

The Creative Research of the Han Portrait Fish Pattern in Graphic Design under the Guidance of Literary Creation

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Abstract: The fish pattern is one of the traditional decorative patterns in China, especially the Han Dynasty portrait fish pattern is the most representative. The traditional fish pattern with its unique cultural charm and artistic connotation has become a significant part of Chinese traditional aesthetic cognition. This article mainly studies the innovative application of the Han Dynasty fish pattern in graphic design under the guidance of literary and artistic creation. This article mainly uses literature analysis, survey statistics and other research methods to analyze and compare the usual design elements in the graphic design of 100 local designers and international designers through surveys. The preference of traditional culture elements; the choice of traditional cultural elements; the innovative application of Chinese portrait fish patterns in graphic design, etc. to discuss and explain the data. The research results show that local designers use nearly 80% of the traditional elements. Among them, the Han elements are more frequently used than the ancient Chinese elements in other periods. The fish pattern is used relatively frequently as a traditional design element, and most designers tend to deconstruct and reorganize the traditional fish pattern image, transform, refine, develop and maintain the original as much as possible through modern aesthetic ideas and design principles. Cultural meaning and value.

1. Introduction

The expansion of these fields shows that the depiction of fish-shaped patterns is no longer limited to utensils, but has begun to weaken its daily practical value, and more emphasis on its artistry. The form of fish-shaped patterns in the Han Dynasty was more subjective and free, and the fish-shaped patterns were freely combined. Its pattern forms mostly appear on the carrier of portrait stone, portrait brick and tile. There are many shapes of Han Dynasty portrait stone. The Eastern Han Pisces pattern began to appear and was widely used for decoration. Fish is widely used as

ornaments in crafts such as kites, accessories, lighting, etc. The civilian people hope to live a rich life, and pray for the prosperity of children and grandchildren, use fish pictures to decorate clothing, decorate their own residence, which represents people Expectation of longevity and prosperity. The people build buildings with fish-shaped decoration, hoping that the "fish" with auspicious meaning can play the role of town house flood control.

In the context of modernization, economic and cultural globalization, we increasingly feel the importance of Chinese design for global design culture, Asian design culture, and for China itself, the importance of Chinese design for China's economic transformation. Secondly, since the reform and opening up, Chinese design has been limited to Western design concepts. The values and evaluation standards of Western design have been used to guide and evaluate contemporary Chinese design, which has led to the slow and slow progress of Chinese design on this road. Contemporary Chinese design lacks self-value pursuit and identity, but looking back on ancient Chinese design culture, Chinese design culture is the only culture in the world that has not been interrupted by civilization, and traditional culture is the foundation and source of China's design innovation development [1]. We cannot equate tradition with decline, we cannot equate imitation with innovation. China is a country with a history of thousands of years, and its creative artistic achievements have attracted the attention of the world. We should tap the essence of Chinese traditional culture, pass on the traditional Chinese art design to the present, and transform the cognition and understanding of modern design into a visual language that fits the times. Therefore, traditional design elements and design culture are not only a resource strategy, but also an important factor for Chinese design to gain international recognition. Therefore, it is necessary to reexamine Chinese traditional graphics from the perspective of cultural intentions and introduce them into modern Chinese visual design. On the one hand, the development of the font art system and image art system of traditional Chinese culture is used to guide contemporary Chinese vision. Design practice, creative use of Chinese characters, traditional images, graphics and symbolic language in practice to form excellent works with Chinese cultural connotation [2-3].

Liu Juan found that traditional Chinese culture is a social phenomenon, a historical phenomenon, or an artistic phenomenon. China's graphic design is based on traditional culture, and it continues to extend with our history, which has encapsulated thousands of years of thought Language and artistic temperament have important and far-reaching guiding significance for modern graphic design. The treasure left to us by inheriting history and moving into reality is the basis of our connection with the world's graphic design. Advantage to influence the world [4]. He Rong explores the application of traditional Chinese graphics in modern graphic design. Starting from the concept and characteristics of traditional Chinese graphics, we analyze its importance in modern graphic design, and on this basis, discuss its application in modern graphic design in three aspects: text graphics, auspicious patterns, and spatial graphics. Way. Conclusion The combination of traditional Chinese graphics and modern graphic design can promote the inheritance and development of traditional graphics, enrich the resource pool of graphic design, and enhance the value and utility [5].

Based on the above background discussion and theoretical practice, this article aims to study the innovation of the Han Dynasty fish pattern in graphic design under the guidance of literary and artistic creation. This article mainly uses literature analysis, survey research, statistical analysis and other methods to investigate the tendency of the design elements used in the graphic design of 100 local designers; the selection of traditional cultural elements; the portrait of the Chinese fish in the graphic design Innovative applications such as data discussion and explanation. The results show that designers use nearly 80% of traditional elements, among which designers using Han elements account for 25%, which is higher compared to other ancient Chinese elements in other periods. The

fish pattern is used relatively frequently as a traditional design element, and most designers tend to deconstruct and reorganize the traditional fish pattern image, transform, refine, develop and maintain the original as much as possible through modern aesthetic ideas and design principles. Cultural meaning and value.

2. Proposed Method

2.1. Impact of Traditional Culture on Graphic Design

The survival and development of a country and nation are more important than the material conditions of the natural environment. What is more important is the spiritual state of the traditional culture that this country has inherited and accumulated for a long time, and the seed of a new civilization of every era in a land of civilization. They were all cultivated and grown in the spiritual soil left by our ancestors. At the same time, with the development and evolution of human beings, the traditional culture of this nation is also continuously inherited and developed. There will never be and no new civilization will come out of thin air. Under the influence of various lifestyles and consumer culture brought about by globalization, people's cultural value orientation is a contradiction and unification of the three dimensions of the world, country and individual, and gradually produces a unified cultural bond with the traditional weakening the sense of loss that came led to a strong national consciousness and nostalgia. Therefore, inheriting and developing the artistic beauty of traditional Han Dynasty fish patterns is both an aesthetic aspiration and a responsibility for cultural revival [6].

The rich traditional cultural resources show their strength through the development of contemporary Chinese visual design. On the one hand, they are the soil and foundation of contemporary Chinese design, which has created China's worldwide design. At the same time, they also need to re-understand China's traditional culture and cultural resources. On the other hand, as the design competitiveness continues to increase, the competitive advantage of relying on cultural resources is particularly important. Chinese traditional cultural resources are the foundation of contemporary Chinese design and the source of Chinese design competitiveness. In the contemporary environment and in modern cities, people have the urge to find traditional symbol carriers. The exaggeration and magnification of "Chinese Knot", a common ornament in the past, reached an alarming scale; from film and television props to urban women's "Qipao fever" popular culture's pursuit of fashion and the revival of traditional aesthetic value [7]. How to express new viewpoints through deconstruction, structure and reorganization of traditional design language, to interpret, or to embody traditional meaning in new language, or to creatively transform traditional character image is the core proposition of Chinese modern graphic design. We should break the tradition with the greatest courage and spread it with the greatest courage. Staying in the tradition will only lead to the rigidity of the dogmatic model and thinking of the creation of the work, just copying the Western design, and will forget the culture of your own, thus losing the foundation of innovation. It is not only an attitude, but also the key to seeking breakthroughs in art design. Graphic design creation is particularly important. This is so [8-10].

2.2. The Art Form of Fish Pattern in Han Dynasty

(1) Portrait stone and portrait brick

The portrait stone and the portrait brick image are called sculpted paintings. The unique painting form with a knife instead of a pen has rich content and many techniques, and the fish-shaped

decoration is also expressed at this time. Through the combination of painting and sculpture, it vividly reflects various forms of images and scenes in social life, such as fishing, hunting, harvesting, and many other aspects of life. Its production mainly includes line engraving, concave engraving, convex engraving, relief sculpture and high relief sculpture, etc. In addition, there are regional and local customs of different art styles. Some are exquisite, some are elegant and solemn, and some are simple and unrestricted, showing a deep and profound style. This is a style unmatched by other artworks [11].

(2) Art of Wada

Wadang's art is more simple and full of vitality, and enjoys a good reputation in the world. Wadang is a unique building material component in ancient Chinese architecture, commonly known as "tile head". The drooping part of the pipe roof is mainly used to protect the eaves and prevent wind and rain from eroding. In addition to the practical value of Wadang, it also has a strong aesthetic value. It is arranged on the upper part of the building with a series of orderly pictures and words, just like a beautiful necklace, rich in decorative effects, making Chinese classical architecture more gorgeous [12]. Because of its practicality and beauty, it has become an ancient building material in China for thousands of years. It is an essential part of ancient Chinese architectural design. Its decorative patterns are mainly animal patterns. In addition, the tiles also have auspicious expressions, which also represent the main gods in the four directions of east, west, north and south. The fish figure is also one of the pattern elements in the tiles, as a decoration to make the building more dynamic.

(3) The artistic image of fish patterns in the Han Dynasty

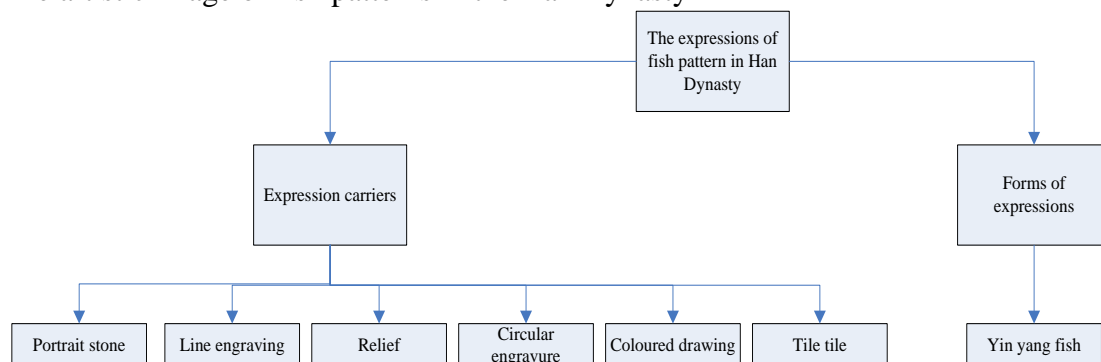


Figure 1. The expressions of fish pattern in Han dynasty

The Han Dynasty had the concept of reproductive worship, and the yin and yang fish is the embodiment of this kind of reproductive worship, meaning that yin and yang are multiplied, and life is endless. The two fish are combined with each other during and during exercise. "Yin and Yang Pisces Pattern" was called Tai Chi in ancient times. It is a symbol of the spiritual realm, reflecting people's longing for the reproduction and life consciousness of the offspring. The primitive people first used two fish, one male and one male, symbolizing their continuous pursuit and movement of life. The "Yin and Yang Pisces Model" is not a conflict of opposites, but a unity of opposites. At the same time, the Han Dynasty also said that birds are yang and fish are yin. "Hanshu Five Elements" thinks: "The fish are the genus; the image of the subjects is also" [13]. Therefore, fish and bird combination patterns often appear in the Han Dynasty. The images of fish and birds are mostly "precious birds and beasts, feathers and immortals and four spirits. From the primitive society to the Han Dynasty, people have always believed that the universe is divided into three worlds: the heavenly realm, the real world on the ground and the ghost world underground. The bird flies to the

sky, enters the god realm, and the fish dives, enters the underworld. It is always the medium of communication between the heaven and the earth. Therefore, as the communication medium between the heaven and the earth, the fish and the bird appear in the art of Han tombs and become People expect the carrier of the resurrection of the soul after death. At this time, most of the fish and birds appear as the big fish in the style of flying phoenix. The fish and the bird are connected with each other, and the picture is harmonious. The pattern of the fish pattern changes diversely, and is delicate and vivid There are also rough and unrestrained or dignified [14-15].

2.3. Innovative Application of Fish Pattern in Modern Graphic Design

The application carrier of modern fish patterns is no longer restricted as in ancient times. Folk paper-cuts, prints, new year albums, embroidery, handicrafts, murals, sculptures, multimedia art, advertising posters and other parts of fish pattern are all involved. The design of the fish pattern is very powerful in the hands of contemporary designers and can express a strong rhythm of life. For example, the Bank of China's e-sales card such as Yudeshui, which absorbs the expressions of Chinese folk paper-cuts and New Year pictures. In addition, the traditional Chinese festive red color has also been used to bless the guests' wealth. For example, Yu Deshui uses the combined elements of Yin and Yang Pisces, and the black and white fonts form a unique contrast. Although it is different from the traditional Yin and Yang fish expressions, it is very harmonious in the entire image. The traditional fish pattern has a strong aesthetic decoration meaning, and has become people's favorite decorative pattern [16-17].

In modern art, images like "fish" should be combined with tradition, but at the same time, it must break the tradition to innovate. With the continuous development of modern civilization, science and technology, and people's aesthetic concepts, these changes require the use of fish patterns in form and style. The meaning of transformation is constantly updated and developed, and in a certain process the traditional fish form has new vitality and new forms of expression [18]. When fish patterns are applied to modern fish murals, the traditional form of modeling is still the main consideration. The entire picture of the mural "Flying Civilization" is composed of Tai Chi, human face fish pattern, crane fish stone axe pattern, etc. The fish-shaped ornaments are applied to the entire picture, symbolizing human progress and showing the pattern of social civilization development. Although the development of modern society tends to be diversified, the traditional ethnic decorative language has contributed to cultural innovation. Modern designers have also begun to use images with traditional Chinese characteristics, and fish patterns have been widely used as traditional patterns in China. The reason why the fish-shaped pattern designer is so important is because the design aesthetics are public-oriented art and public art that meets the public's aesthetic needs. The shape, meaning and development process of the fish-shaped pattern exactly meet the spiritual needs of modern people.

The design patterns and design concepts of Yin Yang fish are also often used in modern graphic design. In the eyes of the ancients, yin and yang intermingled, yin and yang, stillness and movement all reached a state of balance. Yin and Yang are the elements that constitute the development of things. The laws of form of motion and stillness are the basic laws of all things in the universe. The application of Yin and Yang fish also represents people's pursuit of good luck and happiness. A large number of modern fish murals have used the above ideas in the creative process. They do not exclusively abandon the traditional model and add modern creative elements. We can create works with more modern artistic characteristics [19-20]. For example: He Yun, a modern fish graphic design work, uses the folk auspicious "fish" and "lotus" patterns, and also adds some modern

painting elements.

The image of the yin and yang double fish pattern is to divide a circle into two parts of an "s" line. Although the two semicircles seem to conflict with each other, the two fish in the picture show a strong sense of movement of combination and separation. Instead, the picture looks very balanced. The philosophy of coexisting yin and yang in the yin and yang double fish model In the creation of traditional fish murals, the author decomposed and reconstructed the fish-shaped pattern and formed another object shape. Modern graphic design is based on this deconstruction idea, processing traditional design elements for their own use [21-22]. On the basis of the traditional fish shape of the pattern, the author of "Sea" uses the "s" shape line as the dividing line. It is a subjective creation, a combination of modern beauty, simplicity and completeness. In Wanghai, fish is the carrier of the picture. The person in the picture can swim in the water like a fish. The author uses the shape of a fish as a metaphor for people's desire for a free and happy life. In the form of expression, the relationship between people and things, real and virtual, and static and dynamic are closely connected. According to Chinese philosophy, the origin of the world is that the world changes from chaos to yin and yang. The combination of yin and yang produces everything, and the development of the movement of everything is endless. The biggest feature of the classic fish-shaped modern mural "mint painting" is the emphasis on the form of reality. In the composition of the picture, two fish forms of "yin and yang fish" are used. The picture simplifies the heavy and complicated technology, and changes the abstract pattern of the yin and yang fish, which is displayed in the form of "s" to give people the above-mentioned echoes of body rhythm. This shape has a strong dynamic. The purpose of using "s" shaped line to cut a circle is to make the block surface not appear stiff and full of vitality. It seems to change forever. The above works show harmony rather than opposition, and embody the traditional Chinese philosophy of "harmony between man and nature". With Yin Yang fish as the main body of design, the surface of the work appears soft and elegant, but it contains strong and tough vitality, showing a strong modern beauty. The forms of association and reconstruction are used to create interesting paintings, such as deformed fish-shaped patterns, which have a strong artistic appeal and are also popular with the public [23]. As society and history progress, people's lifestyles will surely change, and modern fish murals are expressed in the form of ancient fish patterns. The modern state of life adds a new meaning to the fish pattern. The creative concept of fish pattern in graphic design is simple and vivid. While absorbing traditional patterns, it also combines romantic shapes and new modern fish pattern materials to create the art of modern design aesthetics. This is the deconstruction in modern graphic design, and its significance is not only that this is an exploration of a new style. More importantly, deconstructionism also questions the orthodox, mainstream and norms. It is committed to discovering and digging out the neglected and repressed aspects of past creative practice, expanding the creative space not involved in classicism and modern modernism. Awakening the consciousness of people who have been sleeping for many years, and the aesthetic concept of conflict and imbalance dominating the form of creative space. Its essence is not "chaos" in the general sense, it is not to raise everything, but it has a clear purpose and is a disordered order. Traditional images are not only widely used in modern reconstruction, but also in the spirit of modern design reconstruction, emphasizing the spirit and cultural connotation and aesthetic significance of traditional Chinese images. For fish pattern innovation, there are many elements that can be used, such as: yin and yang, calligraphy and writing, traditional ink imagery, deconstruction, and give new meaning in the context of graphics, expressing a strong cultural background in new atmosphere products that nurture Chinese traditional spirit [24-25].

3. Experiment

3.1. Experiment Overview

This article mainly studies the innovative research of Han portrait fish pattern in graphic design under the guidance of literary and artistic creation. This article mainly uses the method of big data analysis, literature analysis, survey statistics and other research methods to study the frequency of Han pattern fish pattern in modern graphic design Innovative forms, innovative connotations, etc., make corresponding investigations, conduct actual investigations on specific performances, collect experimental data, analyze and count experimental data.

3.2. Experimental Data Source

1) Conduct a questionnaire survey on the designers of professional localized design elements in a certain place, and put forward the tendency of the traditional design elements in graphic design, the frequency of use of traditional elements and the frequency of use of traditional fish patterns. And design deconstruction method; ask the designer's color preference to get the common points in their design; ask whether they will deconstruct the meaning of traditional design elements in the design process.

2) Collect, count and analyze the questionnaire, analyze the tendency of conventional design elements in graphic design, the frequency of use of traditional elements, the frequency of use of traditional fish patterns and the way of deconstructing design; analysis The degree of influence of its creation.

3) Strictly discuss and summarize the analysis of the data, discuss the authenticity, reliability, and rigor of the results; discuss the new forms, design methods, and deconstruction ideas of the Han Dynasty fish pattern in graphic design.

4. Discussion

4.1. Research and Analysis of the Survey Status

(1) Select 100 local designers and 100 international designers to ask questions about the tendency of idiomatic design elements in graphic design, the frequency of use of traditional elements, the frequency of use of traditional fish patterns and the way of design deconstruction; respectively Ask the designer's color preference to get the common points in his design; ask how he deconstructs the meaning of traditional design elements in the design process. After investigation and analysis, the specific data are shown in Table 1 and Figure 2. Local designers use nearly 80% of traditional elements, while other style elements are used less frequently in design. International designers the frequency of use is low and the results show that local designers prefer to use traditional elements.

(2) The use of Chinese traditional image of elements is of great significance to cultural exchange and innovation. The use of traditional design elements is the inheritance and development of traditional culture. In the international cultural exchange, the design art with national characteristics is It has a unique attraction; in the long history of culture and art, the cultural heritage left by ancestors is innumerable. The rich cultural accumulation has rich resources for modern graphic design. The excavation and re-creation of traditional cultural resources are not only design and creation The important way for local designers is the important responsibility of local designers. It is also the requirement of design and structure as a system of human cultural heritage. On this basis,

100 local designers and 100 international designers were surveyed for design element tendency. The specific data is shown in Table 2 and Figure 3. The results show that for local designers, designers who use Han elements account for 25%, and those who tend to use Tang elements account for 30%. Ming and Qing elements are most favored by designers. Compared with other periods, Chinese elements are used more frequently than ancient Chinese elements in other periods.

Table 1. Tendency survey of customary design elements of planners

Group	Local designer		International designer	
	Number	Percentage	Number	Percentage
Use traditional elements(UE)	80	80%	43	43%
Not use traditional elements(NE)	20	20%	57	57%
Use traditional colors(UC)	78	78%	32	32%
Do not use traditional colors(DC)	22	22%	68	68%
Use traditional fish pattern(UP)	75	75%	22	22%
No traditional fish pattern(NP)	25	25%	78	78%

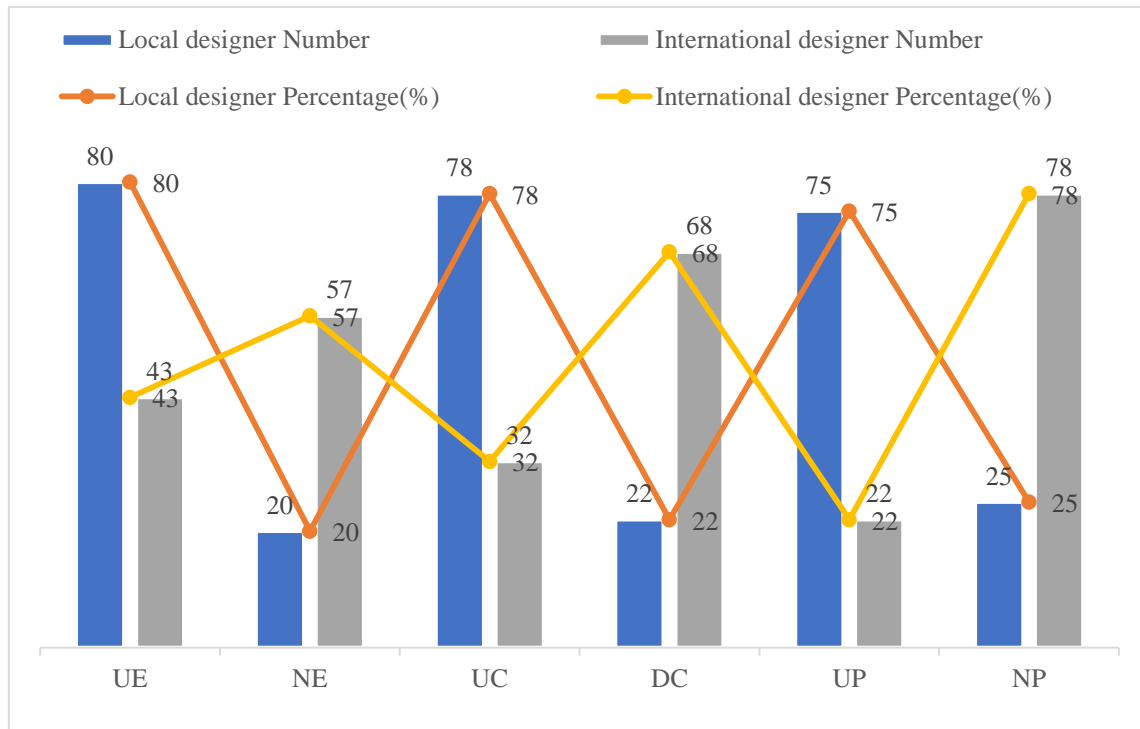


Figure 2. Tendency survey of customary design elements of planners

Table 2. Designers conduct design element propensity surveys

Group	Local designer		International designer	
	Number	Percentage	Number	Percentage
Han dynasty pattern	25	25%	9	9%
Tang dynasty pattern	32	32%	3	3%
Ming&Qing dynasty pattern	38	38%	4	4%
Others	5	5%	84	84%

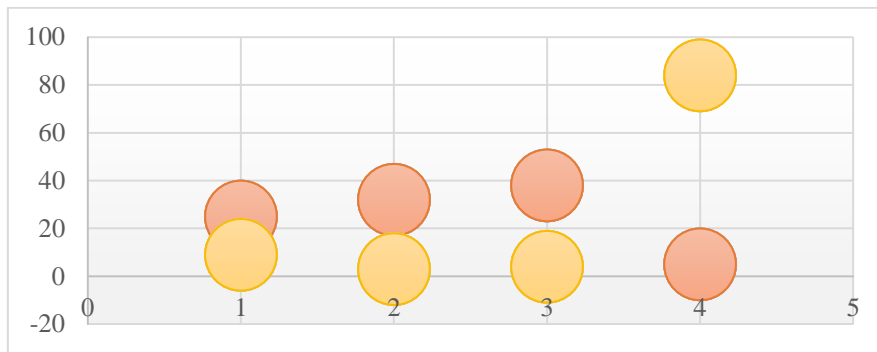


Figure 3. Designers conduct design element propensity surveys

(3) In modern design, the fish pattern is frequently used in graphic design as a traditional design element, surpassing the traditional decorative elements such as the sun, moon, dragon and tiger, Lianbi, Yanyue and other traditional elements in the Han Dynasty. One kind. Therefore, in order to further investigate the innovative application of Han portrait fish pattern in graphic design. On the basis of the previous survey, we conducted a survey on the preference of 25 local designers and 9 international designers with preference for Han Dynasty elements. The specific data is shown in Table 3 and Figure 4, which can be found in 25 local designers there are 12 people who use fish patterns as traditional design elements to apply to modern design applications. It fully shows that fish patterns are relatively common in modern design, but they are not recognized internationally.

Table 3. Survey of designers' decorative preferences

Group	Local designer		International designer	
	Number	Percentage	Number	Percentage
Sun and moon	3	12%	2	22.2%
Fish and bird	12	48%	1	11.1%
Dragon and tiger	8	32%	2	22.2%
A set of jades	1	4%	4	44.5%
Crescent	1	4%	0	0

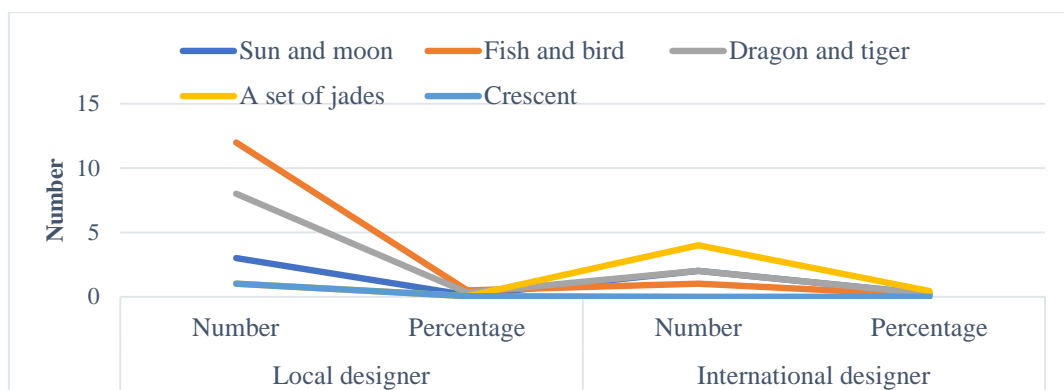


Figure 4. Survey of designers' decorative preferences

4.2. A Survey of Designers Using Graphic Design Methods

The transition from fish patterns in Han Dynasty to modern graphic design cannot be simply

understood as a combination of symbols. In the relationship between cultural heritage and aesthetic expression, "the traditional patterns need to form a creative transformation from tradition to modernization." The modern transformation of traditional Chinese image is the inevitable development of Chinese culture under the background of globalization. The development of Chinese graphic design also needs to be based on Chinese tradition and seek the relationship between the resource space created by design and cultural heritage. As shown in Table 4 and Figure 5, after a survey of 100 designers using graphic design methods, it is found that most designers tend to deconstruct and reorganize the traditional fish pattern image and transform it through modern aesthetic concepts and design principles. Refine, develop and maintain the original cultural significance and value as much as possible.

Table 4. Survey of 100 designers using graphic design methods

Group	Collective intellectual stimulation	Question tracing	Associative analogy	innovation portfolio	Comprehensive analysis
Number	20	31	25	18	6
Percentage	20%	31%	25%	18%	6%

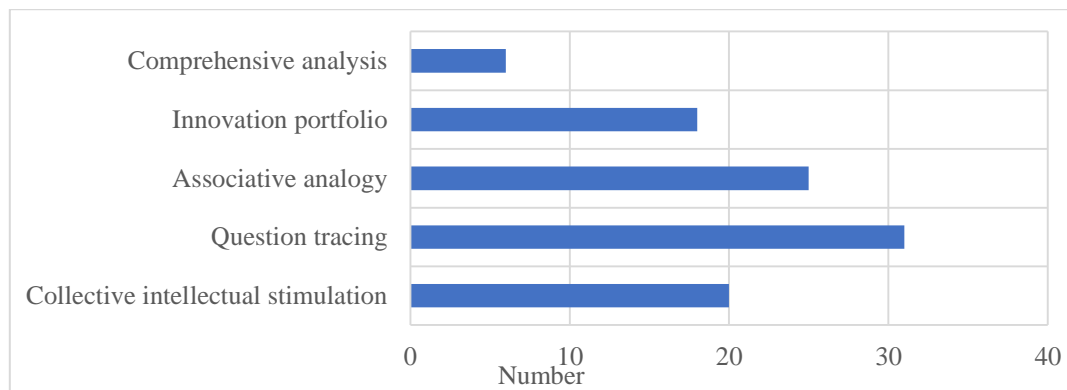


Figure 5. Survey of 100 designers using graphic design methods

5. Conclusion

(1) Chinese culture has a long history, and fish pattern is one of the classic elements. It not only innovates the basic primitive elements commonly used in modern design, but also leaves innovative elements for future generations to transform the design, use design cognition to recognize the basic prototype of function, and Supplement basic prototypes and practical functions to create reasonable new functions. In design practice, how to deal with the composition relationship of works and how to adjust the information dissemination of pictures is not the key issue of design and creation, but the most important and most difficult issue to deal with. It is about the principles of traditional and modern, national and world use. When we have common technical means and information resources, the quality of design can be divided into advantages and disadvantages. It is not the expression of form, but the connotation projected by the work itself and the real cultural standpoint. As a Chinese graphic designer, in the design and creation, he can be skilled in "for the present" and "for the foreign", who has the important conditions to create excellent works. Therefore, designers must follow the rational use of ancient Chinese design elements and design innovative design products with traditional Chinese cultural characteristics

(2) In this study, 100 designers used nearly 80% of the traditional elements. Among them, designers who used Chinese elements accounted for 25%, which is higher than that of ancient Chinese elements in other periods. The fish pattern is used relatively frequently as a traditional design element, and most designers tend to deconstruct and reorganize the traditional fish pattern image, transform, refine, develop and maintain the original as much as possible through modern aesthetic ideas and design principles. Cultural meaning and value.

(3) Overall, the Han Dynasty fish pattern under the guidance of literary and artistic creation is widely used in graphic design, and the audience is showing an expanding state, indicating that the Han Dynasty fish pattern portrait has been widely used in graphic design. Fish pattern design is an important element in modern graphic design and an important tool for the localization of Chinese graphic design. Deconstructionism is used to express traditional graphic design of Han Dynasty fish pattern in modern sense, and reorganize the original information in a new form To generate new inspiration is the trend and direction of fish pattern innovation in modern graphic design.

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Data Availability

Data sharing is not applicable to this article as no new data were created or analysed in this study.

Conflict of Interest

The author states that this article has no conflict of interest.

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