

Development of Group Fan Decoration in Modern Design in Qing Dynasty

Liu Yiran

School of Art and Design, Jingdezhen Ceramic University, Jingdezhen, Jiangxi, China

Abstract: With the advancement of globalization and the enhancement of China's cultural confidence, the modern application of traditional culture has received increasing attention. As a part of Chinese traditional art, tuanfán carries rich historical and cultural connotation. Its unique shape and exquisite decoration make it have wide application potential in modern design. In the Qing Dynasty, the traditional group fan has elegant and exquisite design, exquisite materials and exquisite craftsmanship, which embodies the wisdom and wisdom of the Chinese people. It is a broad and profound treasure of Chinese culture and has high research and application value. This paper discusses the development and application of the decoration in modern design.

Keywords: Group Fan; Traditional Decoration; Application Design

1. Cultural Background and Artistic Characteristics of Tuanfán in the Qing Dynasty

Tuanfán, also known as "wan fán" or "palace fan", consists of three parts: fan, fan handle and pendant. With strong Chinese characteristics, Chinese charm and Chinese emotion, showing the unique charm of the traditional Chinese national culture [1]. The modeling design of the group fan combines the classical and the modern beauty in one. A symbol of "harmony, auspiciousness, reunion", is China's excellent traditional handicrafts.

1.1 Cultural Background

1.1.1 The Development of tuanfán in the Qing Dynasty

The development of tuanfán in the Qing Dynasty is closely related to its unique cultural background. It is not only a practical object, but also a comprehensive embodiment of art, culture, social class and aesthetic taste. The

three dynasties of Kangxi, Yongzheng and Qianlong were the heyday of the Qing Dynasty, with relatively stable social development, stable political situation and economic prosperity. The promotion of art by the Qing Dynasty court provided important support for the development of tuanfán. The participation of court painters, calligraphers and craftsmen made the fan become the carrier of elegant art. At this time, the development of the fan ushered in a new peak.

In the Qing Dynasty, the group fan has heavy technology, and many expression techniques, beautiful fan surface, exquisite materials, exquisite technology. In the Qing Dynasty, female culture was gradually valued, and tuanfán became a symbol of female identity and aesthetics. The pictures of ladies and flowers in the Qing Dynasty played an important position in the decoration of tuanfán, which reflected the life interest and aesthetic preference of women at that time. At that time, women often combined the tuanfán with the distinctive cheongsam worn by Manchu women to increase the charm of women. The literati in the Qing Dynasty also had a special liking for tuanfán and regarded it as an elegant game. In history, many literati loved tuanfán, and wrote poems or painted landscapes, flowers and birds, poems and other patterns on them to express their emotions. Therefore, tuanfán has become a work of art combining poetry, book, painting and printing. Calligraphers and painters give it a profound artistic atmosphere, and the connotation of the group fan is increasingly rich and diverse.

1.1.2 Symbolic significance of the group fan

Tuanfán has a rich implication and profound connotation in the traditional culture. It is not only a daily tool used to cover the face, enjoy the cool and offer sacrifices, but also a unique form of artistic expression in Chinese culture. As a special carrier, the group fan perfectly integrates the pattern expression, spatial layout and color collocation, and becomes the

concentrated embodiment of aesthetic elements. In the design of the fan, various exquisite patterns show the charm and humanistic feelings of nature, from flowers, birds, insects, and fish to landscape, all convey the harmonious relationship between man and nature.

The shape of the group fan is round. In traditional culture, the circle is usually regarded as a symbol of good luck, implying a harmonious family and a happy life. This shape not only represents perfection and perfection, but also symbolizes people's desire for reunion. Therefore, tuanfán is not only a practical tool, but also a work of art with deep emotion. Secondly, the group fan also means a happy life and family harmony. In ancient literature and art works, the tuanfán is endowed with special cultural connotation, as a transfer of emotion between men and women, a symbol of the beautiful marriage of talented and beautiful people. By giving the group fan, people can express their pursuit of love and their vision for a better future. This meaning echoes the characteristics of reunion and beautiful fan, and also coincides with the ancient people's yearning for a better life.

1.2 Artistic Characteristics

"Examination work" records; "day sometimes, the earth has gas, material is beautiful, work has clever. And these four, and then it can be good" [2]. The material selection of the fan and the decoration of the fan directly affect the integrity and beauty of the fan.

Since ancient times, creation activities have been enriched by natural ecological aesthetics, and human life has been satisfied in all aspects under the gift of nature [3]. During the Ming and Qing Dynasties, the silk industry was booming, and there were many kinds of silk products, so the selection of fan materials for group fans was relatively abundant. Generally made of silk, yarn, silk, silk, satin, precious materials also have ivory, tortoiseshell, jade, etc., these materials make the group fan have a primitive aesthetic feeling. In addition, there are a small number of paper fans, and the craftsmen often sprinkle fine gold and silver powder or gold and silver foil on the rice paper to give it a glorious texture. After the careful carving of the famous masters or on the poem painting, can make the value of the group fan rise a hundred times. In addition to different

fan surface textures, there are also exquisite fan surface techniques, among which kesi is the most durable and exquisite. There are mainly embroidery double-sided embroidery, seed beating, yarn, stacking, inlay and other techniques. Different fan materials, can get different visual, tactile sense and beauty. They are beautiful in appearance and exquisite in structure, laying the foundation of the beautiful and luxurious group fan.

The content of tuanfán in the Qing Dynasty is very rich, mostly painting and calligraphy and weaving embroidery. In the painting and calligraphy group fan, there are flowers and birds, landscapes, characters, and the main theme of calligraphy. Among them, the number of flower-and-bird painting fans is the largest, and people like to paint auspicious animal and plant patterns on the fan surface. For example, the peony symbolizing wealth, the Buddha's hand symbolizing longevity, the peach implying longevity, the camellia with auspiciousness, also has the "ancient flowers", which means auspiciousness and wealth. In the Qing Dynasty, there were also many group fans with landscape as the theme. The landscape paintings in the group fans were created with neat and delicate brushwork, showing a kind of international feelings with landscape, and having realistic and realistic artistic effect. The content of the writing category is mostly book fan, which is regular script, regular script and running script. Calligraphers like to brush ink on the group fan. Although the space for writing is limited, excellent calligraphers can create a fantastic and profound artistic conception through the clever collocation of lines, ranks, shades and arrangement. The elegant literati atmosphere and fresh and elegant feeling in the calligraphy patterns make people have infinite reverie.

2. The Design Status of Group Fan Decoration

In ancient times, the group fan was made carefully, and the raw materials were expensive. The complicated production technology and the high cost limit the survival of the group fan industry and the development of its own cultural inheritance and development. And the continuous attempts of modern designers give tuanfán new life. The designers boldly adopted new materials to improve the complexity and cost of making

traditional group fans.

Ramie has good air permeability, high strength, moisture absorption and fast moisture dispersion. The designers combine the two to break through the shackles of the traditional group fan material from the material. In addition, some new decorative materials also began to be used on the traditional ball fans, such as pearls, glass, crystal and so on. The group fan used in modern Chinese wedding uses decorative materials such as Swarovski crystal, patch and wool, combines crochet embroidery, Chinese embroidery, French embroidery, bead embroidery and other embroidery methods, and these innovations change the material on the basis of respecting the tradition. The application of group fan in wedding design meets the needs of its life and presents the diversity of content and form.

Recently, the Palace Museum has designed and produced a large number of cultural and creative products that are popular with young people today. The release of the series includes four group fans with different themes, including "Water Lotus", "Thousands of miles of Rivers and Mountains", "Xiang Shengmo Flowers" and "Song Summer Poems of Huizong". The shape of these fans is simple and full of elegant gas, and the color is elegant, perfectly continuing the elegant style of the traditional fan, making it while retaining the classic charm and giving a modern sense. In addition to the classic elements, the museum has also actively developed a series of interesting products to better meet the psychological needs of young consumers. For example, the "Yongzheng Imperial Batch series of folding fans" is based on the imperial batch report data of Emperor Yongzheng of the Qing Dynasty. The fan of the folding fan is printed with some interesting words, such as "I am extremely cold" and "I miss you" very much. This design not only adds to the interest of the product, but also makes the ancient culture exude an innocent and lovely atmosphere. In addition, from the perspective of the audience, this kind of design works combine emotions and personalized expression concepts, so that young consumers can experience more fun when using, playing with and collecting these group fans. This innovation not only narrates the psychological distance between them and consumers, but also enables the younger generation to better

appreciate and inherit the traditional culture in their daily life. While inheriting the tradition, the Palace Museum has successfully created a cultural brand image in line with the modern consumption trend through this unique design method, highlighting the infinite potential of the cultural and creative industry.

With the improvement of China's comprehensive national strength, Chinese traditional culture has also influenced many western countries. The 2017 GUCCI 2017 SS Spring and Summer Fashion Week boldly combines traditional Chinese elements with Western elements. The designer named the series Magic Lanterns, and the fashion week featured a lot of Chinese elements, incorporating traditional Chinese elements of silk fan, flat dragon and auspicious clouds into the dress. During the show, the models also matched different styles of group fans, which were dominated by floral patterns and Gothic fonts, incorporating western elements into the design of the group fan. The GUCCI team has made a bold and innovative design of the group fan, although the decoration technique is relatively simple, and the decoration effect is slightly thin. But it gives the tuanfan a new design beauty. It provides a brand-new design idea and design method for the designers.



Figure 1. GUCCI 2017 SS Spring / Summer Series

3. The Group Fan Decoration Design Problems and Improvement Countermeasures

3.1 Current Situation of Group Fan Decoration Design

Although tuanfan, as a traditional work of art, has unique cultural charm, its development is facing difficulties. On the one hand, the lack of design innovation makes it difficult for products to adapt to the demand of modern market. Many fan decoration still stay in the

stage of simple imitation of traditional style, lack of breakthrough exploration of decorative techniques, and fail to effectively combine contemporary aesthetic and practical functions, causing consumers to regard traditional fan as outdated goods from the fast pace of life; on the other hand, the high cost of handmade intensifies the market competition pressure. Due to the dependence on a large amount of manpower and high-quality materials, the production cost of group fans is always high, and the market price is difficult to compete with the cheap printing products of industrial production, and consumers often turn to substitutes because of the high price. These low-cost and low-quality products not only reduce the cultural value of the traditional tuanfan, but also damage the trust of consumers. Handmade group fan producers are facing severe challenges, not only to maintain their own brand reputation, but also to constantly improve the product quality to win the favor of consumers. Under the background of fierce competition and consumers' rational choice, this undoubtedly increases the difficulty of the development of traditional tuanfan brands.

The development of science and technology has brought about the integration of different cultures, but it has also led to the marginalization of some traditional cultures. The younger generation pays less attention to traditional culture, which thus affects the sense of identity of tuanfan as a symbol of traditional culture. In this era of information explosion, people are more likely to be attracted by emerging cultures and trends, and the charm of traditional culture gradually weakens in the hearts of young people, leading to the loss of traditional elements' their cultural status and influence. Nowadays, the media's promotion and publicity of the value and cultural connotation of tuanfan is far from enough. This makes the cultural essence of traditional tuanfan cannot be effectively spread and lacks effective publicity channels and strategies. In this context, how to enhance the popularity of the traditional tuanfan and promote its application in the modern society is a problem that needs to be solved.

3.2 Improvement Measures for the Decorative Design of the Group Fan

3.2.1 Enhance market demand

The reference of traditional objects can guide people's national confidence and the design discipline towards [4]. Designers should constantly think, and constantly promote the integration of the traditional group fan and The Times. Develop group fans in line with the aesthetic and practical needs of modern consumers, such as combining modern design elements and traditional crafts, to launch a series of new products to attract the purchase interest of the younger generation. Explore the functional application of group fan in various occasions, such as integrating it into home decoration, portable fan and other products, to enhance the practical value.

3.2.2 Sustainable design

The reason why the group fan can last for thousands of years is inseparable from its practical creation use, which has been endowed with different morphological characteristics [5] in the process of development and evolution. Under the background of increasing global attention to environmental protection, sustainable design has become an inevitable trend of the development of tuanfan in the future. Designers began to focus on the use of environmentally friendly materials and actively explore how to combine traditional crafts with modern sustainable concepts. By selecting renewable materials or production processes with low environmental impact, the group fan can not only retain the traditional charm, but also radiate new vitality in modern applications. For example, the use of bamboo, linen and other natural materials as the main composition of the group fan not only reflects the ecological friendliness, but also conveys people's respect and value for nature. In addition, with the help of advanced production technology, the integration of ancient handicraft skills and modern design concept, the aesthetic value and practical function of tuanfan will be further enhanced, providing consumers with a fashion choice with both artistic and environmental protection.

3.2.3 Cross-border cooperation

With the continuous change of market demand, the design of tuanfan can carry out more profound cooperation with fashion, makeup, beauty, film and television in the future. Such cross-border integration can not only give traditional tuanfan products new vitality, but also enhance the market value and influence of

tuanfan. For example, fashion brands can launch limited edition fan as a unique accessory in the fashion show to attract the attention of more young consumers; the beauty industry can also integrate the promotion activities, such as designing exclusive theme makeup to show a new life aesthetics, and the popularity of film and television works also provides the fan, the production team can insert fan elements in movies or TV series to drive the audience's purchase desire. These diversified cooperation modes will open up a new situation for the dissemination and application of group fan in modern society.

3.2.4 Digital communication

Today, with the rapid development of information technology, the development of tuanfan has also ushered in a new opportunity of digital communication. With the help of VR and AR technology, designers and enterprises can create new interactive experiences, allowing consumers to feel the charm of tuanfan personally. Through VR technology, users can experience different styles of fan display in the virtual environment, and even participate in the production process of fan. This depth experience will greatly enhance their sense of participation and desire to buy. AR technology allows users to scan fan fans through mobile phones and other devices to obtain rich information about fan culture and production technology, and enhance their cultural identity. Digital communication not only expands the market channels of tuanfan, but also injects new vitality into the communication mode of traditional cultural products.

4. Conclusion

As a representative ornament in China's traditional etiquette culture, tuanfan has witnessed the prosperity of China's vicissitudes of history for thousands of years, and also carries the aesthetic pursuit and deep feelings

of generation after generation. With the continuous change of modern lifestyle and the continuous development of science and technology, the design of tuanfan is more and more in line with the aesthetic needs of contemporary people. Only through innovative design and product production can the traditional craft and culture be effectively protected and inherited. Designers should continue to explore the inheritance and development of tuanfan in the Chinese traditional technology, innovative design and transformation of the traditional tuanfan with modern technology, give it new vitality, so that the traditional tuanfan and modern design continue to integrate and innovate, so as to create excellent works with our own characteristics.

References

- [1]Zhou Meng. On the Evolution of TuanFan Art Form [J]. Beauty and Times (top), 2021,(10):40-42.DOI:10.16129/j.cnki.mysds.2021.10.014.
- [2]Tian Zibing. An Introduction to the Arts and Crafts [M]. Shanghai Knowledge Press, 1991
- [3]Zhang Yueyue, Chen Yuanchuan. Study on the transformation of aesthetic Value of Tuanfan in Ming and Qing Dynasties [J]. Art Studies, 2023,(03):11-13.DOI:10.13944/j.cnki.ysyj.2023.0166.
- [4]Liu Chenmiao, Wei Jie. Analysis of the design idea of tuanfan in ancient China [J]. Packaging Engineering, 2014,35(06):126-130.DOI:10.19554/j.cnki.1001-3563.2014.06.030.
- [5]Yang Jing, male. The design perspective of the creation-group fan [D]. And Qingdao University of Technology, 2020.DOI:10.27263/d.cnki.gqudc.2020.000114.