

The Ways of Spreading Chinese Traditional Animal Decorative Patterns in the Context of New Media

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Abstract: This paper explores the expressions of the transmission patterns of traditional Chinese animal decorative patterns in the context of the new media era, which contributes to the healthy development of logo design and provides a reference for the correct and rational use of traditional animal decorative patterns. The architectural decoration of a country can often reflect the cultural characteristics of a country, and the architectural decoration is to use a variety of materials to decorate and embellish the building in different ways, making it more refined, perfect, and more artistic. It can be said that the art is perfectly integrated into the Chinese tradition. It plays an important role in Chinese architecture and is an objective reflection of human aesthetic values. If you want to understand Chinese traditional architectural decoration, you need to start from many aspects. The study of the pattern or sculpture shape is very important. The patterns or sculptures in Chinese architectural decoration can be described in a variety of styles, and the styles are very numerous. The most common ones are animal designs. This article analyzes the animal patterns in Chinese traditional architectural decoration, from the traditional system of decorative patterns, the traditional culture and aesthetics as the starting point, let us know more about the reasons for these animal shapes, knowing which the value has promoted the development of Chinese architecture and made Chinese architecture more ethnic.

1. Introduction

The new media context has typical information characteristics of the times, and it has shown a fusion of integrated cultural content in the process of integration and development of various media types. In the process of publicity, the audience also has a certain degree of spontaneity. While actively participating in the new media context, it also enriches the content of the new media context [1]. The development of the new media context is the language content produced under the

specific local cultural background. On the basis of transforming the traditional expression, it adds the elements of the times to ensure the development and characteristics of the new media context. [2]. Although it maintains the local cultural characteristics of the new media context, it shows obvious diversity in the process of presentation, and completes the content in various types of information such as text, music, images, and video. Pass to ensure its own influence characteristics.

In addition to the image of the twelve zodiac signs, common animal patterns or sculptures include phoenix, lin, deer, turtle, lion, and crane. These animal images often exist in a single or combined form, giving people a different feeling. The animal image was shaped very vividly, greatly enhancing the decorative nature of the building, making the building more sophisticated and perfect. Because we were a feudal system in ancient times, the concept of hierarchy was very strong. In order to distinguish between the emperor and the nobles, the difference between the ranks of the nobles and the civilians, in addition to the size of the building, depends on the decorative pattern of the building [3]. Therefore, animal patterns or sculptures in traditional architectural decoration in China often reflect this level of system, and different animal images are often symbols of power [4]. In addition to using different animal images to reflect the hierarchy, the number of animals is used to reflect the hierarchy. The dragon is an animal that people fantasize. It has infinite power and can go to heaven and earth and do everything. People's enthusiasm and admiration for the image of the dragon shows that people hope to be able to ascend to heaven like a dragon and have the power to surpass the forces of nature [5]. Expressed their prayers for wealth and auspiciousness and power status. The feudal emperors of all ages claimed to be "the real dragon," and the dragon became a decoration everywhere in the royal garden. Private gardens appear in the shape of a dragon, and the dragon shape is simplified. It is often painted together with the vine grass, which is called the grass dragon scorpion, which contains the meaning of happiness [6]. In the feudal society of China, the number of artistic images of lions is also very large, and its history is also very long. We can see the artistic image of the lion everywhere in ancient times, because the ancients regarded the lion as a kind of auspicious beast. The lion is the king of beasts. It is brave and mighty. Therefore, people often make its artistic image into stone sculptures and place them outside the gates of houses and cemeteries. It has the effect of town house and guarding the tomb. Like the goalkeeper, to protect the home and home [7].

Newton has found that the rapid development of new media has been a major force in accelerating the globalization of human society in recent decades. The new media makes the interaction between people and society at a highly interconnected and complex level, but at the same time challenges the existence of intercultural communication in the traditional sense [8]. It is in this situation that we are seeing more and more scholars participating in the investigation of the relationship between new media and cross-cultural communication. The emerging subject areas of this research area include three main categories: (1) the impact of ethnic/ethnic culture on the development of new media, (2) the impact of new media on cultural/social identity, and (3) the impact of new media (especially Social media) different aspects of intercultural communication (cross-cultural relationships, cross-cultural adaptation, and cross-cultural conflicts). This paper discusses the research trends of new media and cross-cultural communication. The Chen X study found that changes in the image of animal decorative patterns are closely related to the evolution of the media [9]. Based on digital, web and interactive technologies, the new media is characterized by immediacy, spontaneity and individuality, which eliminates the noble and non-utilitarian features traditionally associated with animal decorative patterns. In the context of new media, animal decorative patterns are neither similar to the mysterious image of the oral literature era, nor similar to the sublimation of the printing era; instead, they propose secular functions that cater to the

interests of consumers. Finally, animal decorative patterns from sacred to trend, reflecting the trend of "forging the real" to meet the entertainment needs. Tôn Vi ê Ta proposes a multi-level interface based on sketches, which combines low-level geometric features with advanced structural features, namely reflection, rotation and translational symmetry, to support the exploration of decorative patterns at different levels of detail [10]. Under the impact of new media, the construction of existing urban image. Communication mode can no longer meet the needs of the city image. In order to maximize the effect of urban image communication, we must start from the three aspects of communication subject, communication media and communication content to better shape the city brand image. Improve the competitiveness of the city. Despite the widespread use of decorative patterns in art and design, there is no intuitive way to find a certain type of pattern.

The architectural decoration of a country can often reflect the cultural characteristics of a country, while the architectural decoration is the selection of various materials, the decoration and embellishment of the building in different ways, making it more refined, perfect, and more artistically attractive [11]. It can be said that the art is perfectly integrated into the Chinese tradition. It plays an important role in Chinese architecture and is an objective reflection of human aesthetic values. This article analyzes the animal patterns in Chinese traditional architectural decoration, from the traditional system of decorative patterns, the traditional culture and aesthetics as the starting point, let us know more about the reasons for these animal shapes, knowing which The value has promoted the development of Chinese architecture and made Chinese architecture more ethnic.

2. Proposed Method

2.1. Ways of Communication in the Context of New Media

Exhibition publicity work is a publicity campaign for specific cultural content. While retaining certain subjective nature, it needs to summarize and extend its content, and to expand the scope of influence in a more open form, so as to ensure the increase of audience space. Replenish your own number of visitors, better to promote the effect. From the content point of view, the content of this propaganda has a strong similarity with the characteristics of the new media context. The new media context can be used as a manifestation of its propaganda content, and in the process of expanding influence, the cultural attributes are exerted. The core dominance of the cultural propaganda work and the integration of the era of communication. From the perspective of propaganda, the new media context can integrate media channels of various eras, and with the particularity of its own cultural form, it can attract the audience to the greatest extent and optimize the content of communication. In the exhibition propaganda, it is necessary to deepen its influence and extend the scope of influence to more communication space. Therefore, applying the adaptability of new media context is an effective way to ensure the effect of information dissemination. The specific methods of the new media context should be used in the exhibition propaganda, and the language should be condensed to increase the attention and influence. The selection and application of language is very important. In particular, the title content used for promotional materials directly affects the appeal of this promotional content. In the process of publicizing and disseminating the exhibition content, the title and core slogan must be properly adjusted to increase the audience's interest and give them enough motivation to enter and browse the promotion content. Therefore, when choosing a propaganda language, we must grasp the audience's eyeball for the first time. Under special conditions, we may try to learn from the "headline party" approach, increase the new media context attribute of the propaganda content, and improve the content appeal level.

2.2. The Aesthetics Embodied in Animal Patterns

Every piece of art contains the artist's aesthetics and the aesthetics of the times. The concept of beauty in each dynasty is different. The works of art in each dynasty reflect the aesthetics of that dynasty. Speaking of aesthetics, I will think of the weight loss craze that contemporary women have set off. They are "thin for beauty" and in the Tang Dynasty, "the beauty is fat". These two very different phenomena are the aesthetics of the times are determined. Although the aesthetics of each person is different, the trend of the times is unified, and it can be said that it is the aesthetics of the public. In the feudal society, although the different dynasties were in the architectural decoration, the meaning of the animal image in the decoration was roughly the same. However, the animal shapes presented by each dynasty are different, mainly due to the aesthetics of the dynasty at that time. For example, the wing-wing shape of the Shishi in the Northern and Southern Dynasties is a bit fancy, and the body is also covered with flame lines and moiré. Although it can show the infinite power of the lion, it is also slightly artificial and weird. Perhaps the "conceived and weird" of this is the view of our present people. At that time, this style was the embodiment of beauty. This "decorative" is the aesthetics pursued by the dynasty. In the Tang Dynasty, the style of Shishi gradually matured and stabilized. As is known to all, women in the Tang Dynasty have the saying that "the fat is beautiful", so the Tang dynasty lions are very full. Its chest and shoulder treatment is wider and thicker than other dynasties. The overall shape of the lions in the Tang Dynasty was round, strong, and strong, and was consistent with the aesthetic positioning of the Tang Dynasty with plumpness and beauty.

3. The Use of Animal Patterns in Decoration

3.1. Animal Pattern

Animal patterns are an important part of the art of decoration. In the treasure house of ancient Chinese culture and art, the traditional animal patterns are colorful and dazzling. Animal patterns refer to birds and animals that have been given various auspicious meanings and philosophical ideas by the ancients, such as magpies, cranes, pelicans, peacocks, chickens, sheep, bats, turtles, and butterflies. They represent a special cultural language that symbolizes a historical image. Dragon pattern is one of the traditional Chinese patterns, and the phoenix pattern is the most beautiful ornament in bronze. The phoenix symbolizes the auspicious god. It is derived from the mysterious bird on the original painted pottery. The basic image of the Western Zhou Dynasty is Zhi. The most important feature of the early wind pattern is that it has the wings of the flying dance. Ancient books have various descriptions of phoenix birds, such as "Long Wen Hu Back", "Yan Jin Ji", "Five Colors" and so on. Four gods, ancient meanings. In the Han Dynasty, Qinglong, Baihu, Suzaku and Xuanwu were called four gods. The Han people used the four gods as the patron saint of auspiciousness. Therefore, they are often used as decorations for architecture, wantang, and bronze mirrors. The Han Dynasty was used as a decoration on the tile, bronze mirror, tomb and funeral. The Jin Dynasty, the Southern and Northern Dynasties, and the early Tang Dynasty were very popular. Also known as "four spirits". In the Han Dynasty, the four gods were regarded as related to the evil-seeking and blessing, and it also expressed the season and orientation. The bird pattern has a good meaning of good luck. Fish pattern, one of the ancient Chinese animal prints. The pattern appears as the natural form of the fish, with one or two pairs of dorsal and pelvic fins. The fish pattern is often decorated inside the plate basin, reflecting the close combination of the decoration of the utensils and the shape of the utensils. Fish patterns are also often used on copper washes and

bronze mirrors. The fish pattern has a reproductive symbol, which is used to express the descendants of the reproduction, the meaning of the blessings of the children and the children. The deer pattern, originally referred to as the beautiful and varied spot pattern on the deer, was used by many people on porcelain decorative patterns. The earliest appearance of deer in jade is in the Shang Dynasty. Afterwards, various generations have developed and changed, each with different characteristics of the times. Its style is rich and colorful, meaning good and auspicious.

3.2. The Shape and Characteristics of Animal Patterns in Chinese Soft Decorative Space

Animal patterns are rich in form and diverse in content. As people appreciate the beauty and the needs of life, we can always find the elements that best meet the aesthetic needs of modern people from the animal patterns. The first is a direct reference to animal patterns. The animal pattern is directly drawn on the utensil to decorate it to increase its beauty and enjoy the value. For example, dragon pattern. In Chinese culture, the dragon is a symbol of wealth and power, and the Chinese even compare themselves to the descendants of the dragon. In the Chinese soft decoration space, dragon patterns are very common. Whether it is a bed, a case, or a screen, a lamp, a vase, you can find the shadow of the dragon. The dragon pattern emphasizes the strength and smoothness of the lines, highlights the image and momentum of the dragon, and the dragon on the shape. The dragon is dynamic, and the surrounding is covered with moiré. The details are vivid and vivid; so as to highlight the dragon's various poses and grandeur. The second is the secondary creation of animal patterns. Some animal patterns have been unable to meet the ever-changing aesthetic needs of people because of their age or image roughness. They need to be constantly changed, and exaggerated, simplified or deformed on the basis of retaining the original graphics. For example, the smear of the Shang Dynasty, exaggerated the part of the pattern, especially the five senses, strongly expressed its serious and shocking side. For example, the Ming style furniture changed the previous decorative style, the shape was refined, the texture was natural, and the animal pattern decoration was simple and generous, reflecting the unique Chinese culture.

In the Chinese soft decoration space, the animal pattern is carefully considered, and the shape is unique. The detailed description will create a quaint and elegant atmosphere for the whole space, which makes the Chinese soft space more aesthetic. Animal patterns have a good influence on people in the Chinese soft decoration space. The animal patterns can reflect people's aesthetic taste and value orientation, and are attached to the Chinese soft decoration space to express people's inner thoughts and emotions. Animal patterns of different shapes show people's subtle observations of life. Beautiful and natural patterns symbolize people's love for life and their pursuit of beauty. The ancient working people, from the agricultural work, hunting and fishing, draw the animals seen in life on the living utensils, which is also the embryonic form of the animal pattern. The animal pattern has a life atmosphere at the beginning, in order to record the songs. The beauty of life. Animal print samples have educational significance for people, and they can submerge people in life, to memorize life itself. Animal patterns play an important role in the Chinese soft decoration space. Animal patterns are taken from nature, reflecting people's desire to know and understand nature, to live in peace with nature, to yearn for the harmonious unity of man and nature, to integrate these patterns with people's good wishes into the living space, so that people feel close to nature. Join, borrow lyrics, and feel the inner strength in a natural and fresh atmosphere. In the animal pattern, the dragon's pattern is a symbol of the emperor's emperor. The dragon's image is gorgeous and rich, majestic and solemn, representing power and wealth. For example, it is used in sheets and quilts, which means that a family is prosperous and prosperous; The auspicious beasts

represent peace and well-being; the tiger pattern can be used to ward off evil spirits, and can be placed in the porch; the bats and the homophonic sounds mean auspicious happiness and well-being. Animal patterns of two or more combinations can be combined to express auspicious good wishes.

4. Discussion

4.1. Analysis of Chinese Traditional Animal Decorative Patterns

Since many decorative patterns in our traditional elements do not necessarily meet the aesthetic needs of modern people and the development needs of the times, we need a process of research understanding, selection absorption and re-creation, so as to truly demonstrate the national characteristics and cultural connotations. It can also reflect the characteristics of the times. Therefore, the involvement of traditional element symbols in modern art design requires a process, and the most basic process in this process is the profound research and understanding of traditional elements.

As a symbol of interior decoration design, traditional elements play a unique artistic charm in the form of interior decoration, and have won people's favor. In addition, in addition to the conveyance of visual decorative effects, the auspicious patterns in the traditional decorative elements also have a desire for a good life for the space decoration. The application of phoenix bird pattern in environmental design is generally applied in the following aspects:

(1) The application of phoenix bird pattern on the wall surface can be realized by various methods such as mural painting, decorative painting, and wood carving, hanging screen, decorative corner line and overall decoration. . The phoenix bird murals are generally used in large public spaces. The forms can be bronze murals, woodcarving murals, ceramic murals, lacquered gold murals, heavy-duty murals, lacquer paintings, etc. Decorative paintings in home improvement or public environments are available. Using the theme of wind bird, you can use folk paper-cut, new year painting, lacquer painting, comprehensive techniques and other expression techniques.

(2) The partition is a semi-solid space interface, which has partitions, partition walls, screens, etc., and it is often very decorative on the basis of satisfying its function. The pattern on the partition, we can choose the dragon and phoenix pattern or the simple wind bird pattern.

(3) The application of phoenix bird patterns on indoor furnishings is more extensive. There is no decorative pattern on furniture, wall decorations, handicrafts and decorative fabrics. The application of the wind bird pattern on the fabric is more extensive, and the wall decoration can also adopt the pattern of the phoenix bird pattern. The ceramic decoration pattern is the most widely used in addition to the flower and bird plant pattern.

(4) There are few cases where the phoenix bird pattern is applied to the ceiling and the ground, and a small area of local decoration can be selected. Phoenix bird patterns are commonly used in modern logo design. Chinese traditional culture gives Phoenix a gorgeous color and noble character, and is a symbol of peace, nobility, good fortune, beauty and happiness. Because Feng has such a symbolic meaning, many companies use the wind as the main symbol. The logo of China International Airlines (Figure 1, pictures are from Baidu www.baidu.com) is composed of an artistic Phoenix and Deng Xiaoping written by "China International Airlines" and English "AIRCHINA". The connotation of the navigation emblem is based on the description of the "Shan Hai Jing": the phoenix is out of the eastern gentleman country, flying over the Kunlun Mountains, flying outside the four seas, wherever it flies to bring auspiciousness and tranquility. The flag of Air China is a phoenix. At the same time, it is an artistic variant of the English "VIP" (Premier). The color is the Chinese traditional red. It has the meaning of auspiciousness, perfection, peace and happiness.

China International Airlines uses the phoenix bird pattern for navigation. The emblem is to hope that this sacred creature and the beautiful meanings given to it by Chinese traditional culture bring auspiciousness and happiness to friends. On behalf of Air China, every passenger and cargo owner is treated as a guest.



Figure 1. China international airlines logo

In addition, the Chinese University of Hong Kong also uses the phoenix as the school emblem (Figure 2). Since the Han Dynasty, the phoenix has been regarded as the bird of the South, and it is a symbol of nobleness, beauty, loyalty and solemnity. This school badge gives people a strong sense of national complex and traditional culture. At the same time, the traditional phoenix bird pattern and the combination of purple and gold have a contrast between traditional and modern.



Figure 2. The Chinese University of Hong Kong logo

4.2. Analysis of the Ways of Transmission in the Context of New Media

Convenience of information retrieval. The current media information exchange can search a series of development information about the overall operation by searching for keywords, including various forms of communication, such as: graphic, video, sound quality, etc., which can be adapted according to different needs of users. The transformation. Media integration itself incorporates the news content of traditional media, so the overall content requirements are more rigorous, but through the Internet as a medium, the overall information dissemination mode has changed, people are no longer restricted by the environment and the region, can be based on All kinds of mobile communication exchange information, which greatly enhances the effectiveness of information. Strengthen interactivity. The ingenious integration of media has greatly enhanced the effectiveness of current information transmission. In the process of daily activities, the masses can also choose between different information due to the intervention of the media, and subtly transform their own development status. Changed to active retrieval. During the process of receiving the masses, real-time monitoring can also be carried out. Relevant unfavorable factors can be used for feedback, and relevant departments will make necessary improvements according to actual requirements. The integration of media has greatly enhanced the communication ability between the current masses and the media, and completed its own performance improvement in accordance with the unique

mode of communication. Strengthen comprehensiveness. The integration of media effectively combines many different types of information requirements, and displays the resource charm of information through different directions, so that the overall information coverage area is wider.

Table 1. 2012-2018 China new media market size and forecast

Year	Market Size (100 million yuan)	Year-on-Year Growth
2012	773	43.80%
2013	1100	42.90%
2014	1540	40%
2015	2095	35.90%
2016	2724	30.10%
2017	3327	22.10%
2018	3930	18.10%

The service standard of the media is to provide comprehensive information resources to the public. The public can obtain more convenient, faster and more comprehensive information resources is the basic driving force of media development. Media integration should strengthen mutual interaction with users during the operation. The communication between the users through the actual experience of the user to comprehensively manage all kinds of information, improve the overall operational requirements, and further expand the service group of the media.

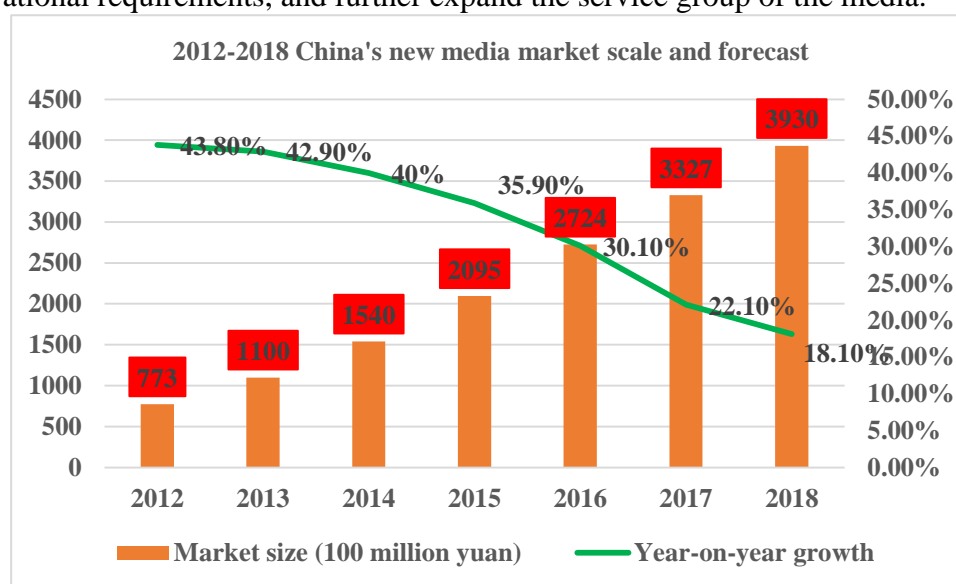


Figure 3. China's new media market size and forecast in 2012-2018

The above data is the size and forecast of China's online advertising market from 2012 to 2018 published by iResearch. It can be clearly seen from Figure 3 and Table 1. The market size of new media has been rising from 2012 to 2015. And in the next three years, it still maintains rapid development. These indicate that the economic environment of new media advertising is developing well, and it is precisely because of the good economic environment that the new media advertising market can be stabilized. From the above discussion, we can roughly sum up that the influence of political factors on economic factors is direct and instructive. The state clearly proposed the development of broadband Internet and mobile broadband communication networks in the "Twelfth Five-Year Plan". Support means that the country will invest huge financial and material resources in the development of new media technology in the next five years, and the support of national

policies is to provide opportunities for various economic organizations in the market, especially in the new media and mobile phones. In the marketing of media, with the development of new media, more and more manufacturers recognize the role of new media, the development of new media advertising will usher in a new level.

Table 2. 2018 new media revenue top5

Company Name	Revenue Amount (100 Million yuan)	Year-on-year Growth
Baidu	490	53%
Taobao	375	32%
Tencent	80	58%
Google China	62	22%
Sohu	57	49%

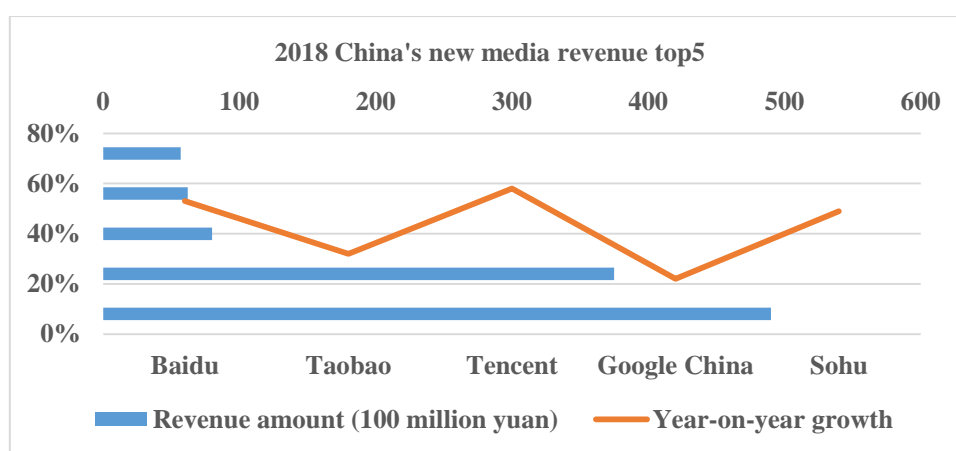


Figure 4. 2018 new media revenue Top5

Table 2 and Figure 4 are the top 5 revenues of China's new media companies in 2018. It is not difficult to see that the trend of new media is the main path of Chinese cultural communication in the future. Realizing the effective integration of media is an inevitable trend in the current social development background, but the most difficult condition for integration is how to achieve effective contact between traditional media and new media. Integration, traditional media has always occupied the top advantage in the current development of public opinion environment, but due to the changes in the social era, it has to accept the effective operation of new media, media integration is a better development opportunity, both traditional media and new media It is necessary to properly carry out reforms and innovations between each other, and ensure that all developments can enhance mutual cohesion under the premise of completing their own advantages. Expected problems. Although traditional media has effectively completed the transformation and development of scientific and technological information according to new media and established relevant effective platforms, due to different information development requirements and different types of conversion development, traditional media cannot effectively pass existing technology. The effective integration with new media is completed, and the information orientation of new media is fundamentally different from traditional media. Traditional media pays attention to the use of news and pays attention to the overall credibility of resources. Therefore, the problems existing in the process of integration and communication cannot complete mutual communication and resolution. Obstacles to ideas. In the process of information exchange, traditional media will carry out

corresponding manuscripts according to different news requirements, and there are professional operators and editors inside. However, due to the development of the times, the universal application of new technologies has driven the effective operation of new media. The news symbolism of traditional media has been dissolved. According to relevant data, the current circulation of newspapers has been unable to obtain the corresponding actual supply capacity. It is also likely that it will be eliminated in the future development process. Although the development background of the new era has brought heavy losses to traditional media, the operational efficiency of new media is not satisfactory. First, its overall news information resources do not have credibility. Therefore, the authenticity of its information needs to be systematically studied. Therefore, in the future development process, the traditional media should carry out the necessary communication and communication with the new media, carry out corresponding reform through the development mode of the market, and fundamentally emphasize the transformation of the innovation requirements to the current media operations.

5. Conclusion

(1) After a long history, although China's architectural style has gradually become westernized and modernized, people still like the traditional architectural culture. No matter how many years old, there will be many Chinese traditional and nationalized. The building exists. China is now paying more and more attention to the protection of cultural heritage. The more traditional it is, the more national it is, and the more it reflects the profoundness of our traditional culture. Deep people's research on animal patterns or sculptures in traditional architectural decoration can help us understand the traditional culture and aesthetic values of various dynasties. Animal patterns are the precipitation of Chinese traditional culture after thousands of years, and the aesthetic value and cultural value embodied in it cannot be ignored. Animal patterns are an important element in decorating Chinese soft decorative spaces and are indispensable for them.

(2) The rhythm of animal pattern style has experienced the process from natural form to idealization, from life to sanctification, and then from sacred to nature, in the cultural connotation of patterns, from local to pluralistic, from The transformation of Bon to Buddhism, from the absorption of the accommodating to the absorption of the merger to the formation of a new local pattern system. Throughout the animal pattern from the prehistory to the modern rhythm, there are always four vocabulary accompanying, they are "open, inclusive, diversified, fusion", these words are not only the cultural character of Chinese traditional patterns, but also the traditional Chinese patterns. After thousands of years of continuous culture, it continues the core driving force to this day.

(3) The emerging forms of new media continue to focus on the attention of the public and are also profoundly changing the pattern of media production and consumption. It is undeniable that the rise of new media communication has driven the influence of Chinese traditional culture and promoted the development of animal decorative patterns. Any medium is nothing more than the expansion or extension of human feelings and senses. The text and print media are human. The extension of visual ability, broadcasting is an extension of human hearing ability, and television is a comprehensive extension of human visual, auditory and tactile abilities. The way of disseminating new media is an inevitable trend in the current social development background. However, how to carry out effective development and integration to improve the performance of both aspects is a long-term research topic. It requires practical exploration at different time periods and various cultural exchanges. Effective confirmation of future development direction.

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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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