

# Design and Research of Homophonic Auspicious Patterns Based on Deconstruction

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**Abstract.** Through the understanding and thinking of deconstruction, and the induction and summary of traditional auspicious patterns, the application scope of traditional auspicious patterns in modern design is broadened. This article will use the deconstruction method of structural reorganization, based on the folk homophonic culture, to make a secondary combination of the pattern, color and structure of the homophonic auspicious pattern. This article main research with modern design thinking of deconstruction to unscramble the traditional Chinese auspicious patterns, and the deconstruction of the method and the traditional auspicious patterns in the form of design a kind of aesthetic works conform to the trend of The Times, make the Chinese traditional auspicious pattern can better development.

**Keywords:** deconstruction, Chinese traditional culture, auspicious patterns.

## 1. Analysis of the theoretical basis and basic characteristics of deconstructionism

### 1.1 Overview of Deconstructivism

Deconstruction originated from the field of philosophy . The theory of " deconstruction " was put forward by the philosopher Derrida based on the criticism of structuralism in linguistics. It began to rise as an exploration of a design style in the 1980s . Derrida's three works "On Writing", "Writing and Difference" and "Language and Phenomenon", which laid the academic foundation and reputation of Derrida's life, were all written in 1967 , in which he systematically put forward his philosophy of deconstruction .The three books that established Derrida's academic foundation and reputation throughout his life, Of Grammatology, Writing and Difference, and Speech and Phenomena, were all written in 1967, in which he systematically proposed his deconstructive philosophy. His academic views had a huge impact on the traditional metaphysics at that time , thus promoting a new round of Emancipation and design trends .

In fact, the philosophical origin of deconstruction is rather complicated. In general, deconstruction, as described by Derrida, is a way of thinking. After modernism, when many design styles bloom, deconstruction shines brilliantly in the architectural field, and then gradually affects the fields of clothing design, graphic design, product design and so on. Deconstruction is not simply a complete denial of structure, on the contrary, it has an inseparable relationship with structure. The superficial gesture of deconstructionism is a criticism of structure and anti-structuralism, but this is not to simply decompose and eliminate the systematicity of the structure, but to rearrange and combine various elements within the system to break the original closedness, certainty, unity, creating an open, differentiated, non-uniform structure. Therefore, deconstructionist works always appear to be messy, but are actually highly rationalized.

### 1.2 The basic characteristics of deconstructionism

When it comes to "deconstruction", people's first reaction will be "decomposition" and "structure", so it seems that questioning, criticizing and decomposition are the most essential characteristics of deconstruction. However, in addition, deconstruction also has the characteristics of fluidity and difference.

First, fluidity is dynamic. With the passage of time and the constant change of space, human beings and the civilization created by human beings also change constantly. In traditional western philosophy

metaphysics is absolute, authority and eternal pursuit, and the theory of deconstruction Derrida broke the logos centralism as the authority of the illusion of metaphysics, the liberation of thought patterns, providing a space for the development of new ideas. Derrida's deconstruction believes that the structure is not static, it produces new meanings with the change of the designer and the audience, just as the saying "A thousand readers make a thousand Hamlets". Deconstruction is continuous in the decomposition and reorganization of definite, closed and unified, which also makes this decomposition always move and never stop. Deconstruction thinking always takes questioning and criticism as its own responsibility. When dealing with problems, it constantly changes according to the time course, and the angle of looking at the problem also changes constantly, to eliminate authority and center, to eliminate identity, and finally achieve the purpose of deconstruction. [1] Therefore, when looking at and solving problems, we should use the dynamic characteristics of deconstruction, grasp the key information of the problem, and go through the test of time and space.

Second, difference can also be said to be unique, which is especially reflected in the field of architecture. The most typical one is the new headquarters building of C CTV designed and built by Dutch architect Rem Koolhaas. Contrast, this inexplicable sense of abruptness has aroused a wave of doubts from the public opinion, and also challenged people's usual aesthetic norms. In fact, people's aesthetics has its own set, once the admired person deviates from this norm, he will take a refusal attitude to this image that does not conform to his aesthetic inertia in his subconscious. This can also be seen as the limitation of aesthetic evaluation. In the theory of deconstruction, beauty and ugliness are not absolute opposites, and the two poles can be softened or reversed under certain conditions. Rather than saying that what Koolhaas pursues is the non-uniformity of buildings and the environment in which they exist, it is more a challenge to traditional aesthetic consciousness by new aesthetic expressions. No matter how people evaluate it, this building has still become a landmark in New Beijing. [2]

## 2. The composition of the homophonic auspicious pattern

Since ancient times, there has been a simple expectation in China to use the "homonym" in the language to "seek fortune". This concept is highly respected by both royal officials and ordinary people. Therefore, homophonic auspicious patterns as arts and crafts and traditional cultural customs highly integrated art, with its profound cultural heritage, exquisite and ingenious design ideas, elegant and popular design has become an important embodiment of the traditional auspicious culture of the Chinese nation, in the world art history left a thick and heavy color.

### 2.1 Mode of composition

The most commonly used forms of auspicious patterns in ancient China are circles and squares, and the concept of "round sky and place" in ancient philosophy is reflected in them. The traditional patterns that have been passed down in ancient times and have a wide influence, such as "Dragon and Phoenix Showing Auspiciousness" and "Yin-Yang Taiji Diagram" are all composed of circles, with symmetry and coordination as beauty. From the perspective of the composition method of modern graphics, circular patterns give people a feeling of being agile, lively and full of changes. This kind of circular homophonic auspicious patterns are mostly symmetrical, transformed and cycloptic patterns suitable for the single pattern, such as "bat" homophonic "fu" pattern, expressed the wish for longevity; To "lotus" "goldfish" homonym "even" "yu" "year after year surplus" grain, expressed the yearning for surplus, auspicious; With "persimmon" and "quail" homophone for "things" and "an", it expresses the expectation of peace and prosperity. In addition, the square pattern gives people a neat, stable, solemn and generous feeling. At the same time, the composition of such patterns is varied, which meets the different needs of various utensils and furniture. This kind of square homonymous auspicious pattern has two consecutive and restrictive patterns. Suitable for patterns, such as the "Zhi Xian Zhushou" picture composed of Ganoderma lucidum, narcissus, bamboo and peach, and the "Yipin Qinglian" picture with "lotus petal" homophonic "clean". Whether it is a circular pattern or a

square pattern, the traditional homonymous auspicious pattern fully reflects the ancient aesthetic taste and the charm of the Chinese language.

## 2.2 Color composition

The art of good and bad luck was first seen in the Book of Changes. Human beings have the nature to seek good fortune and avoid bad luck since their birth. It is mentioned in the Book of Yi Zhou and Wushun: "Propriety, righteousness and good luck are said to be good." Auspiciousness, as an independent word, first appeared in Zhuangzi ", which means good luck and auspiciousness. Traditional auspicious patterns generally appear in the form of colors, and the use of colors is influenced by traditional Chinese philosophical thoughts, aesthetic awareness, etc., and also presents auspiciousness and wealth. After the precipitation of time, Chinese unique national aesthetics gradually summed up the five basic colors of "cyan, red, yellow, white and black". These five colors were regarded as "orthodox colors" in ancient China [3]. They are seen as representative of peace. "Red should be fresh, green should be green and tender, and white should be white." This kind of word-of-mouth color scheme vividly shows the high purity and contrasting characteristics of traditional auspicious patterns. Traditional auspicious patterns not only use a series of colors with high contrast, such as red, blue, red and green, but also pay attention to harmony and unity. They use small color blocks such as yellow and purple as the description of the outline, and rarely put more than two kinds of heavy colors together. The colors of traditional auspicious patterns are bright and lively, but also elegant. Color is the most intuitive visual language. The colors in traditional auspicious patterns are not only to match colors aesthetically, but also to express people's expectations for a better life and have a strong emotional attitude. For example, yellow represents wealth, and yellow with dragon and phoenix patterns is a symbol of power and majesty; red represents joy and is the main color in weddings and festivals. Therefore, in the dynamic design of auspicious patterns, the color matching is also very important. Although visual dynamic design is a modern product, traditional colors cannot be abandoned when expressing traditional patterns. Only by grasping the emotional attitude of color can it be more accurate and vivid. It expresses the emotions that traditional colors want to convey, and adds charm to the exquisiteness of the pattern itself. [4]

## 2.3 Deconstruction elements in homophonic auspicious patterns

Susanne Langer, a contemporary American philosopher and aesthetician, believes that: "The symbol used in art is a metaphor, an image containing overt or covert true meaning. However, artistic symbol is the ultimate image -- an irrational and inexpressible image, an image appealing to direct perception, an image full of emotion, life and individuality. 3.1 Unconventional and metaphorical

Being unconventional increases mental flexibility, brings a lot of thinking sensations, and creates a stressful environment that encourages more spontaneous thinking and new ideas. Deconstruction itself is not only a kind of destruction, but also a kind of construction, a new kind of heterogeneity. [5] Deconstruction thinking uses it to eliminate the designer's stereotyped way of thinking, which can promote the connection of different ideas and existing ideas in the first level. The various strategies and methods of "anti" proposed in deconstruction thinking are not to completely deny and discard the content of "anti", but to reflect a spirit of questioning. Deconstructive thinking exhibits an active questioning nature in design activities. The creative tendency of deconstruction thinking questions the basic principles and norms of classicism, modernism and postmodernism in terms of thinking methods, artistic characteristics, aesthetic principles and values, which is the premise of its formation and existence.

Metaphor is a kind of literature rhetoric, such as simile, metaphor, metaphors appear type. Such as "mulberry did not fall, its leaves if, mulberry fell, its yellow and fall" ("The Book of Songs · Mog") -- to mulberry leaves graceful metaphor before marriage girl's beautiful face, to mulberry withered metaphor love burst and pain. "Metaphorical meaning" is a common expression technique in Chinese auspicious culture. In auspicious patterns, this technique is often used to metaphorize an object or a group of pictures to a beautiful meaning. For example, peach, tortoise, crane, and pine tree symbolize

longevity; mandarin ducks, double flying swallows, and lotus root symbolize love between husband and wife; peony symbolizes wealth and honor, and dragon and phoenix symbolize good luck. Drawing on and using the metaphor of auspicious patterns to imply symbolism provides an important creative expression way for us to construct the cultural context of localized design today. For example, the logo of Hong Kong Phoenix TV borrows the phoenix bird figure on the painted pottery, and uses the unique Chinese "happy meeting" structure, reflecting a solid cultural heritage. The phoenix birds are opposite each other, and the rotating wings are very dynamic, which not only reflects the characteristics of the media, but also implies auspicious and beautiful wishes in the future.

## 2.4 Anti-visual center and reorganization

"The theory of modern design first focuses on vision" [6], the graphic age is the age of naked visual center, people have already relied on the eyes to obtain information. Therefore, grabbing the attention of the audience is already the mission of modern graphic designers. Graphic designers go to great lengths to mine every "gold" of visual space. The "anti-visual center" of deconstructive thinking guides a design itself, which has no so-called center. Similarly, in terms of the form of graphic design, it is also opposed that graphics only focus on the eyes of the audience and ignore the existence of other senses. The visual center is the "binary opposition" in graphic design, a strict order that has set the way of thinking of designers. Through the anti-visual center to arouse designers to re-value and explore other feelings, this will make graphic design a new and alternative form in front of the audience, not only to attract the audience's attention, but also to let the audience fully engaged in the graphics world.

Chinese traditional auspicious patterns pursue both form and spirit, neither simply reproducing objective pictures, nor only expressing abstract subjective emotions. Traditional auspicious patterns are the result of the mutual blending of the objective world and subjective emotions; in terms of perspective relationship, the perspective relationship of Chinese painting Most of them are scatter perspective, and traditional Chinese auspicious patterns also follow this perspective relationship, which is different from the "photographic" focus perspective method in Western paintings [7], which does not observe paintings from a fixed point, but according to the picture. They need to break through the concept of time and space, dilute the relationship between the virtual and the real, the distance and the near, restructure the picture on the plane, and make some deformation and exaggeration of the target image on the basis of following the laws of vision, and finally realize the vividness and unity of traditional auspicious patterns. From the perspective of composition characteristics, the composition rules of Chinese patterns can be summarized as "The right and the left are matched, the front and back are matched, the high and low are matched, the curvature and straight are matched, the size and size are matched, the host and host are matched, and the virtual and the real are matched." [8], China traditional auspicious patterns often adopt a balanced and symmetrical composition.

## 3. Conclusion

Traditional patterns with good wishes and auspicious artistic conception have existed in ancient times, and many auspicious patterns are still widely used today. As for the traditional design, we should both inherit it and apply it to modern decorative design. The auspicious design that abates greatly to some symbolic meaning or disappear basically, wait for a design such as dragon grain, treasure photograph, the symbolic meaning that its place has in former days, class already is no longer important, more in contemporary design is to be used as the design of adornment function. In many cases, designers choose these auspicious patterns whose symbolic meanings have disappeared in order to symbolize Traditional Chinese culture with the help of patterns and express the attention of designers and the public to traditional culture.

Traditional Chinese patterns and auspicious patterns are often too complicated for modern fast-paced lifestyles, and we cannot simply copy and repeat them, or transplant them directly into modern

designs without thinking. In the design process, modernization should be carried out, and it should be simplified if necessary, and new design concepts, functions and forms should be given, so that modern decorative patterns can adapt to and meet the aesthetic and practical requirements of modern society while maintaining the characteristics and styles of traditional Chinese culture.

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