

Research on the Application of Flying Sky Image of Qiuci Mural Painting in Xingyao White Porcelain Cultural and Creative Design

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Abstract: As a significant component of Qiuci mural paintings, the image of the flying sky represents a unique aspect of Qiuci art, created by blending the aesthetic characteristics of various ethnic groups. This art form is recognized as the earliest cave art in China, notable for its skillful execution, monumental scale, rich content, and diverse subject matter. Its artistic style distinctly differs from that of secular paintings. Xing kiln white porcelain as a very representative of ancient China's porcelain category, starting from the late Northern Dynasties began to burn, to the Sui and Tang dynasties reached its peak. China's porcelain firing to the peak, thin as paper, white as snow, texture like jade, light like jade, tire fine, white like jade, texture warm, forming the pattern of the Tang Dynasty, the south blue and north white. This paper explores based on the Qiuci mural paintings with the image of flying sky as an entry point, through the combination of design innovation with Xing kiln white porcelain, aims to provide the characteristics of the cultural and creative design with artistic value to draw on, to create a unique IP image of the cultural and creative design products and culture of the bridge, but also to meet the high standards of consumer demand, to promote the inheritance of the culture of the Qiuci and to help the cultural and tourism industry high-quality development.

Keywords: Mural; Xingyao White Porcelain; Fei Tian; Cultural and Creative Design; IP Image

1. Introduction

As a product of the fusion of multiple civilizations along the ancient Silk Road, the Qiuci murals, characterized by their distinctive the process of the Chineseization of Buddhist art. These murals hold exceptional value in the treasury of human art and culture and exert a profound influence on contemporary artistic pursuits and historical research. By incorporating the dynamic elements found in Qiuci mural paintings into modern cultural and creative

design, and by combining them with white porcelain, we can not only preserve and develop the artistic heritage of this rich history but also elevate the artistic value of modern cultural and creative works. This approach meets the high demands and standards of contemporary society for cultural and creative products, thereby leveraging historical and artistic significance to promote the sustainable development of the modern cultural and creative sector.

2. Analysis of Flying Sky Modeling Elements in Mural Qiuci Paintings

2.1 Introduction to the Feitian Figure Style

In ancient paintings, the sky often leaps onto the paper with a light posture in the scrolls, while musical instruments, dances, and costumes are all distinctive^[1]. The term “Feitian” literally means celestial beings. was coined, these figures were typically referred to as celestial beings or celestial gods. In Buddhism, the symbolizes freedom, transcendence, and good fortune. This is often depicted in mural paintings through imagery of music, scattered flowers, and other elements, reflecting a dynamic and “ethereal” aesthetics. Qiuci is located in the main Silk Road, its mural flying image of the integration of Persia, India, Ancient Greece and other cultural and artistic essence. In the mural paintings of Qiuci, the image of flying skies is very common, giving an unrivaled sense of motion and vitality. Flying image was originally a Buddhist decorative architectural motifs, in the process of the introduction of Buddhism into China and the development of the Chinese mainland, the flying image into the Central Plains, and gained a special development and interpretation of the form. The appearance of the flying image played a decorative, set off the role of the main body. The Flying Sky of Qiuci is one of the images that can best reflect the aesthetic core of Qiuci mural paintings. Refining, generalizing and innovating the elements in the image of Flying Sky of Qiuci, and applying them to the contemporary cultural and creative design in

combination with the white porcelain of Xing kiln can not only make the cultural and creative products inherit the aesthetic spirit of the art of Qiuci mural paintings, but also enhance the cultural connotation of the cultural and creative products and satisfy the contemporary public's needs for spiritual and cultural needs.

2.2 Styling Design

Qiuci Kizil Grottoes feature flying figures characterized by tight, even brush strokes that create a hard texture reminiscent of the flowing garments are densely packed and relatively parallel, predominantly depicted with shaped curves, which enhances the delicacy of the flying figures. The postures in the murals are rich and varied, influenced by Indian dance and Gandhara art, showcasing a diverse array of aerial poses. Some figures exhibit dynamic leg movements, such as those found in Cave 48 of the Kizil Grottoes, which convey a strong sense of motion. Others display more subtle leg actions, where the waist movement defines the flying form, resulting in a graceful and varied foot posture. Notably, male figures are often depicted with bare upper bodies, while female figures wear short corsets that accentuate their small waists and fuller figures. They are adorned in colorful skirts or dress pants, with their arms wrapped in silk belts, and they hold musical instruments, trays, flowers, and other items. The overall effect of their postures suggests a lively and infectious sense of movement, as if they are swimming through the air.

2.3 Color Matching

Color is one of the most significant factors that reflect the regional characteristics of the murals in Qiuci. The solemn and pure color combinations not only enhance the decorative beauty of the flying sky but also impart a unique flavor representative of the Western region. The murals employ a combination of heavy-color painting techniques, including hook line, flat paint, and halo effects, alongside the flexed iron wire drawing method. Drawing inspiration from traditional colors of India, Persia, and the Central Plains, these murals create a striking contrast in colors, establishing a clear hierarchy between the main and secondary elements. The color palette is bright and magnificent, contributing to a distinctive Western painting style.

3. Application of Qiuci Mural Flying Apsaras Image Design

Cultural and creative products must be rapidly upgraded to align with the evolving aesthetic

concepts, lifestyles, and shopping habits of consumers. When designing cultural and creative products inspired by the image of the Flying Sky from Qiuci Mural Painting, designers should comprehend the origin and significance of this image. They need to identify its artistic characteristics, extract positive and beautiful elements that resonate with contemporary values, and employ methods of extraction, generalization, image innovation, and creativity. This approach will facilitate a concise design process, ultimately establishing an emotional connection with contemporary consumers^[2].

The application of Qiuci Flying Sky imagery in contemporary design embodies the Silk Road spirit of “mutual understanding of civilizations” and “innovation and integration.” At the level of cultural genetics, the Flying Sky's “S-shaped” dynamic curve represents both technological sharing and industrial collaboration. This “S-shaped” dynamic curve resonates with the Silk Road's principle of “cooperation and sharing” in terms of technology exchange and industrial synergy. In recent years, the national “Belt and Road” initiative has been advancing rapidly, transforming the Silk Road from a channel-based economy into a diversified economic entity enriched with unique natural and cultural resources. The tourism industry is flourishing, and the demand for cultural and creative products is surging due to these distinctive resources^[3]. Through the ongoing promotion of cultural symbols, a dialogue of “open and inclusive” civilizations has been fostered, facilitating the dynamic inheritance and value enhancement of Qiuci's cultural heritage within the context of globalization.

3.1 The Application of Qiuci Flying Apsaras Imagery on Xing Kiln White Porcelain

On the Silk Road, the celestial figures depicted in the frescoes of the Qiuci Grottoes are artistic treasures that have withstood the test of time. Adorned with fluttering ribbons, their agile postures and enigmatic Western colors remain vibrant even after thousands of years. These images of celestial beings also illustrate the ancient Chinese people's exploration and pursuit of the spiritual realm, serving as a key symbol in traditional Chinese culture. The representations of these flying figures not only showcase the rich and complex aesthetic consciousness of ancient society but also reflect the unique values and aesthetics of the nation^[4]. Taking the Qiuci frescoes as the source of inspiration, we speculate on the line rhythms and color layers of each Feitian fresco. In modern cultural and creative

design, designers simplify the complex lines and forms of traditional patterns, extract the most representative visual elements, and then create through modern design methods^[5]. On the basis of retaining the classic elements such as its spreading body and flying ribbons, it is integrated into modern aesthetic concepts, and through artistic re-creation, the image of the flying sky is revitalized. Such as Figure 1. born of the “tortoise flying elves”, not only retained the mural painting of the flying sky of the flowing charm, but also to give the round and lovely cartoon modeling. They blinking big eyes, the corner of the mouth always hangs a playful smile, so that the once unattainable civilization of the Millennium, into a lovely partner within reach, with the most intimate posture into the daily life of modern people.



Figure 1. Qiuqi Flying Apsara Sprite

The innovative design of this IP image not only promotes and preserves the culture of Qiuqi and the spirit of the Silk Road but also stimulates interest in ancient art. The application of the Pixie of Qiuqi fields serves as a bridge connecting the ancient with the modern, as well as tradition with innovation. Through this charming little elf, people can more easily understand and appreciate the art of Qiuqi mural painting, known as Flying Sky. Additionally, it brings new vitality and creativity to related industries.

3.2 The Application of Qiuqi Flying Apsaras Imagery on Xing kiln White Porcelain

In contemporary cultural and creative design, designers simplify the intricate lines and forms of traditional patterns, extracting their most representative visual elements to create modern interpretations^[6]. The warm texture of Xing kiln white porcelain, combined with the imagery of the Flying Sky from Qiuqi mural paintings, is integrated into the design of white porcelain dinner plates. This approach not only imparts a unique artistic charm to the tableware but also delves deeply into the connotations of traditional culture, thereby enhancing the cultural value and aesthetic appeal of the product. The following analysis explores the

application of Xing kiln white porcelain dinner plate design, inspired by the image of Feitian in the Qiuqi mural.

First and foremost, when designing the white porcelain dinner plate, it is essential to accurately extract and innovatively reinterpret the image of Feitian from the Qiuqi mural. Designers should concentrate on capturing the dynamic lines that convey the great tension of Flying Sky, along with the exotic patterns of its attire and its ancient, mysterious demeanor. By integrating these elements with the delicate texture and pure glaze characteristic of Xing kiln white porcelain, the image of Flying Sky can be skillfully blended with the plate's shape through techniques such as relief and underglaze coloring. This approach achieves a harmonious fusion of traditional art and modern tableware.

Secondly, the depiction of the flying sky in the Qiuqi mural embodies the romantic imagination of Western culture. In designing the white porcelain dinner plate, it is essential to fully utilize the luminous surface texture of Xing kiln porcelain. This can be achieved by creating a sense of spatial depth and a mysterious atmosphere through a multi-layered composition and variations in light and shadow. For instance, the image of the flying sky could be arranged in a wrap-around layout along the edge of the plate, giving the impression that the sky is soaring above it. This design conveys a cultural essence that transcends time and space, as well as a yearning for a better life.

The use of color is a crucial element in the design. Qiuqi murals are painted with ochre, stone green, and other mineral pigments, creating a distinctive and simplistic color palette. In designing a white porcelain dinner plate, we can draw inspiration from the color harmonies found in these mural paintings. By using the white porcelain of the Xing kiln as the base color and accentuating it with the vibrant hues of the flying sky costumes and ribbons through an underglaze color process, we not only emphasize the elegant texture of the white porcelain but also showcase the magnificent colors characteristic of Qiuqi art. This contrast between the and the enhances both the artistry and cultural heritage of the plate.

Finally, Xing kiln white porcelain has been exported overseas as an important cultural artifact, and the art of Qiuqi Flying Sky symbolizes the cultural fusion of the Silk Road. In the design of the dinner plate, a modern minimalist style can be integrated to simplify the details of the Flying Sky image while retaining its core cultural symbols. This approach ensures that the product not only meets the aesthetic preferences of contemporary consumers but also

conveys the unique charm of traditional Chinese culture in international cultural exchanges.

4. Derivative Product Design of the Flying Apsaras Imagery in Qiuci Murals

Cultural and creative design plays a crucial role in product marketing. By integrating cultural symbols with products, it can significantly enhance their market appeal and influence consumer behavior. Incorporating the Flying Sky shape from the Qiuci mural into product image design not only boosts the brand's cultural recognition but also increases consumer attention and identification with the product.

To enhance the cultural significance and unique characteristics of the product, we can introduce limited edition packaging themed This packaging will delve into the artistic elements of Qiuci murals, visually reinterpreting classic patterns such as Lonicera and Lianzhu through Feitian modeling. By thoughtfully arranging these patterns in a spatial layout and narrative format, we can construct a comprehensive representation of Qiuci cultural imagery. This design strategy not only enriches the cultural depth of the product but also encourages consumer interest in collecting through the allure of scarcity and storytelling, thereby creating a distinct competitive advantage for the brand.

4.1 Taking "Xing Kiln White Porcelain" as an Example to Design the Product

Xing kiln white porcelain is a significant representation of Chinese civilization, characterized by its rich cultural heritage and diverse products that have historically dominated northern China. The porcelain body is crafted from finely washed and processed kaolin clay, resulting in a delicate and dense texture. The finished product exhibits a white hue reminiscent of snow and jade, with excellent light transmittance. The glaze layer is primarily pure white; however, variations in kiln temperature and raw materials can produce slightly greenish or milky white tones, giving the surface a glossy finish akin to glass. The range of wares produced is extensive, encompassing categories such as dining utensils, stationery, and decorative items. Common daily items include bowls, plates, and pots. The firing technology involves precise control of kiln temperature, ensuring the porcelain achieves high hardness and durability. Decorative techniques employed include engraving, scratching, and printing, characterized by smooth lines and intricate patterns.

Cultural creation is a complex and innovative

activity that requires constant innovation, development, and the infusion of new ideas, while still respecting traditional practices. Its design should thoughtfully incorporate artistic elements from regional cultures, exploring the convergence between the two. This approach encourages the pursuit of innovative design pathways and the establishment of a design system that reflects regional characteristics^[7]. As a northern representative of the Tang Dynasty's "southern blue and northern white" porcelain production pattern, Xing kiln white porcelain exemplifies the pinnacle of porcelain production technology of its time, characterized by exceptional glaze purity and exquisite craftsmanship. The white glaze is both delicate and luminous, with a smooth and clean surface, while the intricate designs showcase the ingenuity of Tang Dynasty artisans. When the Flying Sky element from the Qiuci murals is integrated with Xing kiln white porcelain, it not only recreates the historical scene of multicultural fusion along the Silk Road but also interprets the traditional concept of "Ware carries the Way" through modern design, highlighting the cultural value of mutual understanding among ancient civilizations.

4.2 Flying Apsara Element Xing Kiln White Porcelain Stationery Design

This program features a series of designs centered around the theme "Flying Sky Image of Qiuci on Xing Kiln White Porcelain." The title aims to artistically present the agile and flowing imagery of Flying Sky as depicted in Qiuci mural paintings, utilizing the warm and glistening texture of Xing kiln white porcelain. By merging these two representative elements of traditional culture, the project showcases the unique charm of millennia-old artistic fusion, which serves as the core motivation for its creation. The design of this project effectively resonates with the main theme of the title through the modeling and ornamentation of Xing kiln white porcelain.

The image features an elegant and simple color palette, prominently displaying the classic moon white of Xing kiln porcelain. The primary colors are dark brown and stone green, complemented by accent colors of gold foil outlined in ribbons and celluloid. The purity of the white porcelain background enhances the simple yet stunning flying sky ornamentation, creating a striking contrast that delivers a strong visual impact. This composition conveys a sense of solemnity and elegance while also embodying dynamic and vivid emotions. The picture utilizes a wrap-around composition, with the

main object of the picture being an open-mouthed white porcelain Xing kiln vase with a jade pitcher base, surrounded by the patterns evolved from the Flying Sky modeling of the Qiuci mural paintings. Flying sky posture stretching, cloak rolled with the wind, body with smooth lines outlined, in the bottle above as if flying in the air. It expresses the vitality of traditional art across time and space, and creates a mysterious and magnificent atmosphere, conveying the idea of traditional cultural inheritance and innovation.

4.2.1 Writing brush

This brush beautifully combines the white porcelain of the Xing kiln with the flying elves depicted in the mural paintings of Qiuci, showcasing an exquisitely detailed design. Crafted from delicate and smooth white porcelain, the brush offers a warm and soft hue that allows you to appreciate the craftsmanship of our ancestors. The white porcelain pen shaft is intricately engraved with vivid and dynamic flying elves. They appear light and colorful, as if they are being swept away by the wind, with their eyebrows playfully arched, suggesting they might leap from the pen at any moment. Some elves hold flowers, while others grasp musical instruments, each displaying a unique pose.

Holding this pen while writing evokes the bustling atmosphere of the ancient kingdom of Qiuci a thousand years ago, allowing you to connect with the historical significance forged in the fires of the Xing kilns. Whether you are spreading out rice paper to practice your writing or displaying it on a table as an ornament, this pen embodies a unique charm, enabling individuals to appreciate both the richness of traditional culture and the brilliance of innovative design.(As shown in Figure 2. “Tracing Ink Back to Qiuci” and Figure 3. “The Rhythm of Qiuci Brushes”)



Figure 2. Tracing Ink Back to Qiuci



Figure 3. The Rhythm of Qiuci Brushes

The production of this brush involves craftsmen who

skillfully carve the flying elf from live materials, developing a unique set of carving techniques and color combinations. First, they gently carve the white porcelain brush with a carving knife, gradually shaping the elf's body and outlining its features and belt. This meticulous process transforms the flat porcelain into a three-dimensional representation of the figure.

When the carving is completed, the painters mix the pigments to achieve the desired colors. To restore the vibrant hues of the Qiuci mural, it is essential not only to replicate the colors of the millennium-old mural but also to ensure that the paint applied to the porcelain surface remains vivid and does not fade over time. Each stroke must be meticulously rendered in accordance with the ancient paintings, with a focus on precision.

If you want to increase awareness of this brush, you need to collaborate both online and offline. Additionally, consider inviting calligraphy masters to demonstrate the brush in person, allowing everyone to witness firsthand the smoothness of the writing and to experience the warm texture of the white porcelain quill. This will naturally enhance the product's reputation and popularity.

4.2.2 Pen holder

Xing kiln white porcelain is renowned for its warm and moist texture, often described as like snow. delicate surface and pure glaze embody the aesthetics of a thousand years of porcelain craftsmanship. Additionally, the flying elves depicted in Qiuci mural paintings are dynamic and infused with Western influences. By combining these two elements in the design of the pen holder, we can achieve a harmonious blend of traditional artistry and cultural symbolism.

In terms of design, the entire pen holder is crafted from Xing kiln white porcelain and features simple, smooth geometric forms, such as wave and mountain shapes, which evoke the dome outline and mountainous imagery of the Qiuci Grottoes. At the top or side of the brush holder, a charming depiction of the flying elves from Qiuci is sculpted. The intricate porcelain carving process captures the agile postures of these elves, preserving their iconic flowing ponchos and exotic clothing patterns. The classic dynamics of the flying elves dancing in the air, while holding musical instruments or flowers, are thoughtfully simplified and stylized to align with contemporary aesthetics.

In the glaze treatment, the main body of the brush retains the characteristics of Xing kiln white porcelain, described as “white and moist as jade,” which showcases an elegant and simple beauty. The

clothing of the Flying Pixie features a belt that employs either an underglaze or glaze color process, enhanced with hues of stone green, ochre, light green, and other classic mineral pigments found in Qiuci mural paintings, creating a sense of “plainness.” The visual effect of “white porcelain supporting a colorful flying sky” not only emphasizes the texture of Xing kiln white porcelain but also highlights the splendid and vibrant depiction of the flying sky.

In terms of functional design, the groove and raised section of the pen holder not only accommodate various writing tools, such as brushes and pens, but also allow the modeling aspect of the Flying Pixie to serve as a small storage space. For instance, the lotus flower in its hand can function as a pen holder, while the belt behind it wraps around to create a small storage ring, making it both practical and engaging. This design transforms the Xing kiln white porcelain pen holder into not only a functional literary instrument but also an artistic ornament that embodies the culture of Qiuci and showcases the allure of traditional craftsmanship.

4.2.3 Paperweight

Based on the warmth and elegance of Xing kiln white porcelain, this piece integrates elements of flying pixies from the mural paintings of Qiuci, blending traditional porcelain-making techniques with the essence of Western culture. The ruler serves not only as a practical tool but also as a cultural artifact that conveys history and heritage, possessing artistic qualities that enhance its ornamental value. This allows users to experience the allure of a millennium of cultural fusion while writing.

Adopting the traditional white porcelain firing technology of the Xing kiln, we select high-quality kaolin clay as the raw material. The process involves molding, initial firing, glazing, and glaze firing. Under high-temperature firing at approximately 1300°C, the porcelain exhibits the unique texture characteristic of Xing kiln white porcelain, featuring a smooth and delicate surface with a pure, warm color that reflects the elegant temperament of white porcelain. The elves are holding lotus flowers, musical instruments and other items that are characteristic of the Qiuci culture, and their costumes and belts are decorated with classic patterns from the Qiuci murals, which are clearly presented through the delicate carving process, enriching the visual hierarchy. The flat bottom surface of the ruler ensures stability and no shaking when pressing the paper, and it is suitable for all kinds of paper, whether it is writing brush characters, painting, or organizing documents, all of which can play a practical function.(As shown in Figure 4. “Elegance

in a Paperweight” and Figure 5. “paperweight's Silent Poise)

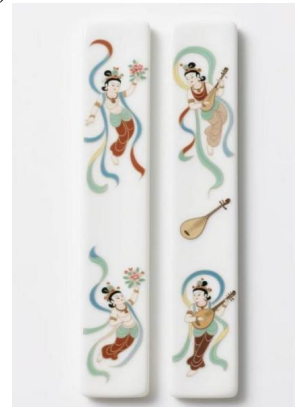


Figure 4. Elegance in a Paperweight



Figure 5. Paperweight's Silent Poise

4.3 Xing Kiln White Porcelain Combined with Incense Burner Design

The white porcelain decorations of the Xing kilns during the Tang Dynasty were notable for their tire-shaped forms, which were both practical and visually appealing. These wares are characterized by a rounded lip and rim, plump shoulders, bulging bellies, and jade-like bottoms [8]. Combining the elegance of Xing kiln white porcelain with aromatic elements, the Flying Sky Aroma Genie cultural and creative product draws inspiration from the imagery of the Flying Sky depicted in Qiuci mural paintings, showcasing unique and significant characteristics.

In terms of material and artistic presentation, Xing kiln white porcelain serves as the primary medium for this cultural and creative product. The delicate texture and warm hue of the white porcelain from the Xing kiln beautifully showcase the lightness and agility of the elf image, which is inspired by the turtle mural painting of Flying Sky. The elegance and purity of the white porcelain harmonize with the enigmatic beauty of the Flying Sky imagery, resulting in a product that exudes a classical and refined aesthetic. This artistic creation effectively presents the Flying Sky scene depicted in the Qiuci

mural in a three-dimensional form, captivating the audience's attention.

This cultural and creative product showcases exceptional craftsmanship in practical design, seamlessly integrating an aromatherapy function. Styled as a flying genie, it holds a bottle of aromatherapy oil, which is intricately carved with Qiuci-style patterns. These ancient designs harmoniously blend with Western aesthetics, making it a beautiful addition to any table is also very beautiful. The base under the elf's feet is specially made into an aromatherapy burner, which can be used to put smokeless candles or essential oils. Light a candle or a few drops of essential oil, the aroma slowly spread, with the dynamic flying modeling, smell is also cozy, the visual and olfactory experience are taken care of. Meanwhile, the packaging design is also very sophisticated, both traditional flavor without losing the modern sense. The designer used simple and sharp lines to draw the outline of the flying sky, together with the classic flying sky elements in the Qiuci frescoes, it looks refreshing and generous. This design not only retains the cultural heritage, but also meets the minimalist style favored by young people nowadays.

The original purpose of porcelain was to enhance people's lives. However, as social and cultural changes occurred, porcelain evolved into a form of art. Despite this transformation, the white porcelain decorations from the Xing kiln during the Sui and Tang dynasties did not overlook the practical value of porcelain. These decorations were grounded in functionality and employed exceptional decorative techniques to create a sense of simplicity and natural beauty. This approach not only preserved the usability of porcelain but also enriched its aesthetic appeal^[9]. The Tang Dynasty marked the pinnacle of the development of Buddhism and Taoism. The widespread dissemination of Buddhist culture and the growing popularity of Taoism profoundly influenced the artistic style of Xing kiln white porcelain. Patterns such as lotus and Baoxianghua, derived from Buddhist culture, were commonly used in the decoration of Xing kiln white porcelain. These designs served not only a decorative purpose but also conveyed people's good wishes and religious sentiments. Simultaneously, the concepts of nature and aesthetics inherent in Taoist culture subtly shaped the artistic characteristics of Xing kiln white porcelain^[10]. This Flying Pixie Cultural Creation, which merges Xing kiln white porcelain with aromatherapy, is thoughtfully designed, considering material, function, and appearance. When placed in a study or living room, it allows one to appreciate the

essence of traditional culture while enjoying its practical functionality. This approach is seen as a new way to revitalize an ancient craft, enabling more people to engage closely with traditional art.

5. Application Prospects of the Flying Apsaras Imagery in Qiuci Culture

As a key hub of the ancient Silk Road, Qiuci embodies a profound Silk Road spirit. The element of the Flying Sky encapsulates the essence of diverse cultures and emphasizes the open and tolerant nature of the Silk Road. By incorporating the Flying Sky element into the theme of cultural creative design, contemporary individuals can more easily comprehend and embrace this rich cultural heritage, thereby transcending the boundaries of time and space. This revitalization of Qiuci's memory transforms it into a shared cultural legacy. As an art form and aesthetic expression, the image of the Flying Sky not only conveys people's aspirations and yearning for beauty but also reflects the distinctive thought processes and aesthetic values of the Chinese nation.

In the field of aesthetics, it is essential to highlight the aesthetic evolution of the Flying Sky image, particularly the distinctive aesthetics represented by the Flying Sky of Qiuci. This artwork achieves a harmonious unity between modeling language and religious symbols. For instance, the flowing ribbons of the Flying Sky exhibit an elegant rhythm that translates into smooth line patterns in graphic design. Meanwhile, the colors of the frescoes, once standardized using the Pantone color palette, are incorporated into modern industrial product design. This approach not only preserves the beauty of Qiuci art but also aligns with the minimalist trend. This cross-generational translation does not signify a dissolution of tradition; rather, it establishes a logical connection between classical aesthetics and contemporary visual consumption trends, using design language as a bridge.

Acknowledgments

To summarize, Flying Sky of Qiuci is not only an artistic symbol, but also a carrier of the Silk Road spirit. This paper explores the design application of the combination of the Flying Sky image of Qiuci mural painting and Xing kiln white porcelain in modern cultural and creative design, so that the modern cultural and creative design integrates the cultural elements of ancient Qiuci art and Xing kiln white porcelain and its solemn and generous form, improves the connotation of the cultural and creative product design, meets the needs of the social

development of the traditional culture to carry forward and inheritance, and promotes the “living inheritance” of the traditional culture in the context of the global cultural context. Live Inheritance" in the global cultural context.

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