

The similarities and differences in the expression of "graphics", "images" and "schemas" of Nanjing brocade patterns

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ABSTRACT

The differences and similarities among "graphics", "images" and "schemas" from different perspectives of Nanjing brocade patterns are the expressions of the traditional fabric pattern styles, which are different and related at the same time. They are both different and connotatively related, and although they are expressed in different ways, they maintain harmony and unity, and are integrated and symbiotic. "graphics", "images", "schemas" as the basic composition of the artistic images, in the brocade pattern plays an important role in the impact of the difference between the concept of thinking, but also mutual penetration, and jointly shaped the value of the fabric pattern. The different concepts of thinking are interpenetrating, and together they shape the value and significance of fabric patterns.

KEYWORDS

Nanjing brocade pattern; graphics; images; schemas; differences and similarities

In the basic composition of artistic images, "graphics", "images", "schemas" is the mutual conversion of thinking consciousness and object form, and also the generation of a formal language. "graphics", "images" and "schemas" not only vertically penetrate into different fields of art and design, but also horizontally penetrate into the traditional material culture of the era and history. The pattern art of Nanjing brocade expresses the differences and similarities of these in a symbolic impression on brocade fabrics. "graphics", "images", "schemas" through the brocade pattern weaving to reproduce the state of mind and object, to achieve the visual connection of abstraction and images.

In Nanjing brocade pattern, "graphics", "images", "schemas" have different meanings defined respectively. They not only serve as the core elements that make up the rich layers of brocade patterns, but also carry profound cultural heritage and exquisite craftsmanship wisdom. "graphics" is the basic style, it is the cornerstone of complex patterns. It outlines the outline and skeleton of the pattern structure with its concise and clear lines and geometric forms, providing infinite possibilities for subsequent decoration and filling. "images" is the visualisation of objects, amidst the interweaving of latitude and longitude in brocade, the images depict a rich and colorful natural landscape and cultural stories, including flowers, birds, fish, insects, mountains, waters, and figures, with their delicate and intricate depictions. These images not only pursue realistic and delicate forms, but also contain profound emotional connotations and cultural meanings. "schemas" is the generalised of the images to the graphics, it is not constrained by specific images, but simplifies complex images elements into a universal and symbolic visual symbol through refinement and recombination. schemas plays the role of a bridge and link in brocade patterns, connecting concreteness and abstraction, tradition and modernity, allowing brocade patterns to maintain

traditional charm while showcasing unique era style and innovative spirit. These have the similarity of process and concept, but also with their different formal characteristics, combined with the weaving of the warp and weft, become the constituent elements of the Nanjing brocade pattern. "graphics", "images", "schemas" are the traditional artistic expression of the images, they are closely linked, inseparable, together with the design of Nanjing brocade pattern of the drawing.

1 Interpretation of "graphics", "images", "schemas"

As a core visual element, "graphics" are an artistic expression and means of information transmission rooted in the development and evolution of the human visual system. Designers reshape visual images through clever conception and recombination, aiming to efficiently convey established information. From the perspective of the origin dimension of graphics, they can be classified into two categories: naturally formed graphics and artificially created graphics. From the perspective of visual perception, graphics can be subdivided into concrete graphics, abstract graphics, and symbolic images graphics. "graphics are not only visual symbols, but also spiritual patterns"^[1]. graphics rich in symbolic meaning can leverage social and cultural customs and norms to stimulate people's subconscious thoughts, emotions, and concepts, thereby promoting mutual understanding and resonance at the conscious and cognitive levels.

From the perspective of visual art, the most direct manifestation is undoubtedly "images", which are then manifested through concrete images. Therefore, images have become an intuitive and expressive language in the field of visual art. It reveals the deep meanings behind complex, abstract, and even obscure mechanisms of expression in a natural and direct way, which is essentially the gradual unveiling of the veil of ideological mystery. "images are not accidental collections of symbols, but independent systems of communication with both iconological and narrative significance, containing certain symbolic or metaphorical meanings"^[2]. As a sensory carrier that integrates materiality and materiality, images are also the convergence point of ideological and spiritual levels. Specifically in Nanjing brocade art, its images creation aims to utilize rich elements at the surface level, such as description, drawing, illustration, and deep meaning interpretation. In our exploration of the practice of brocade art and culture, by deeply analyzing these touchable and perceptible images, and immersing ourselves in the world of images construction, we are able to trace and touch the origin and essence of brocade art.

The term "schemas" originated in the West and can be traced back to the second half of the 18th century, when it was first expounded by the outstanding German philosopher and writer Kant. The Kantian perspective is a manifestation of technology or skill, deeply rooted in the secrets of the human mind. In his influential philosophical masterpiece *«Critique of Judgment»*, "schemas" is endowed with a more profound role as a key link and bridge between sensory intuition and intellectual cognition. "The so-called 'schemas' is a pure form that exists a priori in the human mind, connected to both sensation and intellect. It is a product of a priori imagination. In terms of its connection with sensation, it is the foundation of sensation"^[3].

When the concept of schemas is introduced into brocade art works, it is not limited to external visual expression forms, but also contains the spiritual core, profound ideas, and unique concepts carried within the works. The patterns in brocade's works serve as a bridge connecting material forms with intangible cultural connotations, showcasing the artist's unique understanding and emotional attachment to the world.

In Nanjing brocade pattern design, "graphics" element is a simple and intuitive images expression, often reflecting the spirit of elegant style. An excellent example of the use of "graphics" elements is "Green Dragon Bogut Zhuanghua Satin" (Fig. 1~1), which is organised with dark green

warp as the ground and coloured weft as the flower, and adopts dragons, yi, porcelain vases, jade pieces, bonsai and other subjects as "graphics" presentations, with individual images presented as "graphics". The images of the individual spacing pattern, no intertwining relationship, the average juxtaposition of scattered. This "graphics" way of expression of the brocade Zhuanghua satin pattern is both simple and rich, is the images of a specific pattern of condensation. The element of "images" in brocade pattern weaving is expressed in the imagesry of objects and scenery, such as the "Mandarin square of civil and military officials" (Fig. 1-2), In the Ming and Qing dynasties, there was a relatively complete system of using different auspicious animal patterns embedded in officials' clothing to classify their ranks. Civil officials are decorated as birds to show civilization, while military officials are decorated as beasts to show power^[4]. This kind of "images" pattern is based on a single main animal object as the skeleton, surrounded by s, plants and other small auspicious patterns for decorative filler, the main pattern and auxiliary patterns are interlinked, compactly and orderly placed in the square or rounded ground area to achieve the "images" deepening treatment to symbolise the official rank and social hierarchy. And with the "graphics", "images" more obvious difference is the "schemas", "schemas" in the brocade pattern is the symbolisation of abstract consciousness, or the simplification of the style of figurative material. Qing Dynasty "light green swastika gold satin" (Fig. 1~3) to the symbol repeated, continuous way full of, this "schemas" is the symbol of good luck and longevity, but also the Religious ideology of the physical expression. Another example is the Ming Dynasty "eight treasures silk", the wheel, white cover, auspicious s, etc., that is, the Buddhist treasures of the "schemas" variant, is a kind of information elements of the label. Brocade pattern "graphics", "images", "schemas" of the differences, showing the fabric weaving a variety of faces.

As the most fundamental pattern representation of brocade patterns, "graphics" outline the initial impressions of the natural and cultural worlds through concise and clear lines and contours. In the interweaving of warp and weft in the brocade, the "shape" is like the initial brushstrokes, laying a solid foundation for the entire pattern. It is not only an abstract summary of objective objects, but also the basic language of visual art expression, providing infinite possibilities for subsequent "images" and "schemas". Image is the deepening and expansion of "graphics", which vividly reproduces specific objects on cloud brocade through delicate depiction and rich colors. In the weaving process of Weijin, the "image" is like a delicate brush, presenting the beautiful scenery of nature, the prosperity of cultural landscapes, and people's emotional world one by one into the fabric.

It is not only a faithful representation of objects, but also a pursuit and expression of beauty, adding infinite vitality and infectiousness to cloud brocade patterns. And "schema" is a higher-level expression based on "graphics" and "images".

It transcends the constraints of concrete objects and conveys deeper thoughts and emotions in a more abstract and generalized way. In the weaving technique of Weijin, the "pattern" is like a spark of wisdom, integrating and sublimating the essence of the first two to form an artistic form with unique aesthetic value and cultural connotation. It is not only an overall grasp of the pattern structure, but also a profound embodiment of artistic concepts, endowing brocade patterns with more profound significance and value. In the world of cloud brocade patterns, fabric weaving is not only a display of skills, but also a carrier of art.

Through the clever combination and meaning endowing of "graphics", "images" and "schemas", brocade patterns present diverse artistic effects and visual charm. They create a unique style and cultural heritage of brocade patterns through their distinct physical impressions, allowing people to appreciate their external beauty while also deeply feeling the profound cultural connotations and spiritual pursuits contained within them.



Figure 1 Green Dragon Bogut Zhuanghua Satin



Figure 2 Mandarin square of civil and military officials

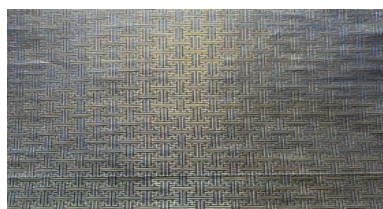


Figure 3 light green swastika gold satin

2 Dialogue between ancient and modern: "Dingling Mausoleum in the Wanli Year of the Ming Dynasty" cultural relics satin robe

Although "graphics", "images", and "schemas" each display their own charm and ingenuity in the subtle aspects of formal definition, once they are delicately integrated into the colorful and bizarre world of brocade patterns with endless patience and exquisite skills by craftsmen, they seem to have taken on life, blooming together with artistic brilliance and profound connotations that complement each other. They are not only the exquisite and detailed capture and reproduction of the myriad forms of nature and cultural landscapes in the visual arts hall, but also the artistic expression and sublimation of emotional waves and ideological rich levels in the depths of the soul.

On the ancient craft stage of brocade, which carries a thousand years of history and cultural accumulation, the interweaving and fusion of "graphics", "images" and "schemas" is not only a superposition and collision of material forms, but also a deep dialogue and resonance of spiritual and ideological levels. They use brocade as a medium, crossing the boundaries of time and space, showcasing the wisdom and aesthetic taste of ancient craftsmen, as well as the unique understanding and pursuit of beauty by the Chinese nation, vividly to the world. This integration is not only a creative fusion and expression of objective world image and subjective ideology, but also a profound interpretation and inheritance of common aesthetic concepts and traditional customs.

Each latitude and longitude line of brocade seems to be a thread of history and culture, connecting the past and present, allowing viewers to appreciate its external brilliant colors and complex patterns while crossing the tunnel of time and space, feeling the warmth and power that originates from the depths of ancient civilization, and experiencing the profound cultural heritage and spiritual connotation of the Chinese nation. Therefore, the "graphics", "images", and "schemas" in brocade patterns are not only a visual feast, but also a spiritual baptism. They use a unique language interwoven with latitude and longitude to weave a colorful and profound artistic landscape, allowing people to admire their exquisite skills and complex patterns, while also deeply understanding the philosophy and wisdom contained therein, and feeling the beauty of art that transcends substance and touches the soul.

The similarity between "graphics", "images", and "schemas" is a creative activity of craftsmen. The expression forms of brocade patterns include individual patterns, continuous patterns in two directions, continuous patterns in four directions, or a combination of three, which are vivid, lively, and rich in variation^[5]. Brocade cultural relics excavated from the underground palace of Dingling in the Wanli year of the Ming Dynasty "Weaving gold zhuanghua satin with the characters Shou and Long (Fig. 2), is a top dress under the clothes of the red ground robe suit. The upper garment "makeup flowers" part of the persimmon shape for the region is placed, the internal pattern for the "two dragons playing with pearls happy to meet images", and with colourful s, river cliffs and seawater pattern, forming a complete picture of the dragon martial arts images. The two sleeves are symmetrical "red ascending dragons", presenting the momentum of rushing to the sky, and the ends of the sleeves are supplemented with wave patterns and eight treasures patterns, which express the grandeur of the dragon soaring through the s and the sea with the "images". The lower part of the dress with four different postures of the "dragon bar images", the dragon bar by two red dragons, two blue dragons are arranged between each other, and together they form eleven pieces of fabric for docking to play the hug folds. The "satin ground" part of the gown uses "graphics" for dark pattern presentation, choosing the images of cranes and *Ganoderma lucidum*, and using the classic two-square continuous way to make the whole body full, "graphics" echo each other, flexible and vivid. The "shapes" echo each other and are flexible and vivid, independent but also have a symbolic connection. In order to express the good wishes of "Crane and *Ganoderma lucidum* wishing for longevity", the twisted gold "壽" characters are also decorated with gold weaving in a "graphics" pattern, with a total of twisted gold "壽" characters woven on the whole horse. A total of 1,045 "壽" characters were woven in twisted gold, consuming about 4,000 metres of twisted gold threads, and the whole piece of robe was surrounded by bright colours and glittering gold. Zhuanghua dragon pattern soaring in the spirit of the immortal birthday above the ground pattern, zhuanghua satin part of the organisation line stretching fluent, colour light shining people, background part of the coordination of the colour convergence, natural and neat, the whole piece of clothing and robes pattern bright bright, strong contrast, the main and secondary, with a subtle and delicate, rich and brilliant artistic effect. This brocade cultural relics pattern will be "graphics", "images", "schemas" combination, the content of its presentation are objective and subjective, abstract and figurative unity, the three position layout. The design arrangement of the three positions is also a reflection of the artistic aesthetics under the influence of the same traditional concepts.

The three elements of "graphics", "images", and "schemas" in the creation of brocade art, although starting from different paths and techniques, can achieve similar effects in brocade patterns, reflecting the truth of objects and containing the beauty of emotions. They are not just a simple pile of visual elements, but also a profound insight and exquisite presentation of the subtle relationship between the objective world and subjective emotions, showcasing a macro artistic perspective that transcends form itself. It is not only a macro reflection of objects and emotions, but

also a vivid manifestation of the unified appearance presented under the influence of objective factors such as a certain nation and era. They jointly endow brocade patterns with profound cultural connotations and unique artistic charm, making this ancient art form shine brightly in the long river of history and remain fresh over time.



Figure 4 Weaving gold zhuanghua satin with the characters Shou and Long

3 the connotation of "graphics", "images" and "schemas" is related

In the artistic design of brocade, the relationship between "graphics", "images" and "schemas" is closely intertwined like latitude and longitude, interdependent and inseparable. They are not only the cornerstone of the complex and intricate structure of brocade patterns, but also a powerful driving force for the development of pattern weaving and design processes. As the constituent concepts of brocade patterns, the relationship between the three is mutually influential and interdependent. "graphics" permeate into images, and "images" cannot be separated from the drawing of graphics. "schemas" is the expression based on graphics and images. As a material medium, the philosophical concepts and visual language of brocade patterns are reflected in this connotation.

At the beginning of the design of brocade patterns, "graphics" often served as the starting point for conception, outlining the basic framework and contours of the patterns with their simple and powerful lines. These graphics are not only visual guides, but also carriers of emotions and images, laying the foundation for the filling and deepening of subsequent images and patterns. With the deepening of design, "images" gradually enrich this framework, integrating rich content such as all living things in nature, cultural landscapes, and myths and legends through delicate depiction and vivid depiction.

The images, with its colorful and distinct layers, adds infinite vitality and energy to the brocade patterns, making every detail full of storytelling and emotional colors. On the basis of "graphics" and "images", "schemas" injects soul and ideas into patterns with its deeper and more abstract characteristics. Schemas is not only the integration and enhancement of graphics and images, but also a profound reflection of artists' aesthetic pursuits, cultural concepts, and the spirit of the times. It goes beyond simple visual representations and delves into the thinking level of artistic creation. Traditional brocade "twelve chapters" pattern (Fig. 3-1), is extracted from the natural objects in the sun, moon, stars, mountains, dragons, Chinese insects, Zong Yi, algae, fire, powder rice, fu, embroidery twelve kinds of object "graphics", will be carried out "images" elements of visual deepening, and brocade fabric for the plane "pattern" juxtaposition arrangement. Each chapter of

the "Twelve Chapters" pattern is a kind of object, expressed in the form of the law of correlation, which not only symbolises the level of dress in the imperial era of China, but also symbolises auspiciousness and good fortune, fortune, longevity and the sea, which is the pattern pattern of the ancient people's consciousness of heaven and earth. The "graphics", "images" and "schemas" in the twelve chapters of the pattern converge and merge, expressing an inner connection of integrity, harmony and perfection, and also an understanding of the "unity of heaven and man". It is also a feedback to the natural concept of "the unity of man and nature", which constitutes the uniqueness of the classical patterns of brocade.

The same connotation is also expressed in the "Baoxiang Blossom" pattern (Figure 3-2), which is a kind of traditional pattern containing religious culture, including the lotus pattern, lonicera pattern, pomegranate pattern, pattern, peony pattern, jointed beads pattern, etc. The content of this pattern is based on the basic "graphics" of natural objects, with the basic pattern of the natural objects as the unit form, with the basic "graphics" of the natural objects as the unit form. In terms of content, the motifs take the basic "figure" of natural objects as the unit form, and the diversified and distorted local "images" as the connotation derivation, and then use the regular and orderly radiating arrangement as the "pattern" expression.

The organic isomorphism between "graphics", "images" and "schemas" emphasises the harmony and unity of ideology, which is an important condition for the formation of programmed and idealised Nanjing brocade patterns. The exploration of its connotation is to discover the inner meaning and aesthetic value of brocade patterns from the perspective of philosophical discernment.

In the intricate and delicate weaving process of brocade patterns, the boundaries between "graphics," "images," and "schemas" are cleverly dissolved, achieving an unprecedented perfect fusion and symbiosis. This process is not only a dance of interweaving threads and colors, but also a brilliant display of the wisdom and creativity of the weavers.

They hold the loom in their hands, with ingenuity in their hearts, transforming the inspiration and ideas that leap on the design draft into tangible artistic masterpieces through strands of fine warp and weft threads. The weavers, with their unparalleled skills, seem to possess the power to transform decay into magic. They carefully examine every element on the design draft, whether it is the concise and clear graphic contours, the delicate and detailed image textures, or even the profound and distant schematic artistic conception, they are captured one by one and cleverly transformed into the subtle and complex interweaving and collision between the threads. This is not just a replication of patterns, but also a profound understanding and recreation of the artistic soul. What is particularly commendable is that weavers not only pursue exquisite skills, but also never forget their profound understanding and grasp of the connotation of patterns. They are well aware that cloud brocade patterns are not only a visual enjoyment, but also a transmitter of culture and emotions.

Therefore, in every aspect of weaving, they strive to integrate the spiritual meaning of the pattern into it, so that the final product is not only beautiful in appearance, but also rich in profound cultural charm and rich emotional colors.

It is precisely this ultimate pursuit of art and exquisite mastery of skills that enables the brocade patterns to achieve a high degree of unity in content and form in their final presentation. They are not only the crystallization of skills, but also the embodiment of art, conquering the hearts of countless people with their unique charm. When appreciating these brocade art treasures, people are not only attracted by their colorful appearance, but also moved by the profound cultural heritage and spiritual connotations contained therein, feeling the profoundness and unique charm of traditional Chinese culture.



Figure 5 twelve chapters" pattern



Figure 6 Baoxiang Blossom" pattern

4 Concluding remarks

In the ancient and splendid art treasure of brocade, "graphics", "images", and "schemas" are not only a trio of visual expressions, but also a profound reflection of cultural connotations and aesthetic pursuits. They are clearly defined and have their own characteristics, while also permeating and coexisting with each other, weaving together a colorful tapestry of paintings. graphics, as a refinement and abstraction of visual language, are the most fundamental and direct elements in brocade patterns. It abandons complex details and outlines the core features of the object with concise and clear lines and shapes, which is an intuitive reflection of the designer's profound understanding of natural and cultural landscapes. In the world of brocade, "graphics" are not only symbols of decoration, but also carriers of emotions. Through changes and combinations of forms, they convey beautiful meanings such as auspiciousness and blessings. Image "is a delicate depiction and representation of the real world, which goes beyond the abstraction of "graphics" and places greater emphasis on precise characterization of details such as object form, color, light and shadow. In the weaving process of brocade, the "image" vividly presents the magnificent landscapes, character stories, myths and legends of nature on the fabric with its rich sense of hierarchy and realistic visual effects, making the viewer feel as if they are in a vivid story scene, experiencing the resonance and shock that transcends time and space. And "schema" is the spiritual

sublimation above "graphics" and "images". It is not only an intuitive representation of objects, but also a concentrated reflection of the artist's subjective consciousness and aesthetic ideals. In brocade patterns, "schema" often contains profound cultural connotations and symbolic meanings, conveying specific aesthetic concepts and value orientations through specific compositions, color combinations, and element combinations. It is not only the artist's unique understanding of the world, but also a microcosm of social culture and the spirit of the times. Although each of the three has its own strengths, they have achieved perfect integration and unity within the framework of brocade, a traditional art form. They work together on interwoven fabrics, not only showcasing the beauty of two-dimensional representation of objects, but also conveying a spiritual pursuit and aesthetic taste beyond the material level through their unique artistic languages. This fusion not only enriches the expression form and connotation depth of brocade patterns, but also makes it a brilliant pearl in traditional Chinese culture, shining with an eternal light. Therefore, when we appreciate the patterns of brocade, we may as well carefully savor the clever combination and mutual reflection of "graphics", "images" and "schemas", feel the artistic charm that originates from ancient times and is full of vitality, and experience the Chinese nation's yearning and pursuit for a better life.

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