

Analysis of the Integration and Application of Han Dynasty Decorative Patterns and Modern Decorative Art

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ABSTRACT

Decorative patterns, as a cultural crystallization of ancient human practical activities, have continuously promoted the evolution and deepening of decorative culture. These patterns occupy a pivotal position in the fields of historical, cultural, and artistic research. Among them, the Han Dynasty had a wide variety of decorative patterns, pursuing both beauty and simplicity in form, and blending the beauty of rich simplicity and smooth lines in style, which also contained a strong romantic sentiment. This article analyzes the integration and application of Han Dynasty decorative patterns with modern decorative art, aiming to promote the development of modern decoration.

KEYWORDS

Decorative patterns of the Han Dynasty; Modern decorative art; Fusion application

The Han Dynasty's decorative patterns, with their diverse types and profound content, have become artistic treasures that transcend time and space, and still shine brightly in modern decorative art today. This millennium long artistic dialogue not only demonstrates the continuity of the development of decorative arts, but also promotes the deep integration of traditional culture and modern aesthetics. Through in-depth analysis of the characteristics of Han Dynasty decorative patterns, we can easily discover their unique charm and profound heritage. In modern decorative art, the elements of Han Dynasty decorative patterns are cleverly integrated and reorganized, forming a unique style that combines traditional charm with modernity. This fusion not only enriches the expressive techniques of modern decorative art, but also broadens the design ideas and concepts.

1 Classification of Han Dynasty's decorative patterns

1.1 Geometric patterns

In the era of new artifacts, geometric shapes quietly appeared on pottery, and this tradition was continued in the decorative patterns of the Han Dynasty. Famous painter Wu Guanzhong once mentioned during his visit to the Nanyang Portrait Museum that Han Dynasty art was famous for its accurate expression and rough techniques. The complex scenes appeared exceptionally refined in their paintings, and the geometric forms were full of rhythm and cadence, which was in line with the artistic laws pursued by the Western Impressionist School. It is not difficult to find a large number of geometric decorative patterns as the edge decoration of the overall image in the portrait stone

patterns of the Han Dynasty. These patterns, with their rational and symmetrical structure, exude a stable and peaceful atmosphere unique to the Han Dynasty. Taking the famous "cross piercing ring" pattern as an example, it serves as an edge decoration for geometric patterns and is composed in a continuous form of two squares. Its repeated unit design is clever, with a circular ring as the center, intersecting two straight lines to form four intersection points, which exactly become the centers of the other half of the circular ring. This design constitutes a unique repeating unit. In addition, there is also a type of "cross through bi" pattern, which is the predecessor of the "cross through ring" pattern. Both contain the "cross" element, but the "cross" edge decoration of the "cross through bi" is a curtain pattern, while the "cross" appears as the central pattern. In fact, the "cross" has profound cultural connotations, symbolizing the division of the earth into four directions. The jade jade or circular ring through which the "cross" passes symbolizes the worship of heaven. Therefore, both of these patterns symbolize the convergence of all things from all directions and the aggregation of energy, and are common geometric decorative patterns in Han Dynasty portrait stones and bricks. In addition, the geometric patterns of the Han Dynasty also innovated and developed in terms of organizational form, with both individual and continuous patterns having more complex repeating units. Geometric decorative patterns with individual patterns usually adopt symmetrical forms of composition, such as circular bronze mirrors, square portrait stones, circular ceramic tiles and jade jadeite. Among them, jade bi, as a ritual vessel, was particularly popular in the Han Dynasty. Its geometric decorative patterns mainly include cloud patterns, grain patterns, and pu patterns, which are often distributed in the form of concentric circular stripes in the inner, middle, and outer areas of jade bi. From the archaeological excavations of the Han Dynasty, it can be seen that there is no strict regulation on the ratio of the aperture of jade to the body of the object. Therefore, in modern times, we usually refer to circular jade objects with wide edges and small apertures as "bi", while those with narrow edges and large apertures are called "huan".

1.2 Animal patterns

In the early Qin Dynasty, people's lives were mainly based on nomadic hunting. They frequently migrated and became close to nature, absorbing various cultural elements in the process. In the Han Dynasty, although centralization was strengthened, many living habits of the Qin people were still preserved, which was fully reflected in the widespread use of animal decorative patterns in Han life. The characteristic of animal decorative patterns in the Han Dynasty lies in their realism. Artists use exaggeration and imagination of animal postures to outline simple and profound decorative images with simple lines. These images are often both romantic and dynamic.

1.3 Plant patterns

Plants occupy a place in Han Dynasty culture. They often draw inspiration from natural leaves, vines, willows, and petals, extract their skeletal structures, abstractly deform them, and cleverly combine them into new plant patterns. The plant patterns of the Han Dynasty not only delicately depict individual leaves, but also arrange and draw the entire group or cluster of plants as a whole, forming a unique decorative style. In terms of composition, the plant patterns of the Han Dynasty exhibit rich variations, including simple combinations of two types of pattern transformations, as well as the fragmentation and reconstruction of various primitive patterns, presenting a colorful decorative effect. One of the classic plant patterns of the Han Dynasty is the use of the "printing and coloring" technique in silk weaving materials, which is also an important discovery of the "Mawangdui". This fabric printing and dyeing process combines painting and printing, making the plant patterns such as buds, deformed vines, vermilion leaves, flowers, etc. on the fabric bright and

rich in color, with a bright, smooth and varied brushwork, and a strong sense of rhythm in the composition. It is worth noticing that plant patterns in the Han Dynasty were not the mainstream patterns at that time and rarely existed as the main subject of images. For example, the Han Dynasty entwined flower portrait brick pattern unearthed in Wanxian City, Sichuan Province has a vase in the middle of the picture. The branches and vines extending from the vase are generally symmetrical on both sides, but the blooming flowers do not grow asymmetrically. The expression technique is realistic and natural, and the composition is balanced. Entangled branches became the main decorative pattern in later generations, especially widely used in the decoration of blue and white porcelain. The entwined pattern of this Han dynasty portrait brick has begun to take shape in later generations.

1.4 Auspicious patterns

The auspicious patterns of the Han Dynasty, as a visual expression of auspicious meanings, not only include characters and their variant patterns, like "wordless Han script", but also derive "patterns with characters" such as bird seal script patterns. Among these patterns, there are both animal images symbolizing auspiciousness and graceful cloud patterns. Taking the bronze pot with intricate bird seal patterns unearthed from the Han tombs in Mancheng during the Western Han Dynasty as an example, the pot body cleverly interweaves delicate gold and silver threads, forming exquisite bird seal patterns and animal patterns, showcasing its unique artistic charm. The coiled dragon depicted in gold and silver on the center of the pot lid is surrounded by bird seal inscriptions, which not only demonstrate nobility but also have a rich cultural atmosphere. The three parts of the pot body are raised and decorated with monster cloud patterns, with auspicious words engraved in between. The overall decoration is both low-key and luxurious, finely crafted, and naturally formed, reflecting the outstanding craftsmanship and design wisdom of the craftsmen. The combination of gold and silver craftsmanship and bird seal script patterns formed the unique decorative style of Han Dynasty bronze ware. This "book like and painting like" decorative pattern conveys the profound and distant beauty of the ancient charm of the Han Dynasty.

2 Overview of Modern Decorative Arts

Modern decorative art, as a brilliant achievement of human social practice, deeply reflects the deepening of human understanding of aesthetics through its evolutionary trajectory. This art aims to convey modern people's unique insights and emotional attachment to decorative art through the use of environmental makeup and object decoration, the refinement of decorative elements, the exquisite blending of colors, and the careful selection of materials. The vitality of modern decorative art is rooted in the depth of social progress cognition, as well as the harmonious unity of artistic connotation and expression techniques, while relying on the clever integration between color and material. It is not only a brand new product of the times, but also penetrates the boundaries of the times with its extraordinary vitality and profound influence. Decorative art is essentially a concrete expression of spiritual longing and emotional thoughts towards the natural world.

Through innovative combinations of elements such as form, color, and structure, it endows everyday objects with new aesthetic value and becomes a bridge to beautify the material and spiritual world of humanity. After the baptism of time, decorative art has surpassed its simple aesthetic function and become a concentrated display of human spiritual world and intellectual achievements, carrying rich cultural connotations and profound emotional sustenance.

3 Analysis of the Integration and Application of Han Dynasty's Decorative Patterns and Modern Decorative Art

3.1 Extraction and recreation of pattern elements

In modern decorative arts, designers often extract representative pattern elements from Han Dynasty decorative patterns, such as cloud patterns, dragon and phoenix patterns, and recreate them through simplification, deformation, recombination, and other techniques. These recreated pattern elements not only retain the spirit of Han Dynasty decorative patterns, but also meet modern aesthetic needs and can be well integrated into modern decorative spaces.

3.2 Innovation in color matching

The Han Dynasty's decorative patterns emphasized contrast and harmony in color application, which has been well inherited and developed in modern decorative art. Designers pay attention to the brightness, purity, and hue changes of colors in color matching, creating decorative effects that are both traditional and modern through clever color matching.

3.3 Combination of Material and Craftsmanship

Modern decorative art pursues diversity and innovation in materials and craftsmanship. Designers can combine the pattern elements of Han Dynasty decorative patterns with modern materials such as metal, glass, ceramics, etc., and produce them through advanced craftsmanship techniques. The application of these materials not only enriches the expression forms of decoration, but also enhances the artistic value and practicality of decorative works.

3.4 Space layout and atmosphere creation

The Han Dynasty's decorative patterns also had unique advantages in spatial layout and atmosphere creation. Designers can cleverly use Han Dynasty decorative patterns to divide spaces and create atmospheres based on the functional and stylistic requirements of the space. For example, in public spaces such as dining rooms or living rooms, flowing pattern elements such as cloud patterns can be used to create a relaxed and pleasant atmosphere; In private spaces such as bedrooms, symbolic elements such as dragon and phoenix patterns can be used to showcase the owner's taste and temperament.

4 A Case Study of the Integration of Han Dynasty's Decorative Patterns and Modern Decorative Art: Taking the Han Dynasty Haihun Hou Lacquerware Decoration and Modern Cultural and Creative Integration as an Example

The decorative patterns of Han Dynasty Haihun Hou lacquerware are complex and can be roughly divided into five categories: auspicious animal series, plant and flower series, natural scenery and meteorology series, and abstract geometry and textual symbol series. The auspicious animal series, these fictional mythical beasts and auspicious birds, although not earthly objects, carry people's reverence for gods and their beautiful aspirations for the future in art. For example, the Phoenix patterned lacquer plate unearthed from the Haihun Hou Tomb in Nanchang is based on deep black lacquer and cleverly incorporates a rotating and interwoven curve composition, showing the evolution of Phoenix from concrete to semi abstract, and even abstract form. Its beauty lies not only in the power of form and dynamic rotation, but also in the deeper transmission of the Phoenix's

symbolic meaning of wealth and auspiciousness. The plant and flower series covers a wide range of themes, including intertwined branches, grass leaves, vines, branches and leaves, and other forms. Taking the Haihun Hou painted lacquer plate as an example, the interweaving of dragon patterns and grass leaf patterns creates a soft and smooth curve, showcasing the beauty of vitality and agility. The tension and harmony of the lines are brought to the extreme. The series of decorations on natural scenery and meteorology includes elements such as clouds, celestial phenomena, four gods, and rolling clouds, capturing the essence of natural scenery. The Haihun Hou cloud pattern lacquer spoon accurately depicts the free floating and rhythmic characteristics of clouds. The cloud pattern lines are smooth, winding and full of changes, both casual and rigorous, showcasing the perfect combination of natural beauty and decorative art. The geometric patterns commonly found on lacquerware in the abstract geometry and textual symbol series, such as folds, triangles, diamonds, blocks, etc., are formed through simple combinations of points, lines, and surfaces to create a myriad of patterns. These patterns have their own unique features due to their different geometric compositions and are widely used on vessels such as lacquer pots and discs. Haihun Hou lacquerware, with its rich colors, smooth lines, diverse decorative patterns, and profound cultural meanings, showcases the harmonious coexistence of craftsmanship and nature. The decorative design inspiration comes from life and nature, and is achieved through exquisite craftsmanship.

In the design of Haihun Hou's cultural and creative products, designers not only pursue innovation in form, but also pay attention to how to cleverly integrate the aesthetic taste of creators, creatively choose, transform and supplement traditional elements, so that artistic images transcend concrete images and become more typical and spiritual. The totem pattern of Haihun Hou lacquerware embodies the design philosophy of "form" as the carrier and "spirit" as the ultimate pursuit in the subtle balance of "similarity and dissimilarity". Classical freehand brushwork, as a crystallization of ancient artistic practice, emphasizes the expression of inner spirit rather than the realism of external images. Nowadays, modern minimalist art techniques are widely popular worldwide due to their highly summarized and condensed characteristics. It abandons the complexity and redundancy in tradition, uses new materials and technologies, and is in line with contemporary aesthetic concepts, reflecting the design concept of people-oriented. In the design of Haihun Hou's cultural and creative products, creators attempt to integrate these two seemingly distinct artistic styles, reinterpreting the beauty of Haihun Hou's lacquerware patterns from a modern aesthetic perspective. This requires both respecting and inheriting national art, as well as daring to explore the expressive techniques of modern art, so that new sparks can be generated in the collision between the two. At the same time, the creators also pay attention to the connection point between history and modernity, such as wine utensils, a daily life item that transcends time and space. Combining the long-standing brewing culture of Jiangxi, especially the unique flavor of sorghum wine, the decorative elements of Haihun Hou lacquerware are ingeniously integrated into modern wine design, creating cultural and creative products that have both historical significance and meet modern aesthetic needs. This attempt is not only a continuation and innovation of the Haihun Hou culture, but also a positive exploration of modern life aesthetics.

5 Conclusion

In summary, the integration and application of Han Dynasty decorative patterns with modern decorative art is of great significance for improving design effects and enriching design content. The decorative patterns of the Han Dynasty mainly include geometric patterns, animal patterns, plant patterns, auspicious patterns, etc. In practical modern creation, designers can further promote the integration of Han Dynasty patterns by extracting and recreating pattern elements, innovating color

matching, combining materials and craftsmanship, and creating spatial layout and atmosphere. Through the above methods, the integration and application of Han Dynasty decorative patterns with modern decorative art will achieve better results.

About the Author

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