

# Research on Innovative Design Centered on the Decorative Art of Paper-Cut Style Ridge Beasts

TuXueYan\*, XiongXuan\*

College of Creative Arts, Guangxi Minzu University Guangxi Nanning\* Guangxi University for Nationalities (Guangxi province) China\*

\*Corresponding author

DOI: <https://dx.doi.org/10.47772/IJRISS.2025.906000195>

Received: 27 May 2025; Accepted: 05 June 2025; Published: 07 July 2025

## ABSTRACT

In the innovative design based on the elements of traditional architectural roof ridge ornaments, this paper aims to deepen the contemporary expression of the auspicious symbolism of the roof ridge ornaments, to explore the integration path of traditional Chinese plastic arts and traditional techniques, and to further activate the contemporary value of the excellent traditional Chinese culture. This study takes the roof ridge decoration of the Hall of Supreme Harmony of the Forbidden City as a prototype, emphasizes its symbolic meaning and artistic characteristics, innovatively introduces paper-cutting art style, and redesigns the shape of the roof ridge decoration by applying the characteristics of traditional paper-cutting patterns to give the roof ridge decoration a richer visual language through the method of interdisciplinary research. At the same time, combined with the typical pattern elements in the architectural system of the Forbidden City and the structural characteristics of the roof ridge ornaments, the architectural imagery is combined with the cultural and creative design to form a visual expression system with an overall cultural lineage. The organic combination of roof ridge decoration modeling art and paper-cutting techniques opens up a new way for the modern dissemination of traditional culture.

**Keywords:** Ridge animal shape, paper-cutting style, traditional elements, traditional techniques

## INTRODUCTION

As the core carrier of roof art, the ridge decoration of traditional Chinese architecture is not only a functional component of architecture and aesthetics, but also carries the spatial narrative functions of ritual norms, religious metaphors and social hierarchies. The system of “five ridges and six beasts” represented by the hipped roof of the Forbidden City in Beijing constructs the symbolic order of “unity of heaven and man” through the sequential arrangement of mythological animals such as dragons, phoenixes, and mythical beasts, and the evolution of its form profoundly maps the interactive relationship between the ancient Chinese construction techniques, the discourse of power, and the folk beliefs. The evolution of its forms profoundly maps the interactive relationship between ancient Chinese construction techniques, power discourse and folk beliefs. However, in the contemporary architectural context, the traditional spine beasts are facing the dilemma of rigidity of symbolic meaning and shrinking of application scenarios due to the limitation of material technology and cultural semantics. How to activate their cultural genes through design transformation has become a key issue in the living heritage of non-heritage and the innovation of architectural culture. Through the research of the article, we explore the positive effects of the innovative design of roof ridge decoration combined with traditional Chinese paper-cutting

techniques, and explore the significance of the combination of the two.

## LITERATURE REVIEW

The famous Chinese architect Liang Sicheng once said, “The sacred beasts on the eaves make the actual part of the building, which would otherwise be extremely uninteresting and clumsy, a beautiful crown for the whole building.” In the innovative design of the traditional architectural ridge beast as a prototype, in addition to the stylized art of the ridge beast itself, attention is focused on the auspicious symbolism of the ridge beast itself.

Early studies focused on ancient Chinese architecture and the roof culture of traditional Chinese architecture, according to the ancient book “Qin Ding Da Qing Hui Dian Zi Lu”, the ridge of the Hall of Supreme Harmony is followed by a phoenix-riding immortal, followed by “dragons, phoenixes, lions, celestial horses, seahorses, mythical geibeyes, apodidae, xiezhi, bullfighting, rows of shi” and other exotic beasts. The form, rank and function of the hipped roof of the Hall of Supreme Harmony at the Forbidden City in Beijing during the Ming and Qing dynasties are discussed in detail in History of Ancient Chinese Architecture (1980 edition), edited by Liu Dunzhen.

Edward Fox's (2021) discussion of the five ridges and six beasts as originally architectural terms in The Western Mirror of the Five Ridges and Six Beasts reveals the sequence of the ridges as well as their figurative significance, and goes on to describe how the Chinese not only realized the sheltering function through technology, but also reinforced this impression through the symbolism of the roof's ridge ornamentation. However, most of the above studies are limited to the interpretation of historical semantics and lack the exploration of the contemporary transformation paths of traditional decorative elements, especially ignoring the role of media transformation in the reconstruction of symbolic meanings.

The ridge beast on the roof is both a decoration and a symbol, carrying the ancient people's hope for peace and good luck. Paper-cutting, on the other hand, is a traditional handicraft from the folk, rooted in life, with a pair of scissors and a piece of red paper, you can cut out a thousand forms of the world. When we combine these two seemingly distant cultural elements and reinterpret the sacred beasts on the roof in the form of paper-cutting, we not only make the traditional images more intimate and interesting, but also bring these ancient symbols into modern life.

As an intangible cultural heritage, the modern practice of paper-cutting has been extended to various fields such as architecture and products. Traditional research has mainly focused on the genealogy of the pattern and the preservation of the technique. In recent years, the visual expression of paper-cutting art design creation using modern technology has been more widely used in cases at the level of interdisciplinary application. Ge Baoru (2015) attempted to apply the figurative patterns, changing patterns and imagery patterns of paper-cutting to modern women's clothing design, so that the fusion of oriental flavor and fashion elements brought a new visual feeling; Fan Wen (2020) integrated furniture modeling into the artistic elements of paper-cutting and drew inspiration from the Fan Wen (2020) furniture styling into the art of paper-cutting elements, and from the inspiration of paper-cutting graphics, so that paper-cutting graphics ancient for modern use, the old for the new, realizing the industrial reproduction of paper-cutting patterns in the modern home. This paper draws on the views of the above scholars, but mainly through the ridge decoration of the Hall of Supreme Harmony and paper-cutting techniques combined with interdisciplinary research to analyze the positive effects of the combination of the two.

## METHODOLOGY

This paper carries out comprehensive academic research and systematically combs through academic works in

related fields, thus laying the foundation of research methodology. It collects background information on hipped roof ridge decorations and paper-cutting techniques, examines the symbolic meaning of roof ridge decorations and the current situation of the development of paper-cutting technique inheritance, and demonstrates the positive role and significance of the innovative design of roof ridge decorations in combination with the paper-cutting technique of excellent traditional Chinese culture, thus laying a foundation for the realization of this paper's research objectives.

The purpose of this paper is to explore the integration path of a traditional cultural visual language through the interdisciplinary research method of “morphological translation” and visual redesign of the three-dimensional architectural decoration of roof ridge ornaments and the art of paper-cutting. The current folk art of ridge decoration, its own cultural attributes and paper-cutting techniques are redesigned to activate its cultural genes, enhance the modern visual communication of traditional elements, and demonstrate the value and significance of the integration of architectural art and folk crafts. Firstly, from the perspective of architectural history and art history, the study systematically combs through the form, composition and cultural symbols of the hipped roof ridge decoration of the Hall of Supreme Harmony, and analyzes the image data to clarify the visual characteristics and symbolic connotations of the “Five Ridges and Six Beasts” and the decorative elements of the kissing beasts and pendant beasts in the historical evolution. Subsequently, the design is based on the image syntax and craft logic of traditional paper-cutting, especially the expression of silhouette and theme symbolism.

At the level of design language, this study introduces the method of “morphological translation”, which transforms the three-dimensional structure of architectural ridge decorations into two-dimensional patterns that can be created by paper-cutting through line drawing, silhouette extraction and graphic abstraction. In this process, the structural constraints of paper-cutting techniques, such as cutting order and paper connection, are taken into account, so that such morphological translation is not only on the surface of form, but also has the practicality of operation and craftsmanship. At the same time, the study also utilizes digital tools for pattern construction, so that the traditional ridge elements gain a new pictorial life in the language of folk art.

## ANALYSIS

### Cultural origins of traditional roof ridge beast decoration

Liang Sicheng (a famous Chinese architect) once said, “[The sacred beasts on the eaves] make the actual part of the building, which would otherwise be extremely uninteresting and clumsy, a beautiful crown for the whole building.” In the innovative designs modeled after traditional architectural ridge beasts, in addition to the stylistic art of the ridge beasts themselves, more attention is paid to the auspicious symbolism of the ridge beasts themselves.

Regarding the cultural origin of the ridge decoration, most scholars' viewpoints tend to favor the allusion that Yue Wu advises that the scops owl can be fireproof as the origin of the ridge beast, but the scops owl as the form of ridge decoration art should be the tile widely used in the development of the building to a certain extent before it appeared.

During the Huaxia period, ancient craftsmen invented many practical and aesthetic components to disguise the iron nails in the beams, reinforce the mortise and tenon structure and stabilize the ridge. With the development of time, the appearance of these architectural components also showed a diversity of internal expression of meaning, influenced by ancient rituals and beliefs, the roof ridge ornaments are also the product of the concept materialized as decorative components.

The hipped roof of the Forbidden City Taihe Temple ridge decoration system is in the highest level of ancient

垂兽

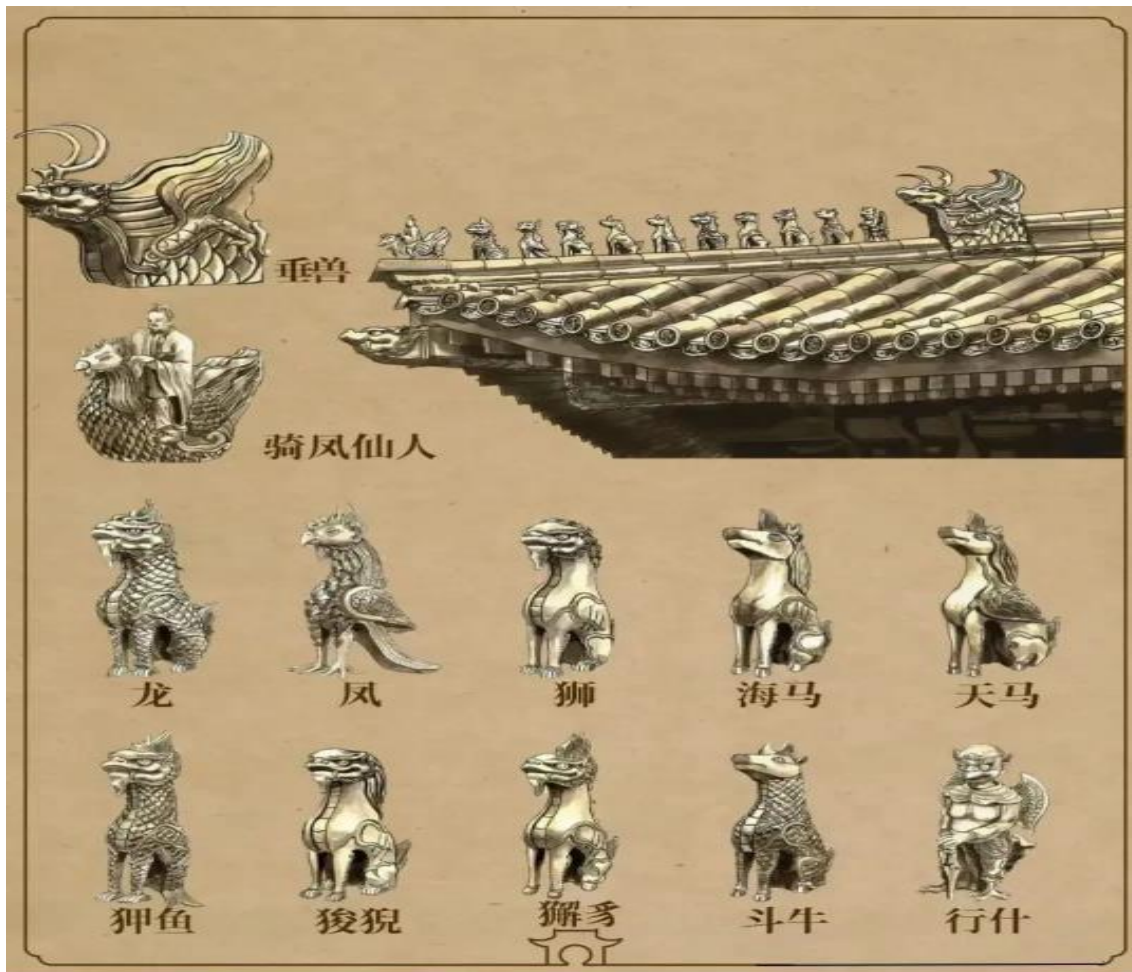
行什 斗牛 獬豸 狻猊 狎鱼 天马 海马 狮子 凤 龙 骑凤仙人

套兽

(Source:<https://www.163.com/dy/article/GQKAVBAS0514C1J6.html>)

[www.rsisinternational.org](http://www.rsisinternational.org)





**Figure2. Five Ridges And Six Beasts Icon**

(Source:[https://k.sina.com.cn/article\\_1550389102\\_p5c690f6e027012ww6.html#p=1](https://k.sina.com.cn/article_1550389102_p5c690f6e027012ww6.html#p=1))

### Contemporary application and development of paper-cutting techniques

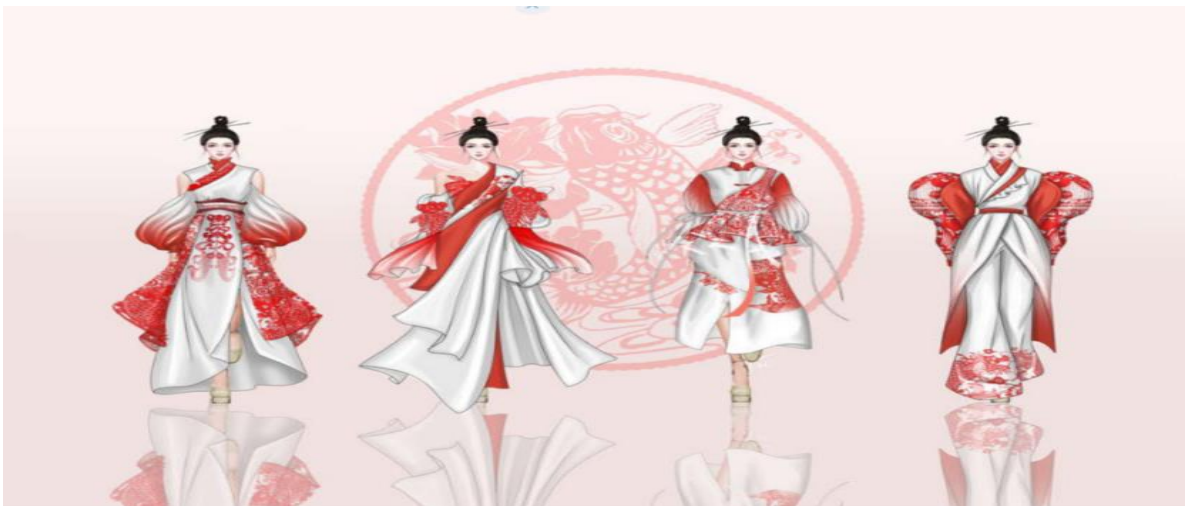
In the context of contemporary society, the function and value of paper-cutting art have long exceeded its original form as a folk craft, and gradually evolved into a representative visual resource and artistic expression in the cultural and creative industries. With the development of cultural industries and the revival of national traditions, the application of paper-cutting art in modern design has become more and more extensive, through the organic combination of traditional paper-cutting patterns and modern design elements, which not only enhances the cultural taste of the products, but also gives them a deeper sense of artistic beauty and cultural symbolism. This fusion of creative paths makes paper-cutting not only continue as a cultural symbol, but also gain new vitality in the aesthetic and commercial aspects.

In addition, paper-cutting styles developed in different regions and ethnic groups in China are distinctive, with subjects ranging from birds and flowers to figures and traditional patterns, reflecting the diversity of regional cultures and ethnic aesthetics. These patterns not only reflect folk beliefs and life experiences, but also constitute a rich resource of intangible cultural heritage. In contemporary applications, paper-cutting patterns are used in modern graphic design for posters and packaging design, or embroidery patterns are transformed into digital prints and applied to the design of clothing, bags, home accessories, etc. (Wang, 2020), which has become an effective medium for connecting tradition and modernity, art and life. This phenomenon shows that the art of paper-cutting is participating in the construction of modern visual culture with a new attitude, and its cultural dissemination and commercial value are becoming more and more prominent.



**Figure 3. Paper Cut Clothing**

(Source:[https://dongying.dzwww.com/dyxw/201906/t20190601\\_16935224.htm](https://dongying.dzwww.com/dyxw/201906/t20190601_16935224.htm))



**Figure 4. Paper Cut Clothing**

(Source:<https://link.cnki.net/doi/10.27398/d.cnki.gxalu.2024.000100doi:10.27398/d.cnki.gxalu.2024.000100>.)

### **The application principle of paper-cutting style in traditional and modern cultural inheritance**

In our lives, many traditional cultural elements are quietly returning to us in new ways. Through this design, we can apply the ridge beast paper-cutting to daily necessities, cultural gifts and festival decorations, so that traditional culture can be truly “useful, visible and portable”. For example, a fusion of the ridge beast elements of stationery, lighting, not only to retain the traditional beauty, but also has a modern aesthetic interest. This way of “translating” traditional symbols into contemporary life is not only a design innovation, but also a cultural reconnection. It allows people to feel the charm of tradition in their daily life and injects new vitality into the



inheritance and development of traditional crafts. In contemporary visual culture and design practice, paper-cutting style has been widely used in cultural and creative products, spatial installations, graphic design and other fields, and has become an important form of continuation and transformation of traditional culture in the modern context.



**Figure 5. Cloth Tiger Paper Cut Stationery Set**

(Source: <https://www.zcool.com.cn/work/ZNDQwODcwNDQ?>)



**Figure 6. Paper Cutting Shape Night Light**

(Source: <http://www.fjsyhz.cn/zh/feiyibaiwen/8753.html>)

In traditional architectural vocabulary, the hipped roof ridge ornament also contains deep cultural symbols and formal aesthetics. Combining the paper-cutting style with the hipped roof ridge decoration is not only a visual translation of the traditional cultural language, but also provides a sustainable development path for the modernization of the traditional image system.

First of all, on the level of cultural semantics, the ridge decoration system of the hipped roof embodies hierarchy, auspicious symbolism and ritual aesthetics, which is very much in line with the “allegorical” and “symbolic” nature of paper-cutting. Paper-cutting often uses exaggerated, symmetrical and symbolic techniques to express auspicious patterns, which echo the symbolic function of the hipped roof in terms of cultural intent. Therefore, the use of paper-cutting style to reconstruct the visual language of hipped roof ridge decoration in modern design should follow the principle of respecting the cultural connotation and continuation of the symbolic meaning, and

retain the cultural spirit and ritual semantics behind the graphic innovation at the same time.

Secondly, from the perspective of stylistic language, the palace ridge decoration emphasizes the beauty of abstraction, movement and order (Gong, 2023), which is highly similar to the abstract lines, silhouette compositions, use of blanks and hierarchical relationships in the art of paper-cutting. In modern visual expression, the images of hipped roof ridge decorations, such as pendant animals, phoenix-riding immortals, and walking animals, can be reproduced graphically in the style of paper-cutting, and an image system rich in visual tension and traditional texture can be constructed. In this process, the principle of image language translation should be adhered to, i.e., respecting the schematic relationship and symbolic ordering of the original components, and realizing the contemporary expression of traditional architecture in planar vision through the treatment of paper-cut modeling.

In terms of material and media conversion, traditional hipped roofs are mostly made of pottery, wood and glaze, while paper-cutting uses paper as a carrier, emphasizing the relationship between yin and yang, reality and light and shadow. In modern design, the integration of paper-cutting style and hipped roof decoration can be achieved through digital printing, acrylic hollowing and other processes, creating architectural symbolic images with a “paper-cut texture” in lighting installations, space decoration, cultural and creative packaging and other fields. The principle of retaining technical characteristics and innovating with media adaptation should be followed here, i.e., simulating the “contrast between reality and reality” of the paper-cutting knife technique in the new technology, so as to continue the beauty of its craftsmanship.

Finally, both paper-cutting and hipped-roof ridge decorations are, in a sense, “visual expressions of faith,” with a strong sense of emotional projection and cultural belonging. In the study of Chinese folk beliefs, the concept of “secularism” proposed by Chen Jianguo further reveals this process. The non-heritage movement has transformed traditional ritual symbols, such as temple carvings and ceremonial artifacts, into standardized, replicable visual displays that meet the needs of modern governance. In modern design applications, if the two can be combined and connected with contemporary social emotions, such as reconstructing the image of ancient buildings through serialized and totemic paper-cutting forms, or telling urban memories and history and culture with spine and animal paper-cutting symbols, the viewer's cultural resonance and emotional identity can be effectively enhanced. Therefore, the visual application of modern paper-cut style architecture should adhere to the principle of emotional resonance and cultural regeneration, so that the traditional architectural aesthetics in the new design context revitalization.

In the design practice of combining paper-cutting style with hipped roof ridge decoration, it is not only the reconstruction of formal language, but also the reinterpretation of cultural value. Through the multi-dimensional principles of respecting cultural semantics, translating modeling structure, innovating media expression and stimulating emotional resonance, the art of paper-cutting can be symbiotic with traditional architectural imagery in modern visual design, realizing the contemporary expression from symbol to spirit.















### **The innovative design and application practice of the ridge decoration of the Hall of Supreme Harmony in paper-cutting style**

Inspired by the traditional ridge decorations on the hipped roof of the Forbidden City's Hall of Supreme Harmony, the design reconstructs its characteristic images in paper-cutting, exploring the path of regeneration of architectural cultural heritage in contemporary visual language. The author extracted typical outlines and line features from the “five ridges and six beasts” and other ridge decorative elements, and utilized the modeling logic of “hollow-lines-symbol” in the art of paper-cutting to simplify and abstract the forms of the ridges and beasts. The shape of the spine beast is simplified and abstracted, so that it retains the traditional connotation while presenting a more modern visual expression. The design style of smooth lines, clear structure and strong sense of silhouette not



only reflects the linguistic characteristics of the art of paper-cutting, but also strengthens the dissemination and recognition of the image.

**Table 1. Papercut Interpretation of the Five Ridges and Six Beasts**

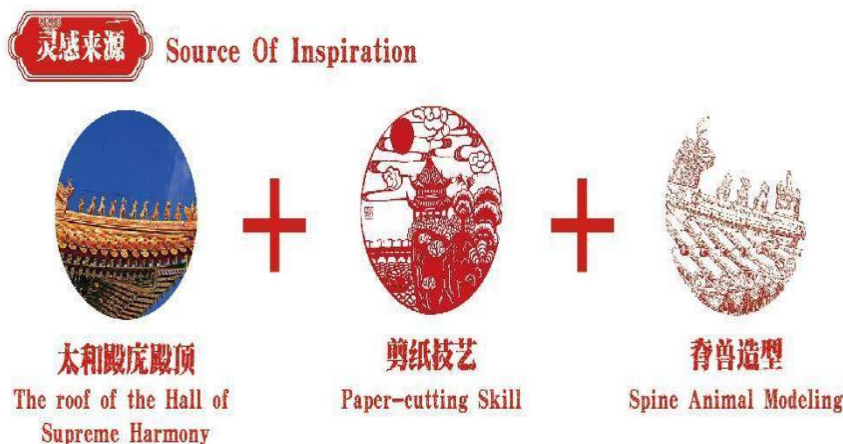
Name of the spine ornamer	Ridge Decoration Legend	Ridge Decorative Paper Cutouts
Dragon 龙		
Phoenix 凤		
Lion 狮		
Pegasus 天马		
Hippocampus 海马		
Playful fish 狎鱼		
Mythical Animal 狻猊		

Xiezhi 獬豸		
Bullfighting 斗牛		
Winged Monkey Ornament 行什		
Riding the Phoenix Immortal 骑凤仙人		
Animal Trap 套兽		
Drooping Beast 垂兽		

In terms of color selection, the design continues the symbolic red color in the tradition of paper-cutting, which not only highlights the auspicious and festive cultural connotation, but also emphasizes the sense of temperature and visual impact of traditional handicrafts. Each of the paper-cut ridge beast graphics incorporates a unique compositional approach and detailed expression, reflecting the unique value of intangible cultural heritage in contemporary expression. This fusion practice based on handmade aesthetics and architectural symbols builds a visual bridge across the gap between architectural culture and folk crafts, which is of interdisciplinary research significance.

The innovation of this project is not only reflected in the reconstruction of the stylistic language, but also in its wide extension of application. The paper-cut style of the spine animal graphic has been further developed into modern cultural and creative products and visual communication media, such as thematic posters and cultural derivatives, making the traditional architectural symbols shift from “visual” to “usable” and expanding their vitality in the modern market.

The following is an innovative design of the five ridges and six beasts of the Imperial Palace Taihe Temple drawn by the author. On top of the basic graphics, a series of innovative designs, including the inspiration for this selection, graphic design, poster design, stamp design, cultural and creative extension of the design of the content.



**Figure 7. Design Inspiration**

(Source: Author's own drawing)



**Figure 7. Five Ridges, Six Animals Poster Design**

(Source: Author's own drawing)





**Figure 8. Five Ridges and Six Animals Stamp Design**

(Source: Author's own drawing)



**Figure 9. Five Ridges And Six Beasts Pendant Design**

(Source: Author's own drawing)

**延展设计 Extended Design**



**Figure 10. Five Ridges and Six Beasts Extended Design**

(Source: Author's own drawing)

## FINDINGS

Through the analysis of the symbolism of the ridge decoration of the Hall of Supreme Harmony and the application principles of paper-cutting art, it can be understood that paper-cutting, through the art of paper-cutting style, is not only a reconstruction of the formal language, but also a re-interpretation of the cultural value in the design practice of combining with the hipped roof ridge decoration. Through the multi-dimensional principles of respecting cultural semantics, translating modeling structure, innovating media expression and stimulating emotional resonance, the art of paper-cutting can be symbiotic with traditional architectural imagery in modern visual design, realizing the contemporary expression from symbol to spirit. In addition, the ridge decoration also has a unique spatial narrative mechanism.

From a design perspective, the hierarchical difference in roof ridge decoration is realized through visual density and symbolic complexity - the royal architectural ridge decoration adopts highly saturated glaze glaze color, together with complicated dragon reliefs, forming a strong visual focus; the folk through the simplification of the shape and plain ceramic materials to weaken the sense of presence. This differentiated design language not only maintains the social order, but also shapes the spatial narrative logic of the architectural group. The research paradigm of roof ridge decoration has changed from “institutional evidence” to “spatial narrative”, and this narrative mechanism is not only the spatial projection of feudal rites, but also the Chinese civilization's “viewing objects to take images”, “tools to carry the way”, and “tools to carry the way”. This narrative mechanism is not only a spatial projection of the feudal ritual system, but also a vivid embodiment of the Chinese civilization's mindset of “viewing objects and taking images” and “carrying the way of the vessel”.

### Promoting contemporary design translation of traditional symbols

In Principles of Semiotics, Roland Barthes (1999) points out that the meaning generation of symbols relies on the arbitrary correlation between the canonical and the referential. In the case of the ridge decoration of the Forbidden

City's Hall of Supreme Harmony, for example, it is reduced to a non-representational geometric grammar in contemporary translations by extracting the continuous curves, array rhythms, or proportional relationships of the ridge decoration. Through the carrier of paper-cutting, totems such as the five ridges and six beasts, which were originally only found on the roof, are reintroduced into people's daily visual context. This transformation not only enriches the level of expression of visual design, but also realizes the dialogue and fusion between historical symbols and contemporary aesthetic interests. The ridge decoration of the Hall of Supreme Harmony, translated by the paper-cutting technique, conveys the temperature and tenacity of the spirit of traditional Chinese architecture between paper and light and shadow, responding to the contemporary design's demand for cultural memory and visual expression. The combination of ridge decoration and paper-cutting redesign transforms the architectural decoration, which symbolizes power and system, into a cultural language that can be touched, experienced and spread.

### **Promoting the sustainable development of traditional culture and folk crafts in the new era**

In the context of the new era, traditional culture and folk crafts are facing double challenges. On the one hand, they are out of touch with the fast-changing modern lifestyle, and on the other hand, they are facing the dilemma of inheriting the original skills and shrinking market value. Therefore, exploring how to activate their contemporary expression and sustainable vitality through the medium of design has become an important issue that needs to be addressed urgently.

The “five ridges and six beasts” on the ridge of the Hall of Supreme Harmony are highly recognizable symbols of ancient Chinese architectural culture, as they are symbolic expressions of order, authority and auspiciousness by ancient craftsmen. As a visual language rooted in folklore, paper-cutting, with its simplicity, symbolism and reproducibility, has traditionally played a role in connecting the human and the divine in festivals and rituals. Redesigning and integrating these two symbol systems not only creates a visual expression with strong cultural recognition in form, but more importantly, through paper-cutting, which is a living and participatory form of craftsmanship, the royal architectural elements are brought into the daily aesthetic practice of contemporary society, bringing traditional culture closer to the general public and opening up a new path for the sustainable development of traditional crafts. On the one hand, while adapting to the needs of modern design, paper-cutting skills can enter a wider communication field through derivatives, cultural and creative products, and educational interaction; on the other hand, the recreation of the Forbidden City's ridge decorations as cultural symbols not only enriches the semantic resources of visual communication design, but also strengthens the public's knowledge of and respect for the value of intangible cultural heritage. In the rapid development of digital media and creative industries, this kind of redesign provides an opportunity for traditional crafts to transform into digitalization, industrialization and education, realizing the win-win situation between cultural value and social value, and promoting the inheritance and sustainable development of traditional culture in the context of the new era.

### **Promoting the integration and development of traditional culture and folk crafts**

In the Opinions on Further Strengthening the Safeguarding of Intangible Cultural Heritage and other policy documents, emphasis is placed on the participation of multiple actors in the safeguarding of intangible cultural heritage, and on May 20, 2006, the art of paper-cutting was approved by the State Council for inclusion in the list of the first batch of national intangible cultural heritage. The Circular of the State Council on Strengthening the Protection of Cultural Heritage requires that the working policy of “protection as the mainstay, salvage first, rational utilization, inheritance and development” be conscientiously implemented, and that the protection, management and rational utilization of intangible cultural heritage be effectively carried out. The combination of paper-cutting as intangible cultural heritage and the ridge decoration of the Hall of Supreme Harmony, which carries the extremely solemn and profound symbolism of royal architecture, including rituals, hierarchies, protection of sacred animals



and other cultural information, can create a more contemporary and inclusive form of cultural expression by giving it a new visual style and mode of dissemination through re-design.

In design practice, this fusion is reconstructed through the elements of shape, symbols, color, etc., expanding its forms of expression with the help of digital media, and using the technical means of digital paper-cutting to make the language of paper-cutting and traditional architectural symbols reborn on a new media platform. This process makes traditional crafts from “observable” to “usable”, from “symbol” to “experience”. This process has greatly expanded the application scenarios and emotional connection of traditional culture in contemporary society. Especially in the fields of cultural and creative product design, cultural exhibitions and non-heritage education, this kind of cross-border integration can enhance the affinity and dissemination of culture, and stimulate the interest and recognition of the younger generation in traditional culture.

Redesigning the fusion of the Forbidden City's ridge ornaments and paper-cutting techniques is not only an aesthetic reengineering of traditional cultural forms, but also an in-depth exploration of the development path of integrating traditional and folk crafts. This design-oriented cultural strategy helps to promote the creative transformation and innovative development of non-heritage crafts, realize the transformation from “cultural symbols” to “aesthetics of life”, and provide a solid foundation for the sustainable dissemination and value reshaping of traditional culture in the new era.

## CONCLUSION

The development of traditional culture and modern design is not a simple “inheritance” or “fusion”, but a systematic creative process that requires the synergy of cultural depth, design capability and interdisciplinary research. In this process, the highly symbolic and stylized traditional elements of the ridge decoration of the Hall of Supreme Harmony provide a highly potential prototype resource for contemporary design, while the introduction of paper-cutting techniques gives it an emotional and personal touch. With the help of modern materials and digital media, the paper-cut patterns of the spine animals are applied to different fields, forming innovative designs with cultural recognition and modern aesthetics. In this process, traditional cultural symbols are not only “seen”, but also revitalized in their use and dissemination, realizing the daily life, aestheticization and contemporary expression of cultural memory. This kind of design practice based on the combination of contemporary expression of symbols and technical recreation promotes the exploration of the sustainable development path of traditional culture and folk crafts, and the combination of the two can transform and activate their cultural genes, become a path for non-genetic inheritance and architectural cultural innovation, promote the sustainable development of traditional culture and folk crafts, and also provide a powerful paradigm for the contemporary dissemination and regeneration of traditional visual culture.

## ACKNOWLEDGMENT

This study was not sponsored or supported by any organization

## REFERENCES

1. Liang Sicheng. (2023). History of Chinese Architecture. Jiangsu Phoenix Literary Publishing House.
2. Liu, Dunzhen. (2008). History of Ancient Chinese Architecture. China Construction Industry Press.
3. Wang Heng. (2020). Analysis of the organic combination of visual communication art design and national traditional crafts. Journal of Kaifeng University, 34(02), 72-74.
4. Edward Fox, Provincial Wei Zhao, Haixia Zhou. (2021). Western Mirror - Five Ridges and Six Beasts.

Beijing Daily Press.

5. Ge Baoru. (2015). Innovative application and practice of traditional paper-cutting patterns in modern women's clothing. *Art Technology*, 28(06), 99+107.
6. Fan, Wen. (2020). Creativity and application of paper-cutting elements into furniture design. *Packaging Engineering*, 41(14), 339-344. doi:10.19554/j.cnki.1001-3563.2020.14.053.
7. Qifang Gong, Qiyang Zhou, Chao Xu & Jinbo Xu. 2011 A new species of the genus *Pseudopodus* (Coleoptera, Staphylinidae) from China. (2023). Forbidden City Flying Eaves Ridge Decoration Image Redesign and Application of Digital Art Performance. *Packaging Engineering*, 44(08), 253-264. doi:10.19554/j.cnki.1001-3563.2023.08.027.
8. Roland Barthes, Wang Dongliang. (1999). *Principles of Semiotics*. Beijing: Life-reading-Xinzhi Sanlian Bookstore.