

# Application of Flower and Bird Patterns in Modern Makeup and Hair from the Perspective of Design Culture

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**Abstract:** Under the background of the vigorous development of various cultural and artistic forms, the traditional patterns that can express the unique charm of Chinese national culture have become an important material for modern design. Traditional patterns not only have unique decorative functions, but also represent the spirit of traditional culture. Among them, flower and bird patterns are also precipitated by history. It is worth exploring how to combine the flower and bird patterns with the aesthetics of the times, and how to integrate the traditional flower and bird patterns with the nature of the times. Starting with the formation and development of flower and bird patterns, this paper analyzes the historical, cultural and aesthetic attributes of flower and bird patterns from the perspective of design culture, and expounds the application of flower and bird patterns in makeup and hair in various historical dynasties. With the development of the times, the application of flower and bird patterns in modern makeup and hair should be both national and in line with the aesthetic requirements of modern people.

**Keywords:** Design; Culture; Design culture; Flower and bird patterns; Modern makeup and hair

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## 1. Three attributes of flower and bird patterns

According to the academic research and analysis, the research of design culture is divided into three dimensions: Great historical view, great cultural view and great design view. This paper discusses the historical development of flower and bird patterns from the historical, cultural and aesthetic attributes <sup>[1]</sup>.

### 1.1. Historical attribute of flower and bird patterns

To discuss the historical attributes of flower and bird patterns, we first need to understand the development trend of flower and bird patterns. From the extension of concept, flower and bird pattern is a branch of Chinese traditional pattern. Flower and bird patterns are not only a subsystem of Chinese traditional patterns with its own special essence, but also an essential part of the development of traditional patterns.

Looking back on the development history of patterns in China, there was no specific positioning of patterns at first. According to historical records, the prototype of bird and animal patterns has appeared in all kinds of utensils in the Neolithic age; In the Tang Dynasty, animal patterns were replaced by more beautiful flower and bird patterns. At this time, flower and bird patterns not only played a simple decorative role, but also had a considerable symbolic meaning, symbolizing the social stability, harmony and prosperity at that time; In the Song Dynasty, the flower and bird patterns basically continued the

characteristics of the flower and bird patterns of the Tang Dynasty, and added a bit of people's longing for a happy life; During the Ming and Qing Dynasties, the development of flower and bird patterns reached its peak, the content and style of flower and bird patterns became richer, and the auspicious significance of symbols became stronger and stronger <sup>[2]</sup>. With the development of today's era, flower and bird patterns have not been abandoned by people. On the contrary, flower and bird patterns radiate new vitality after historical precipitation and baptism.

### **1.2. Cultural attribute of flower and bird patterns**

Flower and bird patterns, as one of the crystallization of Chinese excellent traditional culture, contain not only decorative meaning; It also reflects people's spiritual pursuit in various times and people's living state, thinking paradigm, goal and ideal pursuit. Flower and bird patterns in China have a long history. Since the emergence of totem concept in primitive society, it has laid a foundation for the emergence of flower and bird patterns. With the high development of politics, economy and culture, in order to meet the pursuit of material culture and spiritual culture, the patterns of flowers and birds are becoming more and more abundant; In the Ming and Qing Dynasties, with the rapid development of industry, all kinds of patterns were also greatly enriched. In terms of style, the patterns of flowers and birds in this period are extremely vivid and full of artistic conception. It can be seen that the politics, economy and culture of each period have a great impact on the rich development of flower and bird patterns. In terms of culture, most of the traditional flower and bird patterns are endowed with auspicious meanings. For example, Begonia patterns, as China's traditional auspicious patterns, are widely used in clothing and home decoration. Begonia flower has the reputation of "Jieyu flower," and because "Begonia" is homonymous with "Hall," it has auspicious meanings such as "wealth and wealth," "gold and jade."

To a certain extent, the development of flower and bird patterns presents the development of economy, politics and culture in various times, as well as people's living conditions and pursuit at that time. It is one of the important basis for the study of social development.

### **1.3. Aesthetic attribute of flower and bird patterns**

In the primitive society, people's requirements for aesthetics were not high enough. They mostly stood on the practical position for creation. Later, the material life was improved and people's daily life was guaranteed. At this time, the requirements for aesthetics gradually appeared. The Tang and Song Dynasties is a period of design style transformation, which is the improvement from the original practicability to aesthetics. With the opening of the "maritime Silk Road," people live and work in peace and contentment, the culture is extremely active, the injection of foreign culture, ideological emancipation and absorption of the advantages of various cultures make the patterns of the Tang Dynasty richer and show the characteristics of magnificent and elegant style. Aesthetically, this style feature obviously has a certain aesthetic effect and value, which constitutes the decoration and beautification effect of artifacts. The design of the Ming and Qing Dynasties is a continuation and update of the design of the previous dynasties. In the flower and bird pattern design of the Ming and Qing Dynasties, we can still see the continuation of many patterns of the Tang and Song Dynasties, but to some extent, it is more realistic <sup>[3]</sup>.

The continuous improvement of aesthetic consciousness constitutes the driving force of design development. Aesthetic emotion will bring new development to design, and the innovation of traditional culture will also inject new vitality and vitality into design.

## **2. Current situation and trend of modern makeup and hair design**

The so-called makeup and hair are the decoration of people's face and hair. At first, the purpose of people's dress up was not simply to beautify themselves, but more to reflect their practicality. With the development

of the times, the purpose of dress up is more decorative <sup>[4]</sup>. The hair ornaments people wear gradually reflect the strong secular concepts and the belief systems of different social groups, thus becoming the symbol of identity.

### **2.1. Development status of makeup and hair: Taking national style “national tide” as an example**

“Guochao” is a new concept that has suddenly become popular among young groups in recent years. External traditional design elements such as Guofeng music, Guofeng clothing and Guofeng dance are widely popular among the post-90s and post-00s youth groups, and have become an important force to promote the dissemination of national culture. With the rise of the national trend of the Han Dynasty, not only the Han clothing has been developed, but also the corresponding makeup and hair accessories have been innovated and developed. In modern daily makeup and hair, simple hair binding tools such as hair circles are mostly used, and complex hair accessories are rarely used <sup>[5]</sup>. It can be seen that the traditional hair accessories are not suitable for the modern trend style to a certain extent. It is particularly important to innovate and simplify the traditional hair accessories.

### **2.2. Development trend of makeup and hair**

Modern fast-paced life makes people have no time to spend a lot of time on clothes, makeup and hair. Chinese traditional clothes are undoubtedly exquisite, but they are too cumbersome for daily work and study. In the ancient palace plays loved by young people today, the appearance rate of all kinds of flowers and birds hair accessories is very high. When people’s subconscious palace hair ornaments are put into modern life, can modern fashion people control these gold and silver jewelry with strong palace meaning? I thought it was probably out of date. Therefore, combined with the modern minimalist style, it is particularly necessary to simplify the flower and bird patterns and make them daily.

With the development of the times and the continuous improvement of aesthetics, there are more and more demands for beauty, the aesthetic requirements for makeup and hair modeling are also higher and higher, and its personalized aesthetics is also making continuous self-breakthroughs. Through the design and creation of flower and bird patterns, we can extract simple lines and summarize the form, so as to better match and integrate with modern simple clothes. Jump out of the fixed thinking of traditional clothing with traditional makeup and hair, and combine tradition with modernity, so that the traditional makeup and hair decoration has both aesthetics and practicability, and is more in line with the aesthetic requirements of modern people <sup>[6]</sup>.

## **3. Application of flower and bird patterns in modern makeup and hair**

### **3.1. Organic integration of flower and bird patterns and modern makeup and hair**

With the gradual improvement of people’s quality of life, products containing feelings and full of historical feelings are more favored by everyone. From the perspective of emotion, goods not only represent the goods themselves, but also people’s emotional sustenance for a nation and an era.

As one of the representatives of China’s traditional culture, flower and bird patterns contain extremely rich national emotions. The application of flower and bird patterns in modern makeup and hair should be naturally integrated through the method of deconstruction and reconstruction <sup>[7]</sup>. In this design process, we should not only retain the characteristics of flower and bird patterns, but also have a sense of the times, so as to organically integrate traditional elements with modern makeup, rather than a farfetched combination.

### **3.2. Social opportunity**

The application of flower and bird patterns in modern makeup and hair is the epitome of China’s collective national psychology. From the perspective of national psychology, flower and bird patterns, as one of the

crystallizations of Chinese traditional culture, have always reflected people's emotional demands in the historical development. No matter in which era, women's attention to makeup and hair is self-evident, whether it is ancient women's step shaking, hairpin, mother of pearl hair, or all kinds of modern popular hair circle and hair accessories; Whether it is the "flower yellow" and "Jinhua" in traditional makeup or the patterns used in modern facial decoration, these have evolved with the development of the times and meet the needs of people in various times. Now, personalization and simplicity have become the trend of the development of the times.

Today, when we advocate national self-confidence, it is necessary for the inheritance and innovation of traditional culture. Only in innovation can we better inherit traditional culture. The application of flower and bird patterns in modern makeup and hair reflects the requirement of national self-confidence and cultural self-confidence to a certain extent. As one of the representatives of traditional culture, flower and bird patterns are applied to modern makeup and hair, which virtually inherits Chinese traditional culture and enhances national cultural self-confidence. They are the epitome of China's collective national psychology.

### **3.3. The application of flower and bird patterns in modern makeup and hair is the externalization of Chinese collective aesthetic psychology**

According to the research of economists, the human economic development process so far can be divided into three economic forms. The first is the agricultural economic form, the second is the industrial economic form, and the third is the great aesthetic economic form, that is, the period we are in now; The era of great aesthetic economy is a modern economy that is not limited to the traditional economic form dominated by the use function of products, but pays attention to the combination of practicality and aesthetics, and the combination of products and experience.

In the contemporary aesthetic economy, people's aesthetic requirements are constantly improving, which is not only reflected in the living environment, but also in the consumption of life. Flower and bird patterns are the product of agricultural economic form. With the discovery of the great aesthetic economic era, the aesthetics of flower and bird patterns is not only the traditional aesthetic vision, but also has higher aesthetic requirements; It should not only conform to the characteristics of traditional patterns, but also conform to the modern aesthetic pursuit. It cannot change the value connotation of traditional flower and bird patterns, but also integrate more spirit of the times. Therefore, the ancient and modern integration of flower and bird patterns and modern makeup and hair is the general trend of the development of the times. Only by keeping pace with the times can we inherit and carry forward the traditional flower and bird patterns in the complex society.

To sum up, the application of flower and bird patterns in modern makeup and hair is not only one of the ways to inherit traditional culture, but also one of the external manifestations of Chinese collective aesthetic psychology.

### **3.4. Cultural opportunity**

The application of flower and bird patterns in modern makeup and hair is the value implication of Chinese collective cultural psychology. As a country of etiquette, China has paid attention to etiquette since ancient times. People attach great importance to their appearance. Therefore, the culture of makeup and hair has considerable value meaning. All kinds of hair accessories have special meaning in addition to aesthetic value. For example, hairpin is not only a kind of decoration, but also a thing to repose emotion. There was a custom of parting between husband and wife in ancient times: In ancient times, a woman divided the Pearl hairpin on her head into two, half of which was given to each other and half was kept by herself. They were reunited when they met again. In Bai Juyi's song of eternal regret, it is written that "only the old things

show deep affection, and the mother of Pearl and gold hairpin will be sent. The hairpin leaves one strand for one fan, and the hairpin breaks gold for Dian.” To describe the love tragedy between Tang Xuanzong and Yang Guifei in the Shi rebellion.

From the ancient women’s headwear, we can see the economic development of the society at that time. The more developed the economy, the more exquisite the headwear worn by women. The headdress worn by ancient women was also exquisite, and the headdress worn by people of all levels was different. The headdress worn by noble women is exquisite and precious, while ordinary people can only wear jingchai. Therefore, ancient men called their wife “Baojing.” This is also the embodiment of the cultural value of hair accessories.

#### **4. Prospect and thinking of flower and bird patterns in modern makeup and hair**

Inheritance is the basis of innovation, and innovation is carried out on the basis of inheritance. By inheriting traditional culture today, we mean to extract some styles, styles and languages worthy of learning from traditional culture, and then innovate and create in combination with contemporary people’s aesthetic concepts, aesthetic interests and the spirit of the times. Only in this way can our traditional culture retain the essence and follow the pace of the times on the original basis <sup>[8]</sup>. In terms of the application and development of flower and bird patterns in modern makeup and hair, we should first effectively understand the flower and bird patterns and find the most essential part according to the development history and discovery process of flower and bird patterns. In combination with the modern national spirit, the spirit of the times, aesthetic concepts and other transformation and innovation, we create decorations in line with people’s aesthetic concepts.

In a highly developed information age, modernization and informatization are developing rapidly. With the passage of time and the continuous development of science, technology and design technology, new materials and technologies are emerging one after another. In addition, in the information age, the continuous introduction of various foreign literary and artistic trends has brought an unprecedented impact on Chinese traditional culture and art. In this case, we should accept foreign culture and integrate traditional culture at the same time, so as to achieve innovative development.

#### **5. Conclusion**

From the perspective of design culture, this paper discusses the integration and innovation of makeup hair modeling design and flower and bird patterns. Only by truly understanding the historical development and value implication of flower and bird patterns, can we create a simple design in line with modern aesthetics in modern makeup hair design.

The use of flower and bird patterns in makeup and hair decoration is undoubtedly exquisite. But in fact, in modern life, Hanfu as a daily dress will still have many inconveniences, and the matching makeup and hair accessories rarely appear independently. Therefore, we can absorb some modern minimalist methods, simplify the flower and bird patterns, and design hair accessories that meet the daily wear; At the same time, some simplified patterns can also be added to the makeup to achieve simplicity and rich national style. As an important part of traditional culture, traditional makeup and hair art will continue to develop.

The inheritance and development of traditional culture is the development trend of today’s era. Traditional culture is not only the expression of a nation’s integrity, but also the foundation of a nation’s development. It is urgent to inherit and carry forward traditional culture.

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