

Confidence of Chinese Traditional Art in Packaging Design

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Abstract—Packaging design in marketing in the new era is not only a simple function of protection, accommodation, transportation, and product publicity, but also reflects a country's cultural accomplishment. In order to show China's modern packaging in the world commodity packaging industry, to be unique and to be in line with the world, it is necessary to have its own cultural spirit and connotation of the times. It must be the packaging of "Chinese Nationalization". China's packaging design is inheriting and carrying forward China's excellent traditional art.

Keywords—Chinese traditional art; packaging design; inheritance; innovation

I. INTRODUCTION

In the evolution of nature, many animals and plants in order to adapt to the environment, through the evolution of natural, scientific self-packaging, continue to multiply and survive. In the history of human development, in order to meet the needs of life, people draw the essence from the natural packaging of animals and plants in nature. People spontaneously design, manufacture and use packaging to provide maximum convenience for life.

China's traditional culture originated from the Stone Age. It embodies the profound culture and life of the ancient civilizations of more than five thousand years, and has a very profound connotation. Chinese traditional arts include painting, calligraphy, paper-cut, seal-cutting, Beijing Opera Face-makeup, crafts, etc. They are vividly permeated with national culture and regional cultural imprints, reflecting the unique aesthetic taste of the Chinese nation.

II. OVERVIEW OF PACKAGING DESIGN

China National Standard GB/T4122.1-2008 stipulates that packaging is defined as the general name of containers, materials and auxiliary materials used in accordance with certain technical methods to protect products, facilitate storage and transportation, and promote sales during circulation. The essence of packaging design is to accurately

convey commodity information and commodity protection in the circulation process.

III. PRINCIPLES OF PACKAGING DESIGN

Everything has its own rules to follow, packaging design is not conducive, but also to abide by certain principles.

A. Practical Principles of Science

First of all, the basic principle of commodity packaging design is to protect commodities from damage. Packaging can ensure the safety and integrity of commodities in the packaging during circulation; secondly, the design of commodity packaging should bring more convenience to people in all aspects of use, and the scientific rationality of packaging should be taken into account in commodity packaging design, such as: the rationality of material selection and production cost of commodity packaging; the rationality of convenient transportation and transportation cost of commodity packaging; and the rationality of transportation cost of commodity packaging. It is simplicity of disassembly and packaging when using goods. Thirdly, after the use of commodities, packaging recycling and reuse.

B. Competitiveness of Commodity Packaging Design in the Market

In the market economy, people's consumption concept is changing constantly. The position and role of packaging design in the circulation field is becoming more and more prominent. The competition of similar commodities in the market will largely depend on the competition of packaging design. First of all, the packaging of goods is a very convincing salesman. Secondly, as the "coat" of products, packaging not only has the function of storage and protection, but also has the function of guiding consumption. Appropriate packaging can not only directly stimulate consumers' senses, but also reflect the brand's taste vividly and vividly. [1]

C. *Art of Commodity Packaging Design*

Packaging design must have a certain artistic aesthetic feeling. Firstly, in the process of design, different graphic design performances, different materials and different technology are used to shape the aesthetic feeling of packaging art. Secondly, packaging design has certain regional characteristics and cultural connotations, and its design reflects the spirit and cultural connotation of a country and a nation. For an enterprise, it is to establish its image, form its culture and define its marketing orientation. Thirdly, design around consumers' aesthetic customs and popular elements of the times, which is closer to consumers' identity.

D. *Packaging of Green Environmental Protection Commodities*

Green packaging is called pollution-free packaging, also known as Friends of the Environment packaging. It refers to the packaging that is harmless to the ecological environment and human health, can be reused and regenerated, and conforms to sustainable development. Due to the improvement of people's material living standards, the demand for commodities has increased, and packaging wastes have multiplied, resulting in environmental pollution and destruction. At present, the international green packaging design has become one of the important symbols to measure an excellent packaging design work, but also reflects one of the important symbols of a country's sustainable economic development level.

IV. THE POSITION OF CHINESE TRADITIONAL ART IN CHINESE PACKAGING DESIGN

Packaging sprouted in primitive society, and gradually developed with the development of human production and improvement of life. Chinese packaging deeply reflects the essence of traditional Chinese culture and the crystallization of wisdom in the process of production and labor.

In primitive society, people used lotus leaves, bamboo leaves, animal skins to wrap things, vines, straw textile pockets, baskets and other things to store things, which brought greater convenience to people's lives, and formed the embryonic form of the most primitive and spontaneous packaging form. In the later period of primitive society, pottery with different shapes or storage materials appeared, and simple and simple decorations with fish pattern, human face pattern, water pattern and other patterns appeared on the pottery, such as the fish pattern pottery basin with half slope human face. This shows that people have purposeful packaging design for the goods to be protected, stored and transported. So far, packaging design has begun. Packaging design has become an indispensable part of people's production and life.

During the Shang, Zhou and Southern and Northern periods, bronze tripod, bowl and pot were used in daily life, boxes, plates, porcelain bottles and pots in lacquerware, etc. The structure was diverse, precise, simple and practical, and the decorative patterns were exquisite and elegant, such as the Eastern Han Dynasty celadon porcelains owl cover

unearthed from Guanding Mountain in Deqing City, Zhejiang Province and the Lianhe Fangju in the late Spring and Autumn Period, etc.

During the Sui, Tang and Qing Dynasties, handicraft industry and arts developed unprecedentedly. Pottery, porcelain, copper, silver, lacquer, silk and hemp were widely used to make recycled packaging containers, which had beautiful structure, exquisite decoration and rich traditional flavor, such as Tang tri-color printing boxes and Qing Dynasty carved lacquer pots. The invention of printing promoted the great development of packaging. The copper template of "White Rabbit" fine needle trademark of Liu Jia Needle Pub in Jinan, Shandong Province, in the Northern Song Dynasty, printed packaging paper is the earliest and more complete packaging paper with advertising slogans and trademarks, which has a history of more than 1000 years. It is also the earliest known brand advertisement in the world. Paper packaging has replaced some high-cost and only one-time packaging, and become the mainstream of packaging materials.

V. INHERITANCE OF CHINESE TRADITIONAL ART IN PACKAGING DESIGN

A. *Inheritance of Chinese Traditional Culture in Packaging*

General Secretary Xi Jinping pointed out in the report of the Nineteenth Party Congress: "Culture is the soul of a country and a nation. Culture revitalizes the country and prospers, culture is strong and nation is strong. Without a high degree of cultural self-confidence and cultural prosperity, there will be no great rejuvenation of the Chinese nation.

To inherit Chinese traditional culture with a scientific attitude is the fundamental and spiritual lifeblood of the development of the Chinese nation. The development of ancient Chinese civilization has bred Chinese traditional art, accumulated the Chinese nation's aesthetic standards and wisdom crystallization, and nurtured the Chinese nation on the earth. For every packaging designer, to inherit Chinese traditional culture and art and integrate Chinese traditional culture into packaging design is the source of packaging design creation, the source of enhancing cultural self-confidence, and the steadfast inheritor and promoter of Chinese excellent traditional culture.

B. *Inheritance of Patterns and Patterns in Chinese Traditional Art in Packaging Design*

Since the Neolithic Age, different patterns and patterns on pottery, bronze, lacquerware, porcelain and wooden articles have been handed down from generation to generation in China, and the cultural background and regional customs of that time are deeply impressed in each generation. For example, fish pattern has existed for thousands of years in our country, and it has been inherited from generation to generation and changed in the process of inheritance. Fish pattern was originally a symbol of people worshipping totems, food for survival and reproduction. Later, it was endowed with auspicious meanings such as

richness and auspiciousness, more than one year a year, and full of gold and jade. From pattern and pattern modelling, the fish pattern of Neolithic Age is depicted in straight lines, which is simple, simple and direct, such as various fish pattern basins unearthed from Banpo; the jade fish of Hongshan Culture period has the shape of fish; the rapid development of lacquer ware and pottery in Qin and Han Dynasty, the fish pattern appeared frequently on utensils, and the style tended to be realistic and natural with spirituality; and in the late Tang Dynasty, the fish pattern appeared frequently. The appearance of three-color Pisces bottles is vivid and lifelike; the golden dynasty's Pisces pattern bronze mirror, its fish pattern is shallow relief, fish shape is lifelike, fish scale is clear, two fish head and tail are connected, skillfully integrated into the wavy pattern, lifelike and exquisite; the Ming and Qing dynasties fish pattern is very realistic and lifelike, widely used in various packaging decoration. In the Shang and Zhou Dynasties, the legendary creations of gods and beasts, dragons and Phoenix birds, etc. were cast on bronze tripod by craftsmen with distinct characteristics of the times. The gold and silver boxes, fabric bags and lacquer boxes in the Sui and Tang Dynasties were decorated with rich and rich treasure patterns, the blue and white porcelain vases and pots in the Ming and Qing Dynasties, all embodying the inheritance and harmony of traditional Chinese art. The aesthetic and popular orientation of artistic culture in different periods is the cultural accumulation and artistic style of a nation in a period, and a precious and unique artistic and cultural heritage inherited from generations of Chinese sons and daughters.

C. Inheritance of Packaging Materials in Traditional Chinese Art in Packaging Structure Design

Packaging structure design is mainly based on the characteristics of the product, the product transport, storage, display, display, easy to use and carry out the internal and external packaging structure design. Its main content is the design of packaging structure, through the long-term production and life of the working people, according to local conditions, found many natural packaging materials, such as grass, leaves, rattan, bamboo, etc. as packaging materials, such as the Dragon Boat Festival Chinese people have the custom of wrapping Zongzi to eat Zongzi, the Spring and Autumn Period and the Warring States Period, for thousands of years, the material of wrapping Zongzi has been taken from the natural growth of plant leaves. The leaves are passed down from generation to generation as the packaging of Zongzi; the rattan basket, box and package are passed down in different shapes and structures; on the basis of possessing various natural raw materials, various packaging containers are designed and created. For example, the emergence of Neolithic pottery products has improved people's life style, and people have further improved and created pottery's production technology and shape structure design, until modern society, pottery is an indispensable part of packaging structure design; there are also ceramic products, cotton products, hemp products, wood products, metal products and so on are all applied in different shape structure design.

D. Inheritance of Calligraphy in Traditional Chinese Art in Packaging Text Design

The origin of Chinese characters is the pictographic oracle bone inscriptions, which are created by the working people to remember things. Generally speaking, calligraphy is the writing rule of written symbols. Chinese calligraphy is the writing method and law of Chinese characters. Calligraphy art is rooted in the soil of Chinese traditional Chinese character culture, and it is the background for the survival and development of Chinese calligraphy. It has its own theory and systematicness. It has become an aesthetic work of art by writing, structure and composition. Calligraphy art is a part of Chinese traditional art and culture, known as: silent poetry, no line of dance; no pictures, silent music, etc. [2]

The use of words in packaging containers can be traced back to the bronze wares of Shang and Zhou dynasties, such as the stepmother Wu Dafang Ding used for sacrifice in Shang and Zhou dynasties, whose inner wall was cast with the words "stepmother Wu" and named after it; Mao Gong Ding in the late Western Zhou dynasty, the inscription of nearly 500 words in 32 lines on the inner wall of the Ding Ding; the word "wine" on the seal of wine altar or on the altar in different times, the writing techniques were different, in the Spring and Autumn and War In calligraphy, seal scripts were mostly used, official scripts were mostly used in Han Dynasty, and regular scripts were mostly used in Wei, Jin, Southern and Northern Dynasties. In the design of modern liquor packaging font, the calligraphy art has been integrated. Fen liquor in Xinghua Village, Shanxi Province, is mainly made of ancient blue and white porcelain liquor. It protects the "Fen liquor" written in regular scripts on the front of blue and white porcelain bottle packaging. The two words are strong and powerful. Under the words, Du Mu's poem "Ask where the Wineman is, and the shepherd boy distantly points to apricot flowers" is written in cursive script. With a powerful, bold and fluent pen circle, it is like running clouds and running water. Under the poem, a herdsman riding a cow is painted with his fingers pointing to the apricot blossom village by means of white sketch. Cursive script, verse and white paintings complement each other. Wine characters are written in different seals around the strength of blue and white porcelain bottles. On the front and back of the bottle body, the two giant characters "Fen" and "Jiu" are written in cursive script respectively, which constitute a calligraphic work of art and add color to Fen wine. Langjiu in Erlang Town, Sichuan Province is the main brand of Honghua Langjiu and Blue and White Langjiu. The golden "Lang" written in line letters occupies the central position of the whole packaging bottle. On the lower right corner of the word, there is a seal-like seal "wine", and on the back, there is a rich Polaroid pattern, which extends to the left and right sides of the word "Lang", setting off the word "Lang" with atmosphere and firmness. That is the charm of calligraphy art. The whole design of Qinghua Fenjiu, Honghua Lang and Qinghua Lang fully deduces Chinese calligraphy art in the design of packaging fonts.

E. Inheritance of Chinese Traditional Art in Packaging Visual Design

Chinese traditional art has formed a unique aesthetic appreciation of visual elements such as color, character and pattern, emphasizing "artistic conception", "harmony of heaven and man" and "the combination of virtual and real". The unique aesthetic taste is also inherited in packaging. For example, China has been "red" since ancient times. Red represents the color of China and represents auspiciousness, happiness and festivity. In the design of liquor packaging, the proportion of red and calligraphic fonts can reach more than 80%.

VI. CREATIVITY AND INNOVATIVE TRANSFORMATION OF CHINESE TRADITIONAL ART IN PACKAGING DESIGN

Chinese excellent traditional culture is the "root" and "soul" of the Chinese nation. General Secretary Xi Jinping attached great importance to the excellent traditional Chinese culture and regarded it as an important ideological and cultural resource for governing the country and governing the country. He repeatedly stressed that the excellent traditional Chinese culture is the outstanding advantage of the Chinese nation. The great rejuvenation of the Chinese nation requires the development and prosperity of the Chinese culture as a condition, and must inherit and carry forward the excellent traditional Chinese culture in the light of the new era conditions. [3] Packaging design in marketing in the new era is not only a simple function of protection, accommodation, transportation, product publicity, but also reflects the culture of a country. Packaging design is one of the important media of cultural inheritance and communication with consumers. Packaging design disseminates a country's culture and a certain consumer culture, and ultimately meets the consumer's psychological needs.

A. Traditional Chinese Art Promotes the Green Packaging Development of Modern Packaging in China

In 1987, the United Nations Commission on Environment and Development issued the Declaration "Our Common Future", which put forward the basic program of "sustainable development", discussed the problems existing in the world's environment and development, and put forward concrete action proposals to deal with them. This declaration realizes the leap of human being's thought of protecting environment and development; [4] In June 1992, the United Nations Conference on Environment and Development issued the Rio Declaration on Environment and Development, which set off a green tide centering on protecting the ecological environment around the world. At the same time, the environmental pollution caused by a large number of wastes from packaging has become increasingly prominent, especially the "white pollution" caused by disposable plastic bags, films and lunch boxes, which has caused irreversible damage to soil and water sources. This kind of destruction does not divide borders or regions, and it endangers the whole living environment of human beings and their health. Under the impetus of the green wave, the commodity packaging industry has developed green

packaging. In the WTO Agreement on Trade and Environment, enterprises in various countries must produce products and packaging that meet the requirements of the ecological environment.

China's green packaging can be traced back to the Spring and Autumn Period. At that time, people cooked it in water in the shape of croissants wrapped in *Zizania* leaves and millet, then bamboo barrel was punched into rice and sealed with water, bamboo barrel was used to hold water, gourd was used to fill wine, bamboo or rattan baskets were used to wrap food with lotus leaves and other packaging materials were degradable and partially reusable. Bronze, pottery, porcelain bottles, lacquerware and other packaging products, because of their high practicability, high reuse rate, and can be used for art display or collection; the invention of paper is the most widely used in packaging, and it is also one of the indispensable main packaging materials in green packaging materials. It brings low cost, easy access, recyclable and reusable, and will not cause environmental pollution and waste of resources. Chinese traditional culture has promoted the development of modern green packaging industry in China.

B. The Packaging of "Chinese Nationalization" Promotes the Internationalization of Modern Packaging Design in China

Packaging in the world commodity packaging industry to show themselves, unique, and in line with the times, it must have its own cultural spirit and connotation of the times. In order to rise in the world commodity market, Chinese modern commodity packaging must be "nationalized" packaging, and must integrate into the essence of traditional Chinese art and popular elements of the times. The traditional art culture of the Chinese nation is rich in content and manifestations. In the process of packaging design, we should start with the traditional art culture, absorb the excellent and classical art elements in the traditional art culture, combine the popular elements of the contemporary era, and use modern design concepts and various techniques to carry out packaging creative design. The packaging designed not only contains the spiritual connotation of Chinese traditional culture, but also conforms to the trend of packaging development of the times, and also allows consumers to readily recognize the packaging. Through "Chinese Nationalization" commodity packaging, the world can further understand Chinese traditional culture and the development of China in the new era.

VII. CONCLUSION

In a word, in China's packaging design, we should inherit and carry forward China's excellent traditional art, and realize the creative transformation and innovative development of Chinese traditional art.

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