

A Call for Integration: Innovative Application of Traditional Styles in the Design of Contemporary Cultural and Creative Products

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Abstract. Traditional decorative elements have a long history, unique cultural connotations and high artistic value, showing national customs and regional characteristics from different sides, which is not only the epitome of the times, but also highly decorative and practical, and is an important part of traditional culture. The application of traditional decorative elements in the design of cultural and creative products plays a very important role in the inheritance and promotion of traditional culture, so it is necessary to have a comprehensive understanding of traditional decorative elements.

Keywords: traditional decorative elements, cultural and creative products, application.

1. Introduction

With the progress of the times, people are pursuing culture more and more, trying to get spiritual enjoyment from it. As a design worker, firstly, you should have a certain understanding of traditional Chinese culture, secondly, you should fully feel the connotation of traditional Chinese decorative elements, and reorganize the traditional graphic elements by using modern design concepts and expressions to form specific themes and forms. In order to better apply traditional Chinese decorative elements in cultural and creative products, one should have a basic understanding of the composition of traditional decorative elements and their main classifications such as animal patterns, plant patterns, geometric patterns and so on.

2. Overview of traditional decorative elements

Traditional decorative elements have a long history, rich and extensive themes, which are integrated with cultural life, ideology and morality, art and aesthetics, and have their own unique cultural connotations and artistic values, and are an important part of traditional culture. Traditional decorative elements play an important role in reproducing traditional culture more vividly with their unique artistic language and expression, so they are indispensable elements in the design of cultural and creative products. Traditional decorative elements from different aspects to show the customs and habits, national and regional characteristics, its evolution is the epitome of the times, has a strong decorative and practical, the traditional decorative elements applied to the cultural and creative products to promote traditional culture, the development of regional tourism economy has an extremely important role.

3. Animal Patterns

Animal patterns are divided into realistic animal patterns and imaginary animal patterns. Traditional decorative elements of animal patterns include fish patterns, taotie patterns, kui dragons, phoenix and bird patterns, four gods, elephant patterns and so on. Early fish motifs are represented by the Yangshao culture, of which more were unearthed in Xi'an, Shaanxi Province. Fish motifs are mainly divided into two categories: single fish motifs and compound fish motifs. The single fish pattern is a single fish pattern, while the compound fish pattern is composed of two or more fish patterns, with both realistic and abstract expressions. Taotie pattern is one of the main decorative patterns of Yin Dynasty bronzes, which is mainly an imaginary animal pattern. The meaning of taotie

motifs is explained in ancient texts such as Lu Shi Chun Qiu and Zuo Zhuan. The four god motifs represented by the Han Dynasty, i.e., green dragon, white tiger, vermilion bird, and Xuanwu, were widely used on bricks and tiles, bronze mirrors, lacquer ware, and other carriers. There are some special expressions in animal motifs, such as the basin with human face and fish motifs (Yangshao culture half-slope type) unearthed in Xi'an half-slope village in Shaanxi province, where a triangular nose, long and curved eyebrows, and eyes squinting into a line are painted on a rounded face, with double fishes painted beside the ears; this intriguing basin with human face and fish motifs in colored pottery can be regarded as the masterpiece of the half-slope type of paintings of the Yangshao culture. In addition, there is a combination of animals and plants in the form of expression, such as the sea beasts grape pattern copper mirror, is the most representative of the Tang dynasty copper mirror, in the mirror back decorated with dense grape pattern pattern and the combination of sea beasts, glucose pattern mostly in relief form, the mirror body is thick, well-made, lively, full of changes. Tang mirror production process is fine, the Song dynasty Shen Kuo in the "dream stream pen talk" wrote: "the ancients casting guide, identify the big is flat, identify the small is convex. Where the concave face of the mirror is large, convex face of the mirror is small. Can not see the face of a small yearbook, so make slightly convex, receiving the face of a person to make a small, although small but can be fully integrated into the face of a person. Still measure the small and big of the identification, increase and decrease the height, often make people face with the identification of the size of the same." Xi'an Hejiacun unearthed gilt dancing horse title cup pattern silver pot, hidden in shaanxi province history museum, its shape is similar to the leather pouch pot, flat round body, both sides of the pot engraved with a dancing horse pattern, is the tang dynasty central han and northern qidan exchange of physical evidence. Tang dynasty horse is not only used in the battlefield, in recreational activities are also common dance horse. "Ming Huang Miscellany" contains: "Xuanzong tasted ordered to teach the dance horse four hundred hooves, each for the left and right, divided into the Department, the eye of a family favorite complex with gold and silver, decorated with their manes and hyenas, mixed with beads and jewels or ordered to raise a couch, the horse danced on the couch, the musicians Several people standing around in front of the rear must seek young and posture beautiful and beautiful people, every thousand autumn festival, ordered to dance in the Qinzheng downstairs." Tang Dynasty poems about the dance horse, such as "dance horse thousand years of music words" wrote: "the Holy Emperor's supreme virtue and the sky, the heavenly horse from the Hercynian. Wrists and feet walk slowly to worship two knees, prosperous pride does not enter the pedal thousand hooves. When the horse is squatting, the drum is angry and the body is suddenly among the top. There is even a final banquet song with a cup, head down and drunk as mud". These relics and poems and so on all illustrate the Tang dynasty for the dance horse this activity favorite. Silver box is a common type of gold and silver ware in the Tang Dynasty, with the function of holding. The improvement of production technology was one of the major reasons for the prevalence of gold and silverware production in the Tang Dynasty. Applying these animal pattern elements with historical characteristics to cultural and creative products not only enriches the development of cultural and creative products, but also stimulates people's desire to buy, and further understand the regional history and culture while understanding the animal patterns of cultural and creative products. For example, the silk scarf designed by Hubei Provincial Museum adopts the phoenix and bird pattern popular in ancient Chu, forming a very distinctive pattern through flipping, symmetry and unification, and at the same time adopts the three colors of red, black and yellow, which are very characteristic of Chu culture, to enhance the cultural heritage of the cultural and creative products.

4. Plant pattern

Botanical patterns are mainly decorated with flowers and grasses, such as Lonicera, Pomegranate, Lotus, Grape, Peony and so on. Lotus pattern, Lonicera pattern used in large numbers, mostly used in stone carving, ceramics, embroidery and other decorations. Hebei jingxian unearthed hidden in the palace museum of the north dynasty "green glaze back over lotus porcelain zun", more than 60

centimeters high, foot diameter of about 20 centimeters, the vessel type tall. "Green glaze back to cover the lotus porcelain zun" design chic, the upper part of the performance of six different forms of flying sky, the upper part of the abdomen for the overlaying lotus, three layers of petals staggered arrangement, the third layer of the tip of the lotus petals outwardly up to the three-dimensional performance, the lower part of the back of the lotus, overlaying lotus petals wider, the modeling and shape of the vessel is a natural integration of fine workmanship, the glaze is green and warm, it can be said to be the It can be regarded as one of the masterpieces of decorative arts of the Northern Dynasties. Lonicera is one of the main plant motifs popular during the Northern and Southern Dynasties. Lonicera japonica, "Dictionary" explained as "herb name. Vine, winter does not wither, so the name Lonicera. Flowering in March and April, the gas is very fragrant. The first open stamens and petals are white, after two or three days to become yellow, old and new, yellow and white, so it is also known as honeysuckle". Lonicera to wave skeleton performance, also see a lasso skeleton performance. For example, during the Northern Wei Dynasty Datong Yungang Grottoes, the sixth cave of the south wall of the lower layer and other places engraved with Lonicera, Yungang Grottoes is a common decorative pattern. The Yungang Grottoes, excavated in the Northern Wei Dynasty, is one of the four major grottoes in China, with rich and numerous patterns, which is an important historical material for the study of Northern Dynasty art. Mr. Guan Youhui applies the method of archaeological typology to classify the Lonicera motifs in the remains of the Northern Wei Dynasty, Western Wei Dynasty, and Northern Zhou Dynasty, so as to explore their stylistic changes in different periods.

The representative plant motifs of the Tang Dynasty, such as the Baoxiang flower, Tang grass and other decorative elements show their splendor. Tang Dynasty is China's economic, cultural and other development and prosperity of another peak, is also a prosperous period of Dunhuang cave art, such as Dunhuang Mogao Caves mural decorations, rich patterns and historical history of the system. Dunhuang Mogao Grottoes pre-Tang Cave 209 Algae well painted grapes, pomegranate pattern, the center of the pomegranate-shaped pattern cross-shaped arrangement, surrounded by eight bunches of grapes, the design is cleverly conceived. Tang Cao pattern because of the prevalence of the Tang Dynasty, so the name Tang Cao, generally wave-shaped composition, modeling curls rounded, rich layers, very dynamic. Peony decoration was also one of the popular decorations in the Tang Dynasty, which we can see from Tang poems, such as Liu Yuxi's "Appreciating Peonies", which reads, "Only peonies are the true color of the country, and they move the capital when they bloom." The popularity of peony motifs was perhaps related to the custom of enjoying peonies during the blossoming season in the Tang Dynasty, especially in Chang'an, the capital city, and Luoyang, the eastern capital. Peony motifs were also one of the popular decorations in the Song Dynasty. "Luoyang Peony Records" reads, "..... Before the left flower, there were only such things as Su Jia Hong, He Jia Hong, Lin Jia Hong, and so on, all of which were single-leaf flowers, and they were the first at that time. Since the multi-leaf and thousand-leaf flowers came out, this flower was deposed, and people today do not plant it again." Lu You wrote in "Tianpeng Peony Spectrum - Customs Chronicle", "But the flower households planted more flowers to make profit, and when the double-head red flowers first appeared, the most flowers in a book were up to thirty thousand. When Xiangyun first appeared, it was also seven or eight thousand, and now it is still two thousand. Roughly Luo in the old product, only Yao, Wei for the crown, Tian Peng is red flowers to the first scholar red, purple flowers to purple hydrangea for the first, yellow flowers to the forbidden garden yellow for the first, white flowers to the first Yu Louzi." All these fully illustrate people's love for peony. At present, people also realize the importance of adding traditional decorative elements to cultural and creative products, and many museums have produced cultural and creative products with distinctive historical characteristics, for example, the Shaanxi History Museum has produced the "Grape Flower and Bird Patterned Incense Sachet Ball Hollowed-Out Hanging Piece" and the "Grape Flower and Bird Patterned Car Fragrance Diffuser", etc., which put the Tang Dynasty peonies into the hands of people. For example, the Shaanxi History Museum has produced "Grape Flower and Bird Pattern Incense Pouch Ball Hollow Pendant", "Grape Flower and Bird Pattern Car Fragrance Diffuser" and so on, applying the typical patterns of the Tang

Dynasty to the cultural and creative products, so as to realize the combination of the times and the fusion with traditional culture.

5. Geometric patterns

The representative patterns in geometric patterns include ring band pattern, heavy ring pattern, continuous bead pattern, zigzag pattern and square pattern. Take the Western Zhou period bronzes as an example, such as in 2003, Baoji City, Shaanxi Meixian unearthed in the late Western Zhou single five father pot, its height of 59 cm or so, weighing 25 kg or so, for the elliptical square pot, pot ear for the dragon head shape, pot mouth below the decorative ring belt pattern, pot abdomen decorated with double body dragon head, the overall shape of the eloquent and fluent, can be said to be the Western Zhou period of fine bronzes. Ring band pattern (also known as wave pattern), was wave-shaped up and down, to the continuous performance of the band, is one of the Western Zhou period with the characteristics of the pattern of the era. Meanwhile, the excavation of the Single Five Father Pot provides an important basis for the study of Western Zhou history. Lianzhu pattern, usually refers to the composition of many small circles, connecting the form of varied. It was widely used in the decoration of brocade, brick and tile, gold and silver ware, printing and dyeing, lacquer ware and other artworks in the Tang Dynasty, and was also a reflection of the artistic style of the Tang Dynasty. The use of geometric patterns in cultural and creative products is extremely wide, especially in silk fabrics, ceramics, metal crafts. For example, in a Dunhuang mural makeup series, the simplified design of the back pattern is used on the bottom tube of lipstick, which achieves a very good visual effect.

6. Summary

Bronzes of the Shang and Zhou Dynasties, such as the Simuwu square tripod unearthed in Anyang, Henan Province, the Wadang of the Qin and Han Dynasties, and the North and South Dynasties, such as the Wadang Four Gods pattern, the Enduring Winter pattern, the Lotus pattern, and the Flying Sky pattern, are all elements of this period. Tang Dynasty gold and silver, silk fabrics, ceramics and other categories, and sophisticated technology, the pattern is rich, representative patterns, such as Tang grass, Baoxiang flowers and so on to show the Tang Dynasty elegant and luxurious art style. Song Dynasty pattern with realistic style of birds and flowers more subjects, simple pattern, elegant and beautiful. Yuan dynasty porcelain decoration shows two completely different tendencies: part of the extremely fine, neat and complex, such as blue and white porcelain; the other part of the rough and simple, simple pen. In the Ming Dynasty patterns prevailed in auspicious patterns, the content of flowers and birds, figures, landscapes and so on. The Qing Dynasty court and folk decorative styles are very different, the writing of the folded flowers and birds is common. Through the collection of traditional decorative pattern data, so as to analyze the shape, composition and other aspects of the characteristics of the decorative language, organize the artistic elements, and practice combined with the application of the creation. By strengthening the thinking and exploration of traditional decorative formal and aesthetic language, we can create more excellent works. Decorative art is an important part of art and culture, containing deep cultural connotations, modern technology combined with traditional elements fused into different forms of art works, can reflect the cultural characteristics of different regions and artistic aesthetic value.

Traditional decorative elements are the combination of art and life, the combination of history, the application of these traditional decorative elements such as animal patterns, plant patterns, geometric patterns and so on to the cultural and creative products is another combination of practicality with art and history in the new era, which is of great significance to the promotion of the profound Chinese traditional culture.

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