

Application and Promotion of Traditional Celadon Porcelain Patterns in Modern Designs

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Abstract

Qinghua porcelain is a representative of ceramics in China, and as a traditional element in China, its decorative pattern motifs have high artistic and aesthetic values. In order to promote Chinese traditional culture, many contemporary designers absorb, draw on traditional blue and white porcelain patterns, combining them with modern design elements to enrich their cultural connotation and spiritual qualities. With the development of the times, the significance of blue and white porcelain has long been not only limited to the traditional type, but also exists in all aspects of modern life. Modern designers, on the other hand, have given a new modeling concept to the ancient visual image of blue and white porcelain, and creatively applied it to modern art design in order to re-express the historical and artistic meanings of the elements of blue and white porcelain.

Keywords

Lapis Lazuli Pattern; Modern Design; Art Design.

1. Origin and Development of Qinghua Patterns

The blue and white porcelain originated from China's Tang Dynasty, but it did not gain very extensive development in the early Tang Dynasty. At that time, the colors of blue and white predominated in blue and white porcelain, and the raw materials were mainly cobalt ores containing cobalt oxide and were fired at a high temperature of over thirteen hundred degrees Celsius. Although the art form expressed in the blue and white pattern has a fresh and tranquil mood, and borrowed the ink and wash technique in China's traditional art, but because the language of blue and white art is not monotonous, unpredictable and meaningful, which produces an extremely rich artistic effect, attracting people's imagination. So much so that the art of blue and white porcelain matured from the Yuan Dynasty and reached its peak in the Ming and Qing Dynasties. As the blue and white patterns of different forms, resulting in a distinctive artistic style, the development of China's later ceramics has a great role.

2. The Decorative Categories of Blue and White Patterns

2.1. Animal Pattern

The pattern of blue and white porcelain is a very characteristic pattern process, pattern and porcelain interdependent, and the pattern process and give the object light and elegant features, to the ceramic pattern provides a completely different form of expression with the plane process, and by the original embryo porcelain material, form and firing process limitations, so produced a special form of structure. The pattern of which has become the most important element in the pattern of blue and white porcelain, such as the unicorn pattern, lion pattern is also quite classic. Kirin as our country's ancient myth of auspicious beasts, because only in the heavenly nobleman appeared during the peace and prosperity, so by the majority of our people's favorite, and the unicorn pattern is also to the late Yuan Dynasty slowly began as the main pattern of our country's blue and white porcelain form; and the lion pattern is the earliest

in our country during the period of the Tang and Song dynasties has begun to appear in our country porcelain, the lion is also known as the king of beasts, symbolizing the power and authority, and the meaning of the double lion pattern, the lion pattern is the most important element of the pattern. Authority, and the double lion imagery is also in the late Ming Dynasty slowly began to more up. At the same time, the unicorn pattern imagery often contains running and sitting and lying down in two ways, often with banana leaves, grass to form the unicorn looking at the moon mood, while the lion imagery is often more in a pictorial way, often with the purple sun pattern, thus forming a two-lion play ball mood.

2.2. Plant Motifs

Floral motifs are also commonly used in blue and white porcelain decorative motifs in a form, such as flower motifs, grass and leaf motifs, Ruiguo motifs, as well as the famous plum, pine, bamboo and other motifs. Take Chinese flower pattern as an example, the most common flower pattern is the lotus pattern, peony pattern and chrysanthemum pattern, different flowers have different meanings and are used in different artistic themes, lotus pattern represents high purity, beautiful and noble quality of life, which is favored by literati and writers and has the meaning of prosperity for children and grandchildren; the peony pattern is symbolic of auspiciousness and riches; and the chrysanthemum pattern is due to chrysanthemum flowers with high moral integrity, and is favored by people for its beauty and beauty. The chrysanthemum motif is praised for its high moral character.

2.3. Figures

Figures appear in the patterns of blue and white porcelain mainly as the art form of scenes, but they do not only refer to legendary characters, but also include characters in novels and operas, drawings of high priests, and even figures of infant plays. Among them, the mythological characters in the blue and white porcelain theme pattern also occupies a large proportion of the more common is the eight immortals birthday map, the eight immortals across the sea map, Zhong Kui catching ghosts map and so on. What is more interesting here is that the Eight Immortals are always concentrated, so they usually use seawater or cloud patterns to form an auspicious figure.

2.4. Landscape Patterns

Landscape motifs in blue and white porcelain is not used more, mainly to depict the idyllic scenery into the blue and white porcelain. The more common is the "sea house to add life" and "reputation full of apricot grove" two, sea house to add life are painted in the big Peng Island immortal mountain in the brilliant building, symbolizing the immortal's residence, has the meaning of the foundation of the long term; and reputation full of apricot grove, refers to the apricot grove flying around and the swallows flying around in the apricot grove, representing the beginning of spring, and celebrating people of refined morals and learning.

2.5. Flower and Bird Patterns

Flower pattern in the Ming Dynasty, flower pattern often means auspicious, such as mandarin ducks battle-axe in pairs means the beauty of love, and the white crane has the historical significance of prolonging life, and the ribbon bird has the historical significance of longevity, and the peacock open screen embodies the welcome to the world of prosperity, so the blue and white porcelain bird pattern in the Ming Dynasty is more profoundly embodies the Chinese nation's auspicious civilization of the historical connotations. In particular, the crane pattern has long been commonly used in China's ancient blue and white porcelain decoration, not only often with the Nanki Xianweng, but also often appear alone, the value of the phoenix is also far more than the phoenix, symbolizing wealth, high purity and longevity.

3. The Decorative Characteristics of Blue and White Patterns

3.1. The Characteristics of Blue and White Patterns in the Subject Matter

The introduction of blue and white porcelain has promoted the further study of ancient Chinese porcelain patterns. The color patterns and decorative forms of Yuan blue and white porcelain are also very colorful, and their patterns all carry some kind of storytelling and continuity. Among them, most of the motifs of Yuan blue and white porcelain were chosen from the historical legends of "Princess Ming out of the Plug" and "Three Guanhuai", which were modeled after the Yuan Dynasty dramas, and the historical storylines were all recorded in the objects. The blue pattern of Yuan blue flower, on the other hand, is heavy and deep, with clear and colorful decorations, while the blank parts are pure and glossy. It is also due to the original pattern style of Yuan dynasty blue and white porcelain that blue and white porcelain became an important carrier for recording major historical events and conveying the complete message of the society. In the Yongxuan era of the Ming Dynasty, the official kilns of blue and white porcelain in the style of decorative motifs and other aspects of the depth of development, bamboo and stone Basho text, baby play pattern, entwined chrysanthemums, entwined lotus and other decorative motifs are also introduced, and has been the depth of development. And in the Ming Dynasty Jiajing years on the basis of decorative patterns also joined the "Eight Immortals", Laozi, cranes and other traditional art with China's Taoist characteristics of the subject matter. The development of blue and white porcelain decoration in this period, and the personal aesthetic concepts of the rulers of China at the time has a very important connection. Qing Dynasty and the Kangxi period of blue and white porcelain pattern works are extremely rich, according to the main content generally include natural figures, flowers and plants, historical figures, myths and stories, and often combined with the inscription and pattern design. At this time the craftsmen also used a special process of water halo dyeing, so that the pattern from the length, dark and light, yin and yang, etc. are distinct levels, the body of the artifacts of the blue and white color bright, detailed texture. In the Qing Dynasty to the Yongzheng period of the official kiln decoration pattern subject matter, is mainly dragon and phoenix, flowers, qin and chess, calligraphy and painting, the floating mountain of Shouhai, etc., which to the dragon and phoenix pattern and flower pattern mostly.

3.2. The Characteristics of Blue and White Patterns in Composition

Considered from the perspective of artistic expression, the yuan dynasty blue and white mostly complex, combined with the use of point, chapped, topography, the whole picture layout, layered sense of obvious, complex but not chaotic, but at the same time pay close attention to the symmetry of the sense of beauty and law. The Ming dynasty Yongxuan period of blue and white porcelain, is more prominent in the structure of the picture, both simple and complex, the overall image is also more realistic. Qing dynasty Yongzheng years of blue and white official kiln structure is reasonable, pay attention to uniformity, decorative patterns of smooth and sharp lines, just hard hall, and the use of appropriate contrast to show the pattern between the intensity of the change. This kind of blue and white pattern characteristic of different periods in Chinese art history not only shows the exquisite creative craftsmanship of the artists at that time, but also demonstrates the folk customs of the Chinese society in various periods at that time.

4. The Artistic Characteristics of Blue and White Porcelain Patterns

The artistic characteristics of blue and white porcelain decorative patterns, mainly from the blue and white porcelain decorative patterns of color, texture, symbolism and other three aspects of the elaboration, and the color of the blue and white porcelain decorative patterns is to reflect the most important and most critical part of its artistic characteristics.

In terms of color, blue and white porcelain decorative patterns also has its unique advantages. Because, celadon porcelain decorative patterns soon because of its fresh and elegant green and white color, and in the fashion industry has emerged in the corner, coupled with its own national cultural heritage, but also to make the celadon porcelain decorative patterns in the fashion industry, "like a fish out of water", and thus also gradually popular. And these colors are also very rich in artistic texture, and after the kiln, the color will form an aesthetic change in the same color, and these subtle color changes in the art of celadon porcelain processing techniques will be tainted with noble, so that people have a relaxed, quiet feeling. And these color changes in beauty, but also different religious beliefs, people of all ethnic groups have produced a sense of love. Whether in Islam or in Mongolia, green and white are very important for their minorities, and the two colors are also able to express the unique temperament of their minorities. Therefore, Chinese blue and white porcelain decorative works are embedded with national spiritual connotation of color, line uniformity, in the use of brush, mood and the traditional Oriental ink art has similarities, and these delicate and exquisite means of expression, in Chinese contemporary art is more expressed in a quiet and elegant, but does not appear to be stagnant and obsolete. Contemporary use of new technical materials and processes, the use of color shades of change shows a rich sense of hierarchy and artistic feeling. This new technology material is the integration of this technology method into the contemporary Chinese art life, with new means to integrate the contemporary style of Chinese blue and white porcelain design art.

In terms of pattern, the artistic characteristics of blue and white porcelain pattern and pattern, not only reflected in its external visual sense of beauty, but also reflected in the contrast with the external aesthetic connotation of the art of beauty, that is, people in the appreciation of the art of connotation on the pleasurable feeling, or blue and white porcelain decorative pattern itself on the artistic connotation of the sense of beauty. And because the blue and white porcelain decorative patterns in different periods of time in the form of a variety of changes, in different periods of time also formed a different artistic characteristics. Similarly, "one side of the soil and water nurtures one side of the people", so in different regions in the blue and white porcelain decorative patterns also produced different artistic characteristics. The northern region of the lapis lazuli porcelain decorative pattern of dense ornamentation, appear bold, while in the south of the lapis lazuli porcelain decorative pattern of fine workmanship, pattern Qingxiu, and has the southern people's small and beautiful. In China's historical society, the East and the West in the use of blue and white porcelain decorative patterns, there is also a big difference. Eastern countries are more in favor of the basic connotation of the blue and white porcelain decorative motifs, as well as the beautiful symbolism contained in their patterns, while the Western countries are more in the sense of the main aesthetic needs of the flamboyant beauty, the Western patterns appear more atmospheric and colorful. But the style of each place, and the state of life of people everywhere and habits have a great relationship. Contemporary lapis lazuli decorative patterns, in fact, is a continuation of the ancient lapis lazuli decorative patterns and play, from the meaning of the art has a variety of different characteristics, in a sense, also reflects the city's historical precipitation and the historical direction of the whole society. Therefore, the form of decorative patterns of blue and white porcelain is more and more diversified, it is destined to form the way will be more and more diversified. China's traditional blue and white porcelain decorative patterns show people the spirit of nature, simplicity, and nature in ancient China, while China's contemporary traditional blue and white porcelain decorative patterns choose different materials, colors, and patterns to create, which not only responds to the change of time, but also reflects the rich aesthetic content of China's contemporary traditional blue and white porcelain decorative patterns.

In contemporary China, an era of highly diversified global society and considerable cultural openness to China, the patterns of blue and white porcelain are not simply artistic expressions,

but also seek an artistic combination of stillness and movement, or a cultural aesthetic. The artistic connotations of the motifs themselves, while also responding to the development of contemporary Chinese society, are not merely a reflection of a certain trend in a certain period of China's history, but are the spiritual connotations of a long, long period of time in China's history, a combination of contemporary Chinese trends and the essence of the country's ancient culture and art. On this basis, the Chinese blue and white porcelain decorative pattern has also begun to form a major symbol of traditional Chinese art, there is an extremely rich allegory and symbols, but also reflects the basic aesthetic principles of the Chinese "noble and neutral", no matter whether it is concrete or abstract is to express the individual's good wishes. In the Chinese blue and white porcelain decorative patterns, also has its own good meaning: in the animal patterns, the most often introduced Taotie pattern, symbolizing the local wind and rain, the five grains, and in the figure pattern is more inspired by the Confucianism, Buddhism and Taoism, usually based on the original key figures depicted, the more common are the three stars of happiness, fortune, longevity, symbolizing health, wealth, and so on. The more common ones are the three stars of fortune and longevity, symbolizing health, wealth and longevity. These contemporary blue and white porcelain animal images are not imaginary, but they have experienced the historical precipitation of the previous generation, will be rich in beautiful symbolism of animal images retained, but also carries the aesthetic connotation of the period.

5. The Application of Blue and White Patterns in Modern Design

5.1. The Use of Traditional Blue and White Patterns in Packaging Design

Modern packaging art is also an important way of visual expression, when we choose and buy products, the first thing we see is usually the product's external packaging. From the perspective of modern design art, although rich colors can often catch our eyes, however, in the current product packaging in the extensive use of complex color decoration of the background, the blue and white blue and white pattern of the rich color performance is easier to highlight in the colorful modern packaging art, so as to convey the beauty of the clean, light and elegant. From the perspective of historical significance, as the blue and white pattern has always been an important feature of China's cultural tradition and has been spread down over a long period of time, it has also led to a high degree of recognition. By integrating the art of traditional Chinese blue and white patterns into product design, modern packaging designers can not only make the design of modern packaging products more rich in artistic flavor, but also meet the general trend of contemporary Chinese cultural dissemination at the same time, effectively integrating China's oldest traditional cultural factors and the technology of modern packaging design, so as to realize the combination of product connotation and appearance, tradition and modernity.

Deeply influenced by foreign cosmetic companies, more local domestic cosmetic companies have also chosen goods with ancient Chinese traditional cultural components to highlight their national characteristics. For example, China's local beauty enterprise Tujia Selenium Mud Fang has used the traditional Chinese blue and white porcelain vessel pattern, which symbolizes the ancient Chinese culture, in the entire packaging styling of the facial mask brand. In the middle part of the mask packaging using the traditional Chinese blue and white porcelain bottle modeling style, at the same time in the head of the bottle is also used in the ancient Chinese cheongsam neckline, showing a strong ancient Chinese style. The overall image of the package is also in green and white as the main colors, with Chinese flowers and grass patterns as the base, combined with floral patterns, the whole design form is relatively decentralized. The overall packaging image also reflects China's long tradition of culture and art style, as well as the unique corporate culture. China's liquor civilization has a long history and has always occupied a very important position in the traditional culture of the entire Chinese nation. In

today's Chinese liquor manufacturing industry, people pay more attention to the cultural value of Chinese industry than to the significance of Chinese industry itself. And it is precisely because of this, the packaging design of liquor products must fully reflect the rich traditional Chinese cultural connotations. So many liquor products are in the packaging design, choose the blue and white pattern as the basis of the product's historical and cultural content. For example, the blue and white porcelain decoration content was introduced into the porcelain box packaging idea of Fen Liquor Factory Group Co., Ltd. of Shanxi Red Apricot Flower Literary Society, and won the best pattern award at the 2004 Sugar and Wine Fair. The wine box packaging design of Fen Liquor, on the other hand, chose the ancient Chinese blue and white porcelain decoration as the background pattern, and utilized the modern packaging technology means to realize the cultural concept and abstract expression, and then carried out the packaging design. Pottery artist Mr. Wang Zongtao, in the bottle shape of Shanxi Red Apricot Blossom Culture Association Fen Liquor Industry Group Company, combines the elements of China's ancient blue and white porcelain with the characteristics of modern Chinese character calligraphy, using the Chinese character Fen as the main body of the design, and the background of the bottle is made up of the Chinese character "酒" in various fonts, arranged in a row. The bottom pattern of the bottle is made up of the Chinese character "酒" in various fonts, and at the same time, the evolution process of the Chinese character is a metaphor for the development of the Chinese socialist culture of our Shanxi Red Apricot Blossom Literary Society Fen Wine Factory Company, which enables us to feel the vastness and depth of the socialist culture of the Chinese nation at the same time as we are sampling the wine. Its use in the overall shape of a large number of Chinese blue and white porcelain color, ornamentation and modern packaging art and other means of combined use, showing the rich cultural connotation of China's liquor. For example, Luzhou Laojiao's blue and white porcelain products as well as commercial sets of products use a large number of blue and white porcelain decorations, and its bottle shape is also selected from China's ancient plum vase, which is both a strong craftsmanship ornamental, but also reflects its deeper historical aesthetic significance. The red and white floral pattern is used as the main decorative element on the wine boxes, which expresses the wine culture connotation of Luzhou Laojiao with strong visual effect language.

5.2. Application of China's Blue and White Porcelain Patterns in Modern Clothing Design

China's blue-and-white porcelain patterns generally adopt the art forms of flowers, plants, animals and so on, which have special significance. Therefore, one can either choose to use the blue and white floral pattern drawn by "double phoenixes and sunrise", or also use printing, jacquard, traditional Chinese embroidery, tie-dye, wax film or other forms of expression to apply to clothing fabrics. Although, the use of blue and white decoration in Chinese clothing design is firstly reflected in the characteristic traditional clothing, such as festival dresses and so on. However, with the increase of people's living level and their understanding of China's historical and cultural heritage, the use of blue and white porcelain patterns in China's clothing has become more and more common. However, in the process of specific daily life and wearing service, China's clothing can be divided into typical categories according to its function and characteristics, such as professional clothing, casual wear, dresses, underwear, children's clothing and so on. For the blue and white flower pattern which has the significance of representing the ancient civilization and tradition of the Chinese nation, how to use it reasonably in the modern clothing design, and how to carry forward the ancient civilization and craftsmanship of the Chinese nation and improve it has become a topic that clothing designers and other staffs need to seriously think about. For the reasonable application of blue and white patterns in various clothing designs, clothing designers need to understand the style

characteristics of each type of clothing and the main consumer groups, and then be able to apply them reasonably.

In the daily life of modern families, lapis lazuli patterns have been used in clothing design by our fashion artists for many times. For example, in 2005, at the auction of "Chinese Ceramics, Arts and Crafts and Export Crafts" held by Christie's Centre in London, a Yuan Dynasty blue and white figure jar painted with the pattern of "Ghost Valley Going Down the Mountain" was auctioned at a high price, which attracted wide attention both at home and abroad. And the same year, there are German artists in the creation of the report on the occasion of the display of celadon porcelain pattern silk tight-fitting fishtail dress evening dress and skirt each one. Since then, by rBeckham wearing is also this type of celadon porcelain ware in the skirt, the celadon pattern in clothing design is widely used, and re-ignited a kind of craze. In the 2008 Beijing Olympic Games, a large number of Chinese ceremonial costumes with the blue and white flower pattern appeared in front of people's eyes, and this element of art with strong symbolic meaning and charm was quickly seized by many painters. In the same year, more than seventeen of the world's leading painters also began to create Chinese features, and painters began to wear dresses with the blue and white flower motif to express the important elements of China's history and civilization. Since then, the use and development of the celadon motif in modern Chinese clothing has continued unabated.

6. Conclusion

With the development and progress of the times, traditional Chinese elements are more and more widely used in modern art design profession, and as a very important part of our traditional Chinese culture, they are mostly abstracted, refined and synthesized. When painters have become the main propagator and creator of modern art civilization, it is also necessary to pay more attention to the use of traditional Chinese culture in the modern art design profession, so that the world can identify with and understand the ancient cultural heritage of the Chinese nation and the richness of the connotation of the Chinese people, and carry forward the longest tradition of the Chinese nation's Chinese culture, so that the world can understand more about the Chinese culture, and let our fine arts and art The Chinese culture will be promoted, so that the world will know more about Chinese culture, and our art will go to the world. As one of the most characteristic traditional Chinese elements, the blue and white element will receive more attention from artists all over the world. With the increase of our art popularity, the traditional elements of China are bound to be more accepted by the world, and the culture of Chinese blue and white flowers is bound to have its irreplaceable important position in the field of modern painting and art profession. A Chinese artist of the new era, as the main pioneer of Chinese blue and white technology, only by adapting to the historical pace of the new era, advancing with the times, and learning and innovating from the creative theory and manufacturing technology, can we really carry forward the world-famous technical essence of "blue and white".

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