

THE APPLIED OF CHINA'S DUN HUANG MURAL FROM FEI TIAN DESIGN IN CONTEMPORARY CERAMICS PRODUCT DESIGN

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Abstract

The objective of this research 1) To analyze and compare format of Fei Tian in painting between Dun Huang mural and Fei Tian format in contemporary ceramic design and 2) To use it as a guideline to design contemporary ceramics work. In this operation use qualitative research by analysis data and Quantitative research included research problem and design the random sample by reference from review the literature questionnaire and field observe. The procedure of this operation is 1) collection normal data and 2) interview and field observe in fieldwork. The object of analyze to analysis fly format of Deity in Dun Huang mural in contemporary ceramics work compare with Fei Tian format of Dun Huang mural. Descriptive statistic use for contemporary ceramic design from collected data to analysis content from interview and field observe in fieldwork. The result of research according to the objective found the point of comparing between Fei Tian format in Dun Huang mural and Fei Tian painting in contemporary ceramics work have several pair of color that have relativity with the shape that an origin from the painting in the past. To application to be a model of design can conclude to two point which is to be a model of Contemporary ceramics design by distill the element and recreate traditional fly format and color matched with contemporary ceramics design to restore fly format in Dun Huang mural, To widely spread traditional Dun Huang mural by dynamic inherit of traditional format continuously to carry on treasure of art ancient Dun Huang in contemporary ceramics design.

Keywords: Dun Huang mural, Fei Tian painting, Contemporary ceramics product

Introduction

Picture of Fei Tian from legend of ancient India is two little deity in Brahmanism Kan Tarawa and Kinara. Kan Tarawa (Sanskrit language Kan Tarawa) his image have two legend one is ugly and hairy half human half devil carry a weapon fly in the air to protect ginseng other legend is Kan Tarawa is people of choir of angels that follow them and play music for choir of angels "Gin Nara(Sanskrit language Kinnara)" deity of music in India legend said she is Kan Tarawa's wife horse head and Brahman toe who can sing and dance in the sky from this we can see that Kan Tarawa and Kinara are deity who can sing and dance and later become a little deity that look after and worship Buddha and have responsibility on music flower and worship, whenever Buddha show Tripitaka Sutrapitaka and at the end when Buddha pass away The will play music dance in the air and spread flower. After Buddhism has enter China even Fei Tian and Yuren are

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2 method but in Taoism in local of China have infiltrate into Buddhism, SO evolution of Fei Tian and Yuren idea of China have combine by a word call "Fairy" picture of fairy in China legend affect to evolution of flying sky from Chang'e that first saw in "Shan Hai Jing" in wartime till Han dynasty "Chang'e fly to the moon" appear on effigy brick too. "Luo Shenfu" artist Jin Eastern Jin Gu Kaizhi Luohen picture appear in picture scroll is picture of beautiful of beauty and graceful clothes.

Research Objectives

1. To analyze and compare format of Fei Tian in painting between Dun Huang mural and Fei Tian format in contemporary ceramic design
2. To use it as a guideline to design contemporary ceramics work.

Literature Review

Learning relate data. Emphasize analysis Fei Tian painting format in following point

1. Color theory

1.1 Fei Tian format of north Liang dynasty and north Wei dynasty

Type A color display technique is draw human head by using bold line and using hitting and western stain paint at head chest abs and face, type B color display technique is western concave - context stain painting and after bold line and heavy coat they will add thin line to shape it, So it will be 3-4 layers very delicate line at the tail of streamer, type C color display technique except traditional western concave - context stain painting there still has new Zhong Yuan stain painting for example drawing highlight on Tian Fei face arms and legs to show muscle shape and form arms and legs highlight (Table 1)

Table 1 Fei Tian format in Sui dynasty and Tang dynasty

Type	Example	Age	Example pictures	Appearance of art
Type A	Cave number 296	Bei Zhou		<ol style="list-style-type: none"> 1. Chubby face and beer belly 2. Wear close-fitting clothes with long skirt fold the skirt waist to show bare foot 3. Shade in the middle
	Cave number 282	Sui		
	Cave number 401	Sui		

Type	Example	Age	Example pictures	Appearance of art
Type B	Cave number 419	Sui		<ol style="list-style-type: none"> 1. Thin face and body, obviously bend knee. 2. Wear crown and because of oxidation of color so some part of body change to black color.
Type C	Cave number 329	Beginning of Tang dynasty		<ol style="list-style-type: none"> 1. Chubby face and body, and mostly draw in vertical. 2. Shade in the middle.
	Cave number 329	Beginning of Tang dynasty		

Source: Author

1.2 Fei Tian format of west Wei dynasty and north Zhou dynasty

Type A color display technique still using hitting and western stain paint to show muscle and face, type B color display technique is have stain in middle plain on the whole body, and type C color display technique is all the stain is done by painting middle plain have stain

1.3 flying diagram of Sui dynasty

Type A color display technique on the face use middle plain mixed procedure it's a new mixed procedure combination between middle plain mixed and western mixed procedure, and type B color display technique is most of skin change to black color and different mixed procedure.

1.4 Fei Tian diagram in Tang dynasty

Type A color display technique is to use color pencils to draft heavy shape and painting procedures, and type B color display technique mostly well drafts by paintbrush line drawing and color general and bright drawing.

2. Beauty

Beauty show by analysis compared between several element in Dun Huang mural and Fei Tian format from Dun Huang mural in contemporary ceramics work, emphasize to show unique in several format, the unique of contemporary Dun Huang mural ceramics work is chubby face and body and using "thin ribbon curved chest and abs" painting, the shape of face is face of middle highland people body posture can change but chest and abs mostly curved, length of the ribbon is longer both tip rolled into circle stretch similar to moving cloud, there are full of unique of country and auspicious thing in their hair decoration clothes and skirt too. Color display technique in contemporary ceramics work mostly use pen to draft and emphasize in flat color coat procedure. In contemporary ceramics work A class art decoration is shallow curve out of Porcelain which is with coated I Dehua China, Contemporary ceramics work B class Porcelain contemporary ceramics work normally Porcelain will coated in low temporary

color and contemporary ceramics class C class Porcelain contemporary class will normally coated in high temporary (Table 2)

Table 2 Analysis Fei Tian format from Dun Huang mural in contemporary ceramics work

Tools format	Example picture		Specific characteristic
	Fei Tian painting	Contemporary ceramics art	
A. Art accessory			Women style curved line good proportion auspicious cloud as a base / unique color in several format
B. Art tile			Woman style slantingly and delightful U ring and auspicious cloud as a base / color related to relation in movement.
C. Art tile			Woman style slantingly and delightful U ring and auspicious cloud as a base / color related to power

Source: Author

Methodology

This operation use qualitative research and quantitative research by Descriptive statistic research problem and prepare to use questionnaire and field observe. Operation procedure as the following:

1. The research procedure using to collecting general data both qualitative and quantitative and give some advice about analysis designed and apply contemporary ceramics product in consumer market and use quantitative research procedure to measure attitude and comment of participate. Questionnaire featured with basic data example age sex ceramics product the they have bought and mock-up product for research and to be guideline in the interview.

2. Interview and field observe in fieldwork is the important procedure to examine situation in the scene planning to go to Dun Huang city and Jing De Zhen city to examine at point(examine fieldwork) about fly format of Dun Huang mural and ceramic. Product pass the immediate examine of fly format in several timing. Art qualification of fly painting will be summarize and the art appearance of fly painting in several timing will be analyze to get the qualification to build the mock-up fly format in several timing example face deeply analysis of hat and clothes format. Beam of light and color display technique cause some general appearance and show classic fly format.

Objective of data analysis is to analyze fly format of Dun Huang mural in contemporary ceramics work pull through Dun Huang mural fly format. Descriptive research for designed contemporary ceramics work have been used to analyze collected data analyze interview and content of open-ended question result

Research Results

Research result. From objective to analyze compare between Fei Tian format in Dun Huang mural and Fei Tian painting in contemporary ceramics work. There are some point that related with the usage of curved line and properly shape, the usage of conform direction of movement, the usage of ring area to built unity of shape, the usage of set of color that related with Dun Huang mural in various dimension including the usage of applied auspicious cloud base shape from the primary analysis result bring about to use as a guideline to design contemporary ceramics work. The procedure as following:

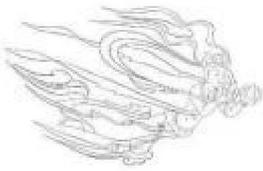
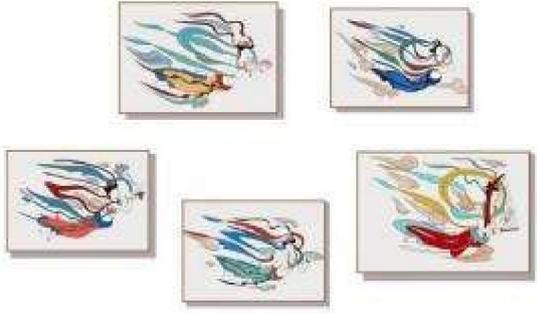
The procedure of design and produce the work “Flying Beauty” 1. Designed idea go through the deeply understanding structure of Dun Huang fly format to choose and applied design element is to use decompose and rebuilt to recombine.

First Dun Huang mural of Fei Tian painting have appearance as the following: A) have the unique fly status B) face expression and C) hand and leg posture that is the charming of fly painting. Second point is in every designed of set of fly accessory clothed and ribbon crown need to be conform with fly format and at the end in environment flying character usually have a cold water fire and cloud painting around Its behave is to reinforce the movement and environment of picture. 2. To draft the drawing works have 5 pieces shape of various size of square Porcelain and rectangle to show Dun Huang mural format. Conservation and 2D contemporary ceramics work format of Fei Tian and flying painting which id drawn on clay board, simple and jolly sign light and relax. This fly painting on Dun Huang mural show and the combination of contemporary ceramics work seem like have some conform can extremely use ceramic material to show charming of fly painting and ceramics color coat test in text appearance worked for create delightful and good-looking color of fly painting. It's not just make fly painting have modern shine but also reflect beauty of contemporary ceramic.

Designed and produce work draft “Flying Beauty” first point is draft drawing in local and element of fly format of Dun Huang mural use decompose procedure and rebuilt to recombine, Second point is five fly drawing on clay board that have different size and posture, and at the end the most proper high temporary color coated have found and pass the color pairing examine and proceed coating.(Table 3)

Designed and process of doing “Flying Beauty”. Adjust clay sheet first we have to adjust size of four to five clay sheet. Ingredients choose different color powder with water and white clay to mixed to be cosmetic then add proper quantity of quartz sand. The chosen of coated and examine the chosen of coated are very complicated type and high temporary color coated is more slimy so it's not stable and considering about the effect at the same time. Otherwise we have to understand coated process and bold level to understand the coated. Color test first color examine every color including strong clear can clearly see in color level also the quartz sand added. Present the effect of frost but green and yellow aren't the ideology so decided to use these two color in the second generation of color of examine that adjust warm red mustard yellow and bright green that adjust into better shade from first generation. (Table 4)

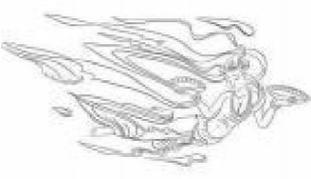
Table 3 Display result frame designed drafted designed and produce “Flying Beauty”

Frame designed	Drafted designed	Produce “Flying Beauty”
 <p>The color paring examine of "Flying Beauty"</p>	 <p>Some part of sketch of "Flying Beauty"</p>	 <p>Generally rendered of "Flying Beauty"</p>
<p>Forming procedure: clay sheet forming</p>		
<p>Work size: Porcelain plate 1:48×30×2 (cm) Tile plate 2: 23×30×2 (cm)</p>		
<p>Tile plate 3: 56×80×1 (cm)</p>		
<p>Forming procedure: clay sheet forming</p>		
<p>Decorate procedure: cosmetic soil, high temporary coated, curve out coated.</p>		

Source: Author

Table 4 Process of produce

Process	Picture data	Conclusion
<p>Clay sheet adjust</p>	 <p>Soil grain "Flying Beauty"</p>	<p>First have to adjust size of four to five sheets clay sheet to 80% of shrink rate to avoid size of mistake</p>
<p>Ingredients</p>	 <p>Ingredient of "Flying Beauty"</p>	<p>Choose different toner color Mixed with water and highly white clay to make cosmetic soil mixed ratio is 1:3:2 then add most proper quantity quartz soil.</p>

Process	Picture data	Conclusion
The chosen coated	 <p data-bbox="512 613 831 647">Coated test "Flying Beauty"</p>	<p data-bbox="991 297 1375 656">The chosen of coated are very complicated type and high temporary color coated is more slimy so it's not stable and considering about the effect at the same time. Otherwise we have to understand coated process and bold level to understand the coated.</p>
Color test 1	 <p data-bbox="512 909 831 943">Color test "Flying Beauty" 1</p>	<p data-bbox="991 678 1375 992">First color test compare between all color and color shade you can see color level and frost effect obviously stronger of added quartz sand bur green and yellow aren't proper so decided to use second version.</p>
Color test 2	 <p data-bbox="512 1261 831 1294">Color test "Flying Beauty" 2</p>	<p data-bbox="991 1059 1375 1249">In second color test have adjust warm red mustard yellow and bright green that adjust into better shade from first generation</p>
Local show	 <p data-bbox="512 1597 831 1630">First part of "Flying Beauty"</p>	 <p data-bbox="1023 1518 1342 1552">First draft of "Flying Beauty"</p>
Local show	 <p data-bbox="491 1921 850 1955">Second part of "Flying Beauty"</p>	 <p data-bbox="1002 1933 1369 1966">Second draft of "Flying Beauty"</p>

Process	Picture data	Conclusion
Local show	 <p data-bbox="507 589 837 622">Third part of "Flying Beauty"</p>	 <p data-bbox="1018 539 1361 573">Third draft of "Flying Beauty"</p>

Source: Author



Figure 1 Last show of work process

Source: Kun Li

Conclusions and Discussion

The applied of China's Dun Huang mural from Tian Fei painting in contemporary ceramics product design. The research objective is to analyze comparing between Fei Tian painting in Dun Huang mural and Fei Tian painting in contemporary ceramics work and to use as contemporary ceramics designed model. Dun Huang mural fly format continuously improve in the difference communication of age and combine with local culture absorb China and western culture essence and continuously full of culture and evolution connotation featured with thought and spirit of learning and unique China value system from format posture and color display of Dun Huang mural Fei Tian painting. It's not just indicate livelihood and tendency beauty of human, but also clear indicate the religion spirit and aesthetics thought.

Evolution of Dun Huang mural fly format. The original is from spread of India legend often show thought range that people deeply desire, So her same design become China and World culture value treasure In ten of thousand years history dynasty fly painting of Dun Huang mural improve process start from keep important part to appearance of time collecting got the exhaustively and fully conclusion for evolution fly format history in ancient history.

The work that show on this paper is "Flying Beauty" use high temporary color coat to designed contemporary ceramics product to show fly format of Dun Huang mural. It's seem like that two to three lines or groups of color block are simple and flexible. The trouble in real produce is very huge need a good understanding of fly format and shape, ribbon changing and other element to adjust. Fly format of

Dun Huang mural is a substantial language. High temporary color coating in contemporary ceramics product design is to show the determine example impressionism contemporary ceramic art oil painting and fly format are China's value treasure of art. This invent have combine two things together combine fly format by contemporary ceramic work and extend art expression and fly format.

For more art expression in contemporary ceramics product need to continuously thing about combination of fly format and contemporary ceramics work. In ceramics material survey that conform with fly format in contemporary ceramics product, The way to infiltrate shape and color of traditional fly painting in contemporary ceramics product design to reflect the mood spirit and thought of country are the problem that designer need to concern. The point of China's traditional fly format that will combine with contemporary ceramics product design is to deeply understand China's traditional fly format base on the fusion pull out main point from traditional fly format to be the base and beauty of contemporary ceramics design and high performance produce process and deconstruction to make a divisibly combination So we can invent feel of age and unique of country contemporary ceramics product design.

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