence of traditional aesthetics. This event has catalyzed discussions on the integration of these patterns into modern design, fostering research into cultural preservation

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and innovation. Despite a growing academic interest, a holistic theoretical framework that seamlessly integrates theoretical insights with practical design applications remains largely uncharted. This paper conducts an exhaustive analysis of Pang Xunqin's oeuvre, with a particular focus on the "Collection of Chinese Decorative Patterns," to identify strategies for enhancing cultural identity and artistic expression within the purview of modern design. Our objective is to establish a theoretical foundation for the evolution of traditional aesthetics in contemporary contexts and to stimulate cross-cultural exchanges.

1 LITERATURE REVIEW

Currently, limited research exists on Pang Xunqin's traditional Chinese patterns, predominantly concentrating on his contributions to traditional Chinese decorative paintings.

Ethnicity: the role of ethnicity, in traditional Chinese patterns, is acknowledged for its complexity, with these patterns celebrated for their role in cultural preservation and ethnic spirit encapsulation. Zhou (2010, p. 134) notes Pang Xunqin's innovative integration of traditional motifs with societal needs, steering Chinese modern art and design towards new horizons. Sun (2008, p. 142) highlights the alignment of Pang's research with a broader ethnic folk art philosophy, emphasizing the critical function of scholarly contributions to cultural innovation.

Modernity: intellectual pursuits of modern art are reflected in the critical merging of traditional Chinese patterns with contemporary decorative art, as Qin (2020, p. 7171) suggests. Zou (2019, p. 83) and Ping (2017, p. 155) explore the transformative dialogue between traditional art and modernity, particularly focusing on Pang Xunqin's work that melds Western painting techniques with Chinese folk art, pursuing a modern ethnic synthesis in artistic expression.

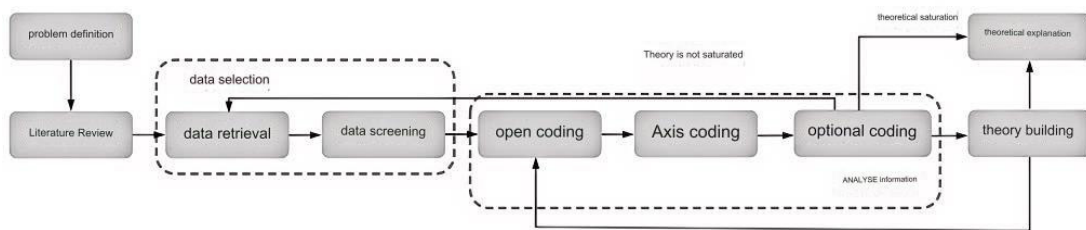
Ideology: traditional Chinese patterns are more than artistic expressions. They are ideological reservoirs that mirror the ethnic groups' collective thoughts and emotions, as Liu (2019, p. 53) indicates. These patterns facilitate cultural exchange, adapting to life's evolving needs and reflecting formal and ideological aspects, with national forms at their core.

Integration of Chinese and Western Styles: the academic discourse on the integration of Chinese and Western styles in Pang Xunqin's pattern art, though limited, opens avenues for blending modern Western concepts with traditional Chinese patterns. Zhao (2016, p. 41) metaphorical insights hint at the enriching potential of external influences on indigenous traditions, as seen in Pang's "Chinese Pattern Collection." Liu (1993, p. 3) contributes to the systematic theory and pedagogy of decorative art, significantly shaped by Pang Xunqin's educational principles.

While the current research has shed light on the characteristics of traditional Chinese patterns, there is a discernible gap in understanding their dynamic integration into modern decorative art. This study aims to bridge this gap by developing a grounded theory model for integration, offering both theoretical insights and practical strategies for localized design innovation.

Adopting grounded theory, this study qualitatively analyzes texts to develop a theoretical framework for integrating traditional Chinese patterns into modern decorative art. This method is chosen, for its systematic approach, to coding and generating theory from data. Figure 1 shows the research process.

Figure 1 – Research flow chart



Source: The methodology adopts Glaser and Strauss’s qualitative approach to build a theoretical framework grounded in empirical data.

Data were collected from sources, such as literature and books, utilizing keywords, including “traditional patterns,” “modern decorative art,” “Pang Xunqin,” and “modern design”, to identify relevant documents. The selection criteria focused on relevance to the topic and content, ultimately determining 41 key documents for initial open coding. As shown in Table 1, these documents encompass a variety of materials from traditional Chinese patterns to the cultural philosophy of modern decorative design. Their classification and synthesis adhered to the principle of theoretical saturation, ensuring a comprehensive coding framework. This aids in understanding the pathways through which traditional Chinese patterns are integrated into modern decorative art design.

Table 1 – Literature sources

Profile name	The main research direction of the literature	Number of documents
“On Art·Design·Aesthetic Education”	pattern art	2
“Pang Xunqin Collected Works”	Decorative Arts	3

“That’s How It Came”	Art and craft	3
“Pang Xunqin’s Essays”	Fusion of East and West	5
“20th Century Decorative Arts”	modern Art	7
“Study on Chinese Decorative Paintings of Past Dynasties”	Art saves the country	3
	National Folk Thought	2

Source: This table compiles documents, books and works related to Pang Xunqin, Traditional Chinese Patterns and Modern Decorative Art.

2 INTEGRATING TRADITIONAL CHINESE PATTERNS INTO THE PATH MODEL CONSTRUCTION OF MODERN DECORATIVE ART DESIGN

2.1 OPEN CODING

In this paper, text content is organized based on the literature and works, followed by classification and coding. The process begins with the extraction of original representative sentences, related to traditional Chinese patterns and modern decorative art design, to establish free nodes. The second is to develop the initial concepts, continuously compare, analyze and summarize the nodes formed by the initial codes, and, then, merge and organize them to derive 76 initial concepts. The third is to refine the category. A category represents an advanced stage of concept refinement, created by consolidating multiple related concepts that share a common theme. In the end, 14 initial categories were obtained. Due to space limitations, only part of the concept codes are shown in this paper (Table 2).

Table 2 – Main categories emerging from open coding analysis

Initial category	Initial concept	Original sentence
F1 Nationality	Rich Emotions	Chinese national art dominated by rich emotions.
	Confidence and Self-awareness of National Culture	Represents deep national cultural self-confidence and self-consciousness.
	...	

F2 Modernity	Modern Thinking	Pattern design predicting aesthetic needs with societal change, containing distinct ideas.
	Critical Attitude	Modern art as a change of concept, a way of liberating from ignorance, and a complete liberation for saving the nation.
	...	
F4 Chinese and Western Fusion	Fusion of Western Modern Design and Traditional Chinese Decoration	Pattern works skillfully combining Western modern design with the artistic craftsmanship of traditional Chinese decoration.
	Cultural Deconstruction	Continuously absorbing and dissolving elements, transforming them into a unique artistic expression. Advocates that “stones from other mountains can be used to attack jade”.
	...	
F4 Localization	Local society and people’s lives	Pang Xunqin firmly establishes artistic ideals based on Chinese local culture, reflecting China’s real society’s needs and people’s lives.
	Local thoughts, emotions and living habits	The study of national forms in patterns goes beyond technical aspects, reflecting various ethnic groups’ thoughts, emotions and living habits.
	...	

F5 Painting	Artistic Creation	Pang Xunqin grasps the form of national art from the standpoint of artistic creation, exploring its inner spirit for independent research value.
	Decorative Aesthetics	Exploration of decoration in painting creation leads to a deep study of traditional national culture and art.
	...	
F6 Cultural	Historic	Patterns in China's culture condense people's spirit and emotional will, reflecting specific social and cultural connotations.
	Mental Emotion	Chinese pattern art goes beyond superficial decoration, condensing people's spirit and emotions, reflecting specific social and cultural connotations.
	...	
F7 Decorative	Artistic Conception and Association	Decorative art emphasizes form expression, creating artistic conception and associations.
	Modern Art Deco	Development of heavy-color decorative paintings, leading to modern decorative arts.
	...	
F8 national folk Art	Character and Spirit	Adopting the inherent characteristics and spirit of Chinese craft patterns to rebuild the profound spirit that Chinese art once had.
	Life's source	Life is the source and basis of creating patterns.
	...	

F9 Inheritance and Innovation	Inherit the Tradition	Desire to study traditional ethnic patterns born from respecting raw materials.
	Characteristics of the Times	Each era has distinctive features within the broader national characteristics.
	...	
F10 Regular Form	Symmetrical Composition	Symmetrical composition is the most important method in traditional Chinese patterns, seeking movement in stability and order in chaos.
	Decorative Sense	Complete and unified picture effect with a strong sense of decoration in traditional Chinese patterns.
	...	
F11 Ethnic Pattern Features	Clear Pattern	No matter in terms of design or pattern design, whether it is the whole or a part, we are committed to explaining clearly.
	Unique style	Characteristics include not being exaggerated, honest, and not frivolous, forming a unique style over time.
	...	
F12 The Influence of Traditional Chinese Art	Reconstruct Pattern	Systematically sorting out traditional Chinese patterns, breaking through traditional fixed patterns and decomposing them for refactoring.
	Use traditional color	Pang Xunqin's use of color inspired by traditional Chinese art, such as painted pottery, lacquerware and Dunhuang murals.
	...	

F13 Western Modern Art Concepts	Western Modern Art	Western modern art opposes the realistic depiction of traditional art, emphasizing the need to express the author's own subjective feelings, and has a strong subjective awareness in terms of shape and color.
	Modern Consciousness	Transforming profound knowledge of Chinese culture with modern consciousness, ensuring modernity with traditional design elements.
	...	

Source: Organize and categorize content through open search to extract key sentences related to traditional Chinese patterns and modern decorative art designs.

2.2 AXIS CODING

This study explores the path of how traditional Chinese patterns are integrated into modern decorative art design, classifies different categories according to their logical internal connections at the conceptual level and summarizes seven main categories (Table 3).

Table 3 – Main category formed by main axis code

Main category	Corresponding category	Category connotation	Data Examples
Z1 Chinese traditional pattern type	Shang and Zhou Patterns	Patterns from the Shang and Zhou Dynasties characterized by rigidity, seriousness and grandeur.	The Shang and Zhou bronze patterns symbolized religious convictions and divine worship, with their structured arrangement, reflecting ritualistic order and social stratification.
	Warring States Patterns	Patterns inheriting Shang and Zhou styles, exhibiting a new look leaning towards rhythm, lightness and liveliness.	The smooth cirrus patterns of the Warring States Period embodies the society's transformation from theocratic center to pluralistic thinking and the pursuit of natural beauty.
	Han Dynasty Patterns	Patterns with exaggerated dynamics, large and simple forms, characterized by “simplicity” and “thickness.”	The simple forms and dynamic exaggerated patterns of the Han Dynasty portrait stones and bricks reflect the simple and profound national majestic temperament of the Han Dynasty.
	Six Dynasties Patterns	Patterns from the Northern and Southern Dynasties with increased variety, free and lively expressions.	The patterns of the Six Dynasties period symbolizes the life's vitality and eternity with its continuous wavy lines.
	Tang Dynasty Patterns	Tang Dynasty patterns are characterized by simplicity, stability and inclusiveness, reflecting the “thickness” of the Chinese nation's temperament.	The Tang Dynasty patterns show the prosperity of court culture with its vigorous posture and gorgeous decoration.

Z2 Chinese traditional pattern characteristic	Forms of Regularity	Traditional Chinese patterns have developed a specific regular form.	Taotie pattern showcasing the regular form and cultural stability.
	Decorative	Patterns blend form and design to create decor that engages emotions and provokes a sense of atmosphere.	Decorative patterns on Han Dynasty portrait stones vividly depicting life rhythm and cultural force.
	Nationality	National form reflects national characteristics.	It is a lively, brave, enthusiastic and upright nation before Song Dynasty.
Z3 Fusion of East and West	Western modern art concepts	The integration of Western modern painting concepts into traditional Chinese patterns.	Drawing on Western modernist painting forms and emotional expressions.
	National Art	Grounded in traditional culture and drawing upon the distinctive characteristics and spirit inherent in Chinese craft patterns across various eras.	Pang Xunqin looks for national art from ancient Chinese artifacts.
Z4 Refactoring innovation	Extracting Patterns from Utensils	Extracting traditional patterns from utensils makes them independent aesthetic objects, expressing “invisible” emotion and spirit through visible “form.”	The regular layout of Taotie patterns on the utensils shows the concept of order and hierarchy in the Shang Dynasty.
	Eliminating the boundaries between traditional patterns and modern paintings	Traditional patterns in modern painting combine interest and contemporary characteristics.	The horse dance pattern showcases the influence of Matisse’s colors, eliminating boundaries between tradition and modernity.

Z5 Modern Art Deco characteristic	Modernity	The combination of ethnic motifs with modern Art Deco concepts demonstrate a critical attitude, conceptual change and ideological emancipation.	The Taotie pattern in Pang Xunqin's works uses modernist compositions and colors.
	Cultural	Traditional patterns serve as historical testimonies, capturing the essence of ancient wisdom. Acting as conduits for emotion, they express the continuous pursuit of a better life and reflect the unique attributes of their eras.	The river drum pattern of the Han Dynasty embodies the Han people's admiration for strength and movement through the dancers' exaggerated postures and of extended limbs, and demonstrates the emphasis of Han Dynasty culture on vitality and natural rhythms.
	Painting	The integration of traditional patterns into modern decorative art harmoniously blends pure art and design, reflecting the rich cultural essence rooted in ancient Chinese tradition.	Apply the concepts and methods of modern Western painting to Chinese pattern creation.
Z6 Interprets works	Graphic Form	Including composition and shape, it shows the fusion of traditional pattern characteristics and Western modern painting.	The graphic form of traditional patterns is reflected in the music and dance patterns.
	Color Performance	In Western modern painting, color is an important means of expressing emotions and symbolic functions.	The fish pattern reflects the colors of modern Western paintings

Z7 Modern design inspiration	Cultural Sensibility	The unpretentious, unfrivolous and unartificial qualities constitute the distinctive style of national form.	Integrating it into modern design injects distinctive Chinese characteristics and profound cultural heritage into contemporary design.
	Modern Consciousness	Combining Western modern consciousness with Chinese traditional culture makes the traditional design elements have a sense of modernity.	Integrating modern consciousness into traditional elements, showcasing the modern adaptation of tradition.
	Integrated Artistic awareness	Designing patterns from a broad and inclusive perspective, rooted in Chinese traditional culture, absorbing Western modern ideas and concepts, while breaking the boundaries of art and design.	Beyond traditional limitations, Western artistic concepts are integrated into Chinese patterns, forming a unique style that harmoniously blends East and West, ancient and modern.

Source: On the basis of the initial categories, different ones are classified according to their logical internal connections at the conceptual level, and the main categories are summarized.

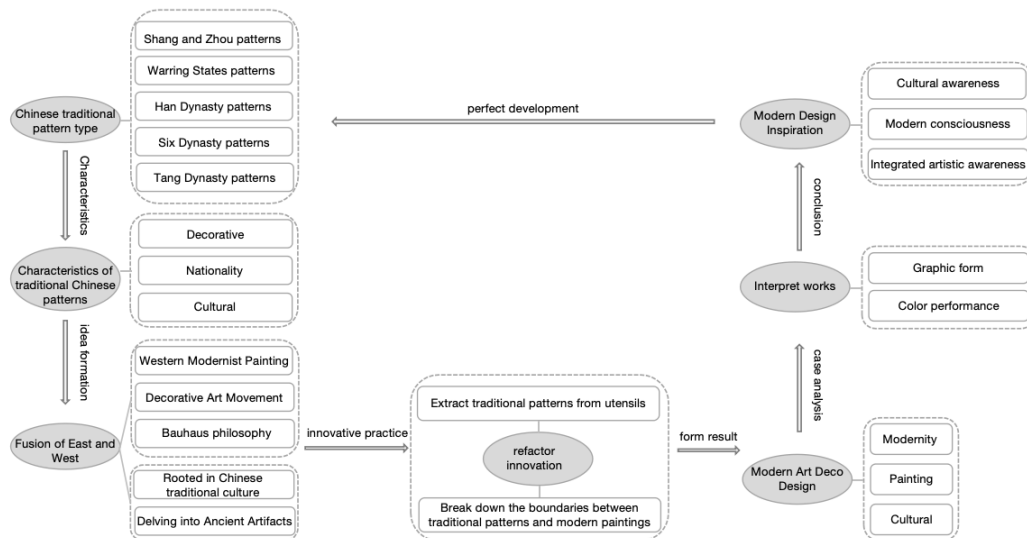
This study takes traditional Chinese patterns as the core category and revolves around the core category. Its “storyline” structure is as follows: select traditional Chinese patterns as elements, go deep into traditional Chinese culture and dig out its pattern characteristics. At the same time, it integrates the ideas of Western modern art, reconstructs and innovates traditional Chinese patterns, and forms modern decorative art (Alexander, 2016, p. 1). This study provides an in-depth explanation of the theoretical basis for the integration of Western modern art concepts and traditional Chinese patterns, and explores how the combination of tradition and modernity provides new forms of expression and cultural significance for modern decorative art.

3 INTERPRETATION OF THE PATH MODEL OF HOW TRADITIONAL CHINESE PATTERNS ARE INTEGRATED INTO MODERN DECORATIVE ART DESIGN

This study has formulated a theoretical framework designed to investigate the integration of traditional Chinese patterns into contemporary decorative art design. Figure 2 illustrates this path model, which employs Pang Xunqin’s “Chinese Pattern Collection” as a

case study, meticulously examining the dynamic fusion of traditional Chinese patterns with modern decorative art design. Subsequent chapters will provide an exhaustive analysis of each element within the model.

Figure 2 – Path model for integrating traditional Chinese patterns into modern decorative art design: example from Pang Xunqin’s “Chinese Pattern Collection”



Source: Taking traditional Chinese patterns as the core, a “story line” is developed around this core.

3.1 CHINESE TRADITIONAL PATTERN TYPE

China’s traditional patterns are a reflection of cultural diversity and historical depth. They not only record China’s long cultural heritage, but also display national characteristics and artistic aesthetics. Pang Xunqin provides us with a perspective to understand and appreciate traditional Chinese art by systematically classifying patterns from different historical periods, including primitive social patterns, classical patterns, ethnic minority patterns and folk art ones. These pattern types not only demonstrate the rich diversity and aesthetic value of Chinese art, but also reflect the evolution of national identity and cultural one in various historical periods. For example, bronzes from the Shang and Zhou dynasties were decorated with exquisite Taotie patterns and cloud and thunder patterns. These patterns were not only used for sacrificial activities, but also symbolized power and status. Dragons and phoenixes are important symbols in traditional Chinese culture, symbolizing imperial power and dignity, and often appear in court art and folk decorations. Pang (1991, p. 100) asserts that China prior to the Song Dynasty was characterized as a nation imbued with vitality, courage, warmth and integrity. Accordingly, he compiled the “Chinese Pattern Collection,” which encapsulates patterns from various historical periods.

3.2 CHINESE TRADITIONAL PATTERN CHARACTERISTIC

Traditional Chinese patterns are characterized by their regularity, decorativeness and strong ethnic identity. These patterns demonstrate a specific regular form that embodies cultural stability. The designs display a profound sense of order through symmetrical and balanced arrangements, reflecting the fundamental principles of harmony and structure in Chinese philosophy. Through the clever interplay of color, line and shape, the essence of decoration comes alive, evoking an emotional experience. These patterns reflect the national character and are diverse expressions of the Chinese people's cultural identity and emotions. Decorativeness is achieved through the integration of form and design, evoking emotional resonance and a sense of ambiance (Harvey, 2017, p. 133). These patterns serve not only as aesthetic expressions, but also as vivid reflections of ethnic traits.

3.3 THE FORMATION OF THE CONCEPT OF CHINESE AND WESTERN INTEGRATION

Pang Xunqin's artistic vision was profoundly influenced by his encounter with Western modern art, particularly during his transformative period in France. His engagement with avant-garde movements fostered an eclectic artistic philosophy that emphasized expression and "emotional self-expression" as central tenets of art (Pang, 1981, p. 44). This represented a significant departure from traditional Chinese art, wherein patterns were regarded as more than mere natural reproductions, instead serving as conduits for innovative artistic practices.

Figure 3 – So Paris



Source: Pang, 1931a

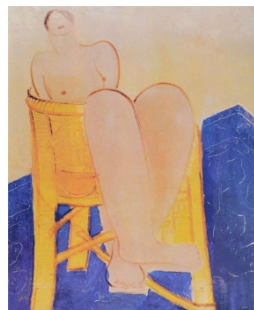
Figure 4 – So Shangha



Source: Pang, 1931b

Figure 5 – Son of the earth

Source: Pang, 1934

Figure 6 – Cane Chair Human Body

Source: Pang, the early 1930s

As a participant in the “Declaration of Jue Lan Society”, Pang advocated for the adoption of Western modern art and the exploration of novel artistic possibilities, mirroring the “worship of the new” in the fine arts that emerged since the “May 4th Movement” (Figure 3-6). This set the foundation for modern Chinese painting to break away from “old” forms and to engender “new” ones, thereby paving the way for future investigations into modern Chinese patterns.

Pang’s experiences in Paris and Germany, especially his exposure to the Bauhaus movement, deeply influenced his approach to pattern art. Celebrated for its emphasis on functionality and minimalism, the Bauhaus significantly shaped modern design principles, which Pang seamlessly integrated into his work. He adopted the notion of Bauhaus of “architects, artists, and craftsmen as one” and appreciated its dissolution of the boundary between pure art and applied one (Pang, 2005, p. 111; Zheng, 2010, p. 120).

The conception of “modernity” varies with each era, reflecting the dynamic evolution of art and culture. Western modernist art has been characterized by a “negative continuation” within the Western artistic tradition, where innovation often stems from a critical dialogue with the past (Clement, 1992, p. 50). Baudelaire (1863, p. 485) described modernity as “ephemeral, perishable, accidental,” yet also recognized the “eternal and unchanging” aspects of art. Habermas *et al.* (1979, p. 141) further explored this notion by examining the dynamic “[...] relationship between the present and the past within a traditional framework”.

Pang’s work, deeply rooted in Chinese traditional culture, embodies a philosophically distinct approach he termed “traditional modernity.” His concept deviated from the Western modernist dichotomy of tradition and modernity, advocating for an evolution that is both contemporary and enduring. Pang highlighted the significance of “eternity and constancy” when confronting transient trends and deemed the grounding of modern Chinese design in the source of local culture as indispensable (Jiao, 2022, p. 10).

Pang's "Chinese Pattern Collection" exemplifies his integration of traditional motifs with modern design. He advocated for the active adaptation of traditional patterns to the development of the era, introducing novel expressions while staying rooted in antiquity. Pang called for a comprehensive investigation into the visual form of traditional patterns, including the excavation of their "deep structure" and innovative interpretation that respects their cultural origins and resonates with contemporary audiences.

By integrating traditional elements into modern design, Pang Xunqin's work not only preserves the legacy of traditional culture, but also infuses modern art with distinctive Chinese characteristics and a rich cultural heritage. His oeuvre stands as a testament to the belief that modern Chinese design should be deeply rooted in traditional culture while embracing contemporary influences, offering a new paradigm for the integration of tradition and modernity.

3.4 REFACTORING INNOVATION

Pang Xunqin's exploration of traditional Chinese patterns, as a medium for artistic innovation, is underpinned by his recognition of these patterns as emblematic of Chinese culture and as dynamic vessels of historical narrative and cultural ethos. He observed that "[...] the most significant characteristic of the Chinese arts and crafts tradition is its constant evolution, with the tradition encompassing the features of the times" (Pang, 2005, p. 42). Pang advocated for an approach that roots traditional patterns in their ancient origins while, simultaneously, encouraging their adaptation to contemporary contexts, thereby fostering a continuous evolution that reflects the spirit of the times.

Pang's perspective championed the liberation of traditional patterns from their historical confines, promoting their emergence as independent aesthetic entities. He called for an in-depth examination of these patterns within the cultural milieu of their era, aiming to integrate them with modern design in a manner that, innovatively, conveys their profound implications. Pang emphasized the necessity for a comprehensive investigation into the visual form of traditional patterns, including the excavation of the "referent" within their "deep structure," to facilitate interpretations that are both innovative and respectful of their traditional roots (Pang, 2005, p. 42).

This approach, as Pang articulated, allows for the expression of "invisible" emotions and spirit through visible "form," thereby breathing new life into traditional patterns within modern art and design, and establishing an emotional connection with contemporary audiences.

Furthermore, Pang's work reflects his advocacy for embracing external influences, which he believed could be integrated to stimulate creativity and personality in artistic

expression. He drew inspiration from various sources, including Alois Riegl's concept of dissolving boundaries between high art and minor art, and the Bauhaus movement's rejection of the division between pure art and applied art (Pang, 2005, p. 111). These influences informed his approach to breaking down the traditional barriers between pattern and painting, leading to a convergence of Eastern traditional patterns with Western modernist painting techniques.

As a proponent of modernist painting, Pang encouraged artists to develop a unique "self" informed by personal experiences, thoughts and emotions. He applied this concept to reinterpret traditional patterns, infusing them with new meanings and integrating modern Western painting concepts and forms of expression. Pang's methodology involved deconstructing and reconstructing traditional patterns, extracting and recombining elements to forge new art forms. This creative process transcends the conventional boundaries between patterns and paintings, enriching the works with both the cultural depth of traditional patterns and the innovative vibrancy of modern art.

In essence, Pang Xunqin's pursuit of traditional modernity sought to revitalize traditional Chinese patterns by dismantling the barriers between them and modern painting. His innovative methodology has had a profound impact on modern Chinese art and design, offering a rich fusion of traditional and contemporary aesthetics that continues to inspire and influence the progression of the field.

3.5 INTERPRET WORKS

Pang Xunqin's "Chinese Pattern Collection" exemplifies the synthesis of traditional Chinese motifs with modern decorative arts. This section employs a formalist analysis to deconstruct the graphic and chromatic elements of Pang's work, revealing its cross-temporal cultural relevance and contemporary artistic significance. The examination illuminates how Pang masterfully integrates traditional aesthetics with modern artistic techniques, imbuing the collection with modernity, visual appeal and cultural identity. The result is a body of work that reflects profound cultural depth and encapsulates the ethos of the times.

In Pang's artistic practice, there is a pronounced adherence to the principle of learning from tradition in terms of composition and modeling. His reinterpretation of the Shang Dynasty's "Taotie Pattern" (Figure 7) preserves the quintessential features of the traditional design while reducing the imagery to its most fundamental form. This minimalist approach is fused with modernist structural concepts, such as those found in Cubism, creating artworks that resonate with contemporary aesthetic sensibilities. This method not only highlights the continuity between art and traditional culture, but also delves beyond

mere formal replication to explore the deeper significance of artistic expression, aiming to elicit emotional and psychological engagement from the viewer.

Figure 7 – Taotie pattern Chinese Pattern Collection (II)



Source: Sun; Zou, 2013, p. 29

Figure 8 – Dancing Horse Chinese Pattern Collection



Source: Sun; Zou, 2013, p. 154-155

Figure 9 – The Rumanian Blouse



Source: Henri, 1940

Pang’s “Dancing Horse” (Figure 8) is influenced by Western modernism, particularly in its bold color contrasts and flat compositions, reminiscent of Henri Matisse’s style (Figure 9). The piece captures the opulence of equestrian performances of the Tang Dynasty, translating this historical grandeur into a modern decorative art form. The contrast between the white horse and red backdrop is a testament to the romantic vitality of the era and symbolizes the transformation of traditional motifs into contemporary expressions. Through such work, Pang achieves a harmonious blend of Eastern and Western artistic traditions, demonstrating an innovative approach to the presentation of traditional elements within a modern context.

3.6 IMPACT OF PANG XUNQIN’S WORK ON MODERN CHINESE ART AND DESIGN

Pang Xunqin, known as the “Father of Modern Design Education in China”, played a central role in the founding of the Central Academy of Arts and Crafts (Academy of Art and Design of Tsinghua University). His advocacy for the seamless integration of traditional art and modern design is particularly evident in his focus on pattern teaching. This approach has

not only fostered the evolution of a distinctive artistic style, but has also been instrumental in nurturing generations of creative professionals. His legacy continues to inspire contemporary artists and designers, such as Guo Pei's haute couture fashion collections, which frequently incorporate traditional Chinese patterns, like cloud, dragon and phoenix motifs, through modern tailoring and innovative materials. Additionally, the animated film "Ne Zha," which integrates traditional patterns and elements in character design and settings, exemplifies the innovative presentation of traditional culture to modern audiences, showcasing how to connect the past and present in a harmonious and creative manner.

CONCLUSION

This study provides a theoretical model for the integration of traditional patterns and modern design through ground theory methods, which not only provides a new perspective for the modern adaptation of traditional art, but also provides opportunities for attracting the younger generation to participate in cultural inheritance. Although this study provides an in-depth qualitative analysis, future research should further verify the generalizability and validity of this model through quantitative methods.

This research reveals how Pang Xunqin integrated traditional Chinese patterns into modern decorative arts and proposes a theoretical framework that promotes the evolution of modern design while maintaining cultural identity. The research highlights the importance of the modern transformation of traditional arts in promoting cultural diversity and inclusive development in the context of globalization, and provides new perspectives and solutions for cross-cultural art integration.

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