Investigation and Analysis of The Pattern Formation of Qiang Ethnic Minority

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Abstract. Qiang Ethnic Minority patterns are an important part of the unique culture of the Qiang Ethnic Minority. Qiang Ethnic Minority patterns sources in the ancient Qiang Ethnic Minority culture for thousands of years of sedimentation, reflecting the Qiang Ethnic Minority people under the specific social and cultural structure of nature worship, religious belief, home environment, living habits interest and cultural blending in the formation of aesthetic consciousness. For Qiang Ethnic Minority patterns of inheritance and learning can't only stay in the understanding of the structure, morphology, techniques in the external manifestations of the shallow layer, should also the deep analysis of the cultural connotation, mining derived from the cultural roots of the external form of the Qiang Ethnic Minority nationality pattern.

Introduction

Qiang Ethnic Minority is a highly intelligent people; it is a nation of advocating of beauty. The ethnic origin can be traced back to ancient China from the northwest migration to Western Qiang Ethnic Minority. Due to the relatively closed geographical environment in the upstream of the Minjiang River, for thousands of years in this life of the Qiang Ethnic Minority people in the specific social background, well retains its own unique national character, forming a unique folk art. People of the Qiang Ethnic Minority such an ancient sincere and without words, and Qiang Ethnic Minority people's life is closely related to the Qiang Ethnic Minority patterns is with its unique art form, contains a profound historical and cultural connotation of national, recorded the national migration, growth, development of the difficult process, became the Qiang Ethnic Minority people's pursuit of a better life and symbol, embody the Qiang Ethnic Minority culture and art idea and the life attitude of visual imagery. In such background of Qiang Ethnic Minority patterns start to trace to its source, can let us more comprehensively understand the Qiang Ethnic Minority history and experience of Qiang Ethnic Minority culture connotation, better protection, inheritance and development of Qiang Ethnic Minority traditional art.

The Patterns Originated From Nature Worship

Worship of Sheep

Qiang Ethnic Minority to sheep as a totem, the custom of worship of sheep. Sheep have become Qiang Ethnic Minority totem, from Qiang Ethnic Minority people claiming to be "Erma", sound bleating of sheep. Han Xu Shen < ShuoWenJieZi > said "Qiang Ethnic Minority, Rong shepherd. From the people, from the sheep; sheep sound." according to Shao < customs pass > records: "Qiang Ethnic Minority, the Xi
The Qiang Ethnic Minority people not only obtain life necessities from the sheep, and fight against the forces of nature from it. In addition to the Qiang Ethnic Minority ancestors that sheep can provide daily life, also has the soul, members can protect their tribe. Therefore in many natural objects, Qiang Ethnic Minority ancestors elected most closely with their own survival, the closest, is the most important and largest sheep impact on their lives, it is placed in a special position, and the use of special ritual. The sheep for the creation of the prototype pattern with Qiang Ethnic Minority Qiang Ethnic Minority people's life. The Qiang Ethnic Minority people's will through exaggeration, deformation, generalization, abstraction of the sheep's head pattern "and" claw pattern "(Figure 1) [1] for Qiang Ethnic Minority clothing embroidery, paper cutting, carving and construction, to show respect and expect to get the sheep shelter and protect. The sheep as the prototype of the Qiang Ethnic Minority pattern which reflects the nature of self survival and identity. From this perspective, Qiang Ethnic Minority patterns is not only Qiang Ethnic Minority people in thousands of years of history in the development of the creation derived a simple traditional unique artistic form, is as a carrier of the essence, the record of the Qiang Ethnic Minority people of ancient ancestors and the original natural austere and pure worship and miss.

Figure 1. The Image of four sheep guard treasure map.

The Patterns Originated From Religious Beliefs
Worship of White Stone
Advocate white is the traditional concept of the Qiang Ethnic Minority people, with
white as an auspicious, with white as friendly. In the dress, all like to use white, make good use of white. The Qiang Ethnic Minority people of white stone worship is inseparable. Productivity is backward in primitive society, all cannot be explained by natural phenomena, the Qiang Ethnic Minority people will regarded as a manifestation of divine power, Qiang Ethnic Minority comitia selected representational objects to worship to express reverence for the gods. About the source of the Qiang Ethnic Minority people have a lot of Bai Shi worship. Such as: day muse for three pieces of white stone into three big snowy mountain to help people stop the soldiers kill Qiang Ethnic Minority; The white stone as the ancient Qiang Ethnic Minority nationality migration roadmap; One of the most famous and vivid is recorded in <Ge Qiang Ethnic Minority war >, invasion of the Qiang Ethnic Minority people settled in the northwest grassland had encountered strong kokir people, Before the two sides in the war, the leader of the Qiang Ethnic Minority people in a dream in the revelation of God Mubita, Mubita guide them with white stone and hard stick defeat the invading Goggin. Thereafter, Qiang Ethnic Minority people will a piece or pieces of white quartz stone worship on the roof, memorial pointing them to defeat invading Goggin one day Shenmu Bitta white stone. With the development of the history and culture, the worship of a single God, which is characterized by Bai Shi, has gradually evolved into a multi God worship. "Qiang Ethnic Minority people of white stone worship, the divinity of white stone not in stone, but the white. This is preservation of the ancient Qiang Ethnic Minority nationality and northern nomadic ethnic religious practices, is now of the Qiang Ethnic Minority people to the custom of the ancestors inherited."[3] So the Qiang Ethnic Minority people since ancient times regarded for the most sacred color white. This preference for white is also reflected in the Qiang Ethnic Minority patterns (Figure 2) [1].

![Figure 2. The Image of Siege by Eighteen tiered.](image)

**The Pattern in Home Environment**

Qiang Ethnic Minority people living on their own homes is very concerned about, that harmony, health, meticulous in structure, reasonable design of "the castle" also reflected in the pattern of the Qiang Ethnic Minority people[4]. The Qiang Ethnic
Minority people are generally living together, the formation of "Qiang Ethnic Minority". Qiang Ethnic Minority people "have Juzhi Han mountain southwest biography > as early as two thousand years ago," after, stone house, high to more than 10 feet "records. Qiang Ethnic Minority walled structure to the towers, connected with the periphery of a residential housing Wai, Qiang Ethnic Minority residential housing is square, the majority of three layers, the bottom for the health of livestock, middle-level people live, the upper as grain storage warehouses roof platform, can share the sun food, and as the old man resting himself, women's knitted, children game places. The whole household to connect every copycat, through interlinked, constitute a rich type, spatial combination and flexible structures. As in the "Besieged City" (Figure 3) [1], Qiang Ethnic Minority people with simplified generalization pattern outline their life circumstances at home, the layers of Wei Qiang Ethnic Minority Zhai, households connected square building, roof placed white stone and protects the homeland of cedar, there are around around the walled Qiang Ethnic Minority Ruyi and chrysanthemum, showing not only the harmonious development of man and nature of the home life style, also reflects the Qiang Ethnic Minority people are industrious and intelligent quality, the Qiang Ethnic Minority people friendly and harmonious, the well-being of the attitude to life.

Figure 3. The Image of Siege and Ruyi.
The Patterns of Life From The Learning Interest

In Qiang Ethnic Minority patterns, also have many patterns of sources in the Qiang Ethnic Minority people’s life learning fun. Rope patterns a lot of use is the Qiang Ethnic Minority people's performance of his working life in the "rope" complex, such as "FRET words", "chain cuckoo figure" reflects the use rope patterns of the Qiang Ethnic Minority people. Qiang Ethnic Minority people in daily life in the process of labor observe the natural feeling of life and put these behavioral details of the symbols in the form of record down, turned to the formation of their own unique artistic form of the pattern. From the ancient times Qiang Ethnic Minority ancestors "Jieshengjishi", to the spring and Autumn period and the Warring States period Jomon pottery (Mao Feng Yi Zhen coffin burial unearthed), to Western Zhou bronzes "Taotie" Jomon (Wenchuan County Longxi Arzhai excavated to civil Qiang Ethnic Minority bamboo cable, rope, rattan rope liusuo bridge Yue Xi Jian, have confirmed the "rope" in the Qiang Ethnic Minority people's life occupies the essential position. Love life of the Qiang Ethnic Minority people will the various features of the "rope" and daily life in the process of labor to create a variety of "knot" shape changes in the refining, created a lot of rich variety of rope type patterns, such as the pattern, the lock buckle, chain, water ripples, stripes, etc. (Figure 4) [1].The Qiang Ethnic Minority people also in accordance with the "rope" linear, continuous features to create stripes, lace patterns. The rope type pattern not only played a decorative landscaping, also expressed the Qiang Ethnic Minority people want their racial endless proliferation, from generation to generation concept of life.

Figure 4. The Image of words.
Conclusion
For a no nationality, Qiang Ethnic Minority pattern contains lots of information about history and culture. Qiang Ethnic Minority people in the nature worship, religious worship, home environment, life learning interest and cultural blend created a lot has the special significance of the Qiang Ethnic Minority patterns. These patterns is the national history, national culture and national belief can be materialized carrier effective inheritance. For Qiang Ethnic Minority patterns of inheritance and learning can't only stay in the understanding of the structure, morphology, techniques in the external manifestations of the shallow layer, should also the deep analysis of the cultural connotation, mining derived from the external form of the pattern of Qiang Ethnic Minority cultural roots. Only in this way can we fully understand the true meaning of Qiang Ethnic Minority traditional art, so as to achieve their proficiency in the use of modern design and art creation.

Reference