

# Research on the Innovation Strategy of Jingdezhen Qinghua Decorative Art

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**Abstract:** *The Analysis of the Innovation Strategy of Qinghua Decorative Art is an exploration and research on the innovative development of Qinghua decoration in Jingdezhen. On the one hand, this paper takes the Qinghua decorative pattern as the entry point, and devotes itself to analyzing the Qinghua decoration based on new design carriers from multiple aspects, angles and diversified directions. On the other hand, it seeks a breakthrough through the lapis lazuli decoration itself, and searches for the individual language of lapis lazuli under the multiculturalism. The article also analyzes the cross-discipline and innovation of Qinghua decoration, introducing the crossability of Qinghua decorative patterns with traditional Chinese culture shadow art as well as the method of combining Qinghua decorative patterns with composite material works. Among them, the method of combining blue and white decorative patterns with metal materials is analyzed in particular. Finally, it summarizes the significance of the integration of blue and white decorative patterns with multiple disciplines for the development of contemporary art.*

**Keywords:** *blue and white, decoration, art*

## 1. Introduction

Since the development of Jingdezhen ceramic decorative art for thousands of years, it has experienced a long historical development process, and accumulated rich and valuable decorative methods and experience, and the blue and white decoration in ceramic decorative art occupies a fairly important position. The blue and white decoration is a stream of decorative art in China, since the Yuan Dynasty, not only has a rich cultural connotation, deep historical precipitation, super high aesthetic value, but also represents the national essence of the Chinese nation. How the traditional blue and white decoration should cope with the challenges is worth exploring and pondering.

## 2. Seek innovation from blue and white decorative patterns

As a treasure of Chinese culture, Jingdezhen blue and white decorative patterns show the aesthetic value of its art through its outlined lines, diverse material colors and the contrast between green and white. In addition, the patterns of blue and white porcelain do not exist in pure form, but change with the development of the times. It is necessary to continuously enrich the treasury of China's ceramic decorative art while basing on the roots of traditional blue and white decoration.

### 2.1 Based on the blue and white pattern under the design carrier

As an important example of China's arts and crafts decoration, Jingdezhen blue and white decoration has a wide variety of decorative patterns, and it is not in the form of pure existence for ceramic decoration. Qinghua decoration is also used in modern design, covering almost every aspect of people's daily life.

Generally speaking, the blue and white pattern is to serve the development of porcelain. However, in response to current design trends, design on top of new design carriers is also a new way of survival for blue and white decoration to seek innovation in the new era. This way of combining the blue and white pattern with contemporary design is a new way of seeking innovation in the traditional pattern of Jingdezhen blue and white. In the process of innovative design, the designer should not only study and contact other disciplines extensively, but also seek the intersection between the pattern of blue and white and the connotation of the design object between the disciplines, so as to truly realize that the design carrier and the beauty of the traditional blue and white pattern of Jingdezhen are integrated. How to apply

the blue and white flower decoration to new design fields, and to give play to the charm of the blue and white flower decoration itself in an appropriate form, it is necessary for the designer to innovate on the blue and white flower pattern, to consider the value and the meaning of the existence of the design product itself based on the new design carrier, and also to follow the language of the blue and white flower design in the case of innovation.

At present, the products designed according to the Qinghua elements are mostly in the packaging and clothing categories, and the clothing category is the representative of the innovative application of Qinghua. For example, in the 2008 China Element Design Storm, Roberto Cavalli won the "Best Perfect Creativity Award" for his celadon gown, which was designed by the designer, who expressed the traditional celadon elements in the fashion design in an appropriate artistic form. With a bare shoulder and locked bust, the gown not only grasps the scale of the material and stylistic language of the design object, but also embellishes the open neckline, bustline, waist and hem with creative cymbidium patterns, which creates aesthetic enjoyment[1].

First of all, direct reference can be used, that is, the traditional blue and white decoration of some simple, beautiful blue and white patterns directly applied to clothing, packaging and other design carriers. For example, traditional Chinese decorations such as dragon pattern, phoenix pattern, flower and bird pattern are applied to clothing design, and Ruyi pattern and Chinese character pattern with auspicious meanings are connected with product design. Secondly, the way of simplified quotation can be taken. Traditional blue-and-white decorations are complex and regularly arranged. Jingdezhen, these blue and white decorations do not meet the aesthetics of the current consumer groups, in order to apply the decorative design to the new carrier must be simplified and deformed decorations, in order to appropriate, in line with the current aesthetic way to the new design carrier. Thirdly, it can be arranged in the way of regular distribution. This can be based on the designer's design conception, the design carrier for the screen division, the same pattern for the regular arrangement. The picture designed in this way is rich in layers and unique in innovation, and the regular pattern is full of changes to achieve the decorative effect that the designer wants to give. Finally, irregular distribution can also be used. Irregular distribution is based on the designer's conception and aesthetics of the blue and white decoration redesign, usually designed in this way, the product will also produce different effects, bringing people a new visual experience. Contemporary lapis lazuli decoration emphasizes the visual sensual realization as well as the individual perception and understanding of the ontological language of lapis lazuli decorative art, especially in the inheritance of tradition on the basis of the search for new growth points in life and strive to make it freer and richer, so as to embody the innovative spirit and humanistic care of the modern self-established artistic ontology of the self, self, self-contained and free. Therefore, irregular arrangement may become the mainstream.

## ***2.2 The Language of Cyanotype Individuality in Multiculturalism.***

Times are constantly developing, and a country's social environment and national culture always influence art design, under the impact of today's globalization trend, personalized design has become a new trend. Designers can't copy Jingdezhen traditional blue and white decoration completely, but also can't create a new decoration out of thin air. Under the impetus of multiculturalism, art design including Jingdezhen blue and white decoration design is also more and more in line with current aesthetics, and at the same time, it can also inherit and develop the traditional culture to a certain extent.

The integration of design content with cultural elements and the use of blue and white decoration for expression is undoubtedly an innovation of blue and white decoration. Moreover, exploring the innovation of composition in art design also has certain significance to the innovative design of blue and white decoration. First of all, we can innovate the blue and white flower decoration from the aspect of composition. At present, from the point of view of the compositional form of art design, the following compositional methods can be applied to the composition of blue and white flower decoration. Triangular composition. It is the designers to express the theme of the ornaments in a triangle, arranged in the center of the screen. This way of designing the composition of the blue and white pattern gives people a sense of stability. S-shape composition, the blue and white design pattern will be arranged in the shape of curve S. This kind of composition gives people a natural and beautiful visual experience when it is applied in practice. C-shape composition. C-shaped composition. This way is also a very familiar composition method. You can apply this composition to flat or three-dimensional artifacts, without losing the beauty of a balance. Cross-shaped composition. Dividing the picture into four equal parts, and then applying the blue and white decorations to each picture, this composition can bring the viewer a solemn and serious feeling. Irregular shape division. Using modern technology and reconstruction of dots, lines and surfaces, this method of composition can be adjusted based on individual design carriers. Secondly, we can

innovate from the symbols of blue and white decoration. The traditional blue and white decoration mainly focuses on figures, birds and flowers. If we want to innovate the blue and white decoration, we must break the inherent way of painting blue and white decoration. First, we can simplify and abstract the traditional blue and white patterns, and show them in geometric form, which is more in line with the aesthetics of young people nowadays than the traditional flowers. Secondly, we can repeat a simple blue-and-white pattern continuously, or arrange it regularly according to the size, which, together with the green color of blue-and-white, makes it simple in complexity[2].

Using the current creative expression of the design of the blue and white decorative patterns, a change in people's inherent traditional concepts of blue and white decoration, will show the blue and white pattern is not the same as the visual extreme, so as to achieve innovation and heritage development of a purpose.

### **3. Cross-discipline and innovation in lapidary decoration**

With the expansion of the theory of Jingdezhen blue and white decoration, gradually integrated into the field of contemporary art design, blue and white decoration is also with the development of the times continue to be innovative. The whole process of the creation of blue and white decorative design involves a wide range, in order to better adapt to the needs of the social market and competition, it is necessary to combine the development of the times, and other disciplines to make appropriate cross, so as to realize its sustainable development.

#### ***3.1 Intersectability between shadow art and lapidary decoration.***

Whether traditional lapis lazuli decoration or traditional shadow art, in order to be integrated into the current design development, it is necessary to fully establish the connection with other disciplines while improving its own development system. On the one hand, lapis lazuli decoration and shadow art are two excellent traditional arts in China, and the cross-fertilization of the two enriches the formal language of lapis lazuli decoration through the elements of shadow. On the other hand, the combination of the two can well satisfy the aesthetics of young people nowadays, and to a certain extent, it can serve the purpose of inheriting and developing traditional culture.

First of all, the head stubble in shadow art is rich in content and decorative, we can directly apply it as a decorative material in the blue and white flower decoration, and the shadow has left a lot of rich material for application after a long history of development. The three-dimensional shadow is integrated into the flat lapis lazuli decoration to increase the fun of the lapis lazuli decoration language. Secondly, in addition to the direct application, we can also adopt the indirect application. For example, in shadow art, there are many decorations, including floral, geometric, animal and so on, no matter on the costumes of the characters or the scenery. Some of the decorations can be extracted and re-designed by arranging and laying out the decorations and applying their designs to the blue and white decorative works. In addition to the above two methods of application, you can also take advantage of the plasticity of ceramics, ceramic clay blanks carved shadow figures, and then through the blue cobalt coloring and firing. In this way the production of art porcelain, the shadow characters can be expressed more vivid, three-dimensional. But the use of cobalt does not lose the calmness and stability of China's non-heritage culture. Not only that, in addition to the use of the above several decorative elements and decorative methods, but also with the combination of ceramic decoration, including overglaze color, underglaze color, etc., to establish a cross-bridge dialogue between the materials. For example, the use of shadow decorative elements, in the blue and white decorative method of production and firing, selected part of the block surface using ceramic pastel watercolor decoration. The application of this way can express to a certain extent the transcendental connection of multiple materials. At the same time, it brings us to think and answer about Qinghua decoration as well as shadow art, leading us to a new art space.

On the cross-analysis of traditional shadow art and Jingdezhen blue and white decoration, these methods of application should be applied in practice with a comprehensive understanding of the material properties of the blue and white materials as well as the characteristics of the local shadow, so as to extract the essence of the shadow culture, which can be understood at a glance and at the same time has a contemporary aesthetic style.

#### ***3.2 Crossover and Expansion of Cyanotype Decoration and Integrated Materials.***

The concept of "mixed materials" was first introduced in the West after the European revolution in

the 20th century. The influence of "mixed materials" on modern ceramic decorative art includes not only the synthesis of materials, but also the synthesis of art forms and ideas. From its definition, the composite material itself is diversified, open and intermingled. The expansion and crossover of blue and white decorative works with mixed materials can be a good way to explore new forms and techniques. The ingenious use of mixed materials in blue and white works can greatly enhance the infectious power of the decorative modelling and color expression of the picture[3].

The crossover between mixed materials and the discipline of lapis lazuli decoration fully embodies the fusion between materials and colors. First of all, the color here refers to the color of the lapis lazuli, while the combination of mixed materials and lapis lazuli is quite rich in materials, which can be lacquer, metal, wood, textiles, acrylic and so on. Combine two or more different decorative techniques in an orderly manner, so as to express the beauty of different materials. What designers need to think about is the process of transforming pure materials into a work of art. First of all, take metal material as an example, the blue and white decoration is combined with metal material, and metal inlay is used to redecorate the designed and produced blue and white works, including gold inlay, silver inlay, copper inlay, etc. This combination of materials can be changed to different materials at any time, so as to express the beauty of different materials. This combination of materials can be replaced at any time, including bamboo, plastic, and so on. The use of metal inlay techniques and ceramics for the combination has been very common, which requires the designer in the conception of a work of art at the same time to break the inherent combination of metal and ceramic blue and white. The traditional combination of metal materials directly inlaid in the surface of ceramics, designers can use this combination of more art porcelain and sculpture works, combined with the decorative techniques of blue and white, the design of the work can no so as to present a comprehensive material works of art in line with the aesthetic of the moment. Secondly, the combination of blue and white decoration and doucai. Qinghua decorative art as an important type of Chinese porcelain decoration, as early as in the Ming Dynasty, Qing Dynasty it appeared Doucai process. This unique way of expression will greatly enrich the art form of blue and white decoration, play a role in enriching the decorative theme and picture. "Qinghua Doucai decorative art" is in the underglaze blue decoration on the basis of the glaze and then the second painting, the formation of a unique Doucai process. Then through the innovation of blue and white decorative ornamentation, it creates a structured, traditional and contemporary art collision.

Therefore, Jingdezhen blue and white decorative art and comprehensive material art is not only the simple use of artistic means, but according to the aesthetic and the production principle of blue and white craft, and the use of a variety of decorative techniques and performance techniques, in the molding process, texture contrast, material selection, glazing techniques, painting methods, clay bad treatment, color glaze and material combination of the multifaceted synthesis, so as to blue and white decorative art expression of the United States of America. This elevates the beauty of the decorative art of blue and white to another level. The blue and white artists absorbed the essence from the traditional blue and white decorative methods and injected the aesthetic standard of modern people, expanding and upgrading the ontological language of the blue and white decorative synthesis, creating the overall beauty of the synthesis of decorative art[4].

#### 4. Conclusion

Traditional Jingdezhen blue and white decorative patterns have a long history, rich art forms, and also play a vital role in modern art. In order to seek the innovation of blue and white decorative patterns, it is necessary to deepen the study of blue and white culture. Formal innovation must be based on the understanding of the object, only a more in-depth understanding of the content and meaning of each pattern, based on such conditions, and then the blue and white decorative motifs and other disciplines reasonable cross, in order to make the traditional pattern in modern design to play its unique charm. Moreover, the use of comprehensive materials to enrich the creation of blue and white decorative art is also the future trend of ceramic development, the creation of blue and white decorative art needs to be constantly explored, constantly innovated and reproduced.

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