

Research on Cultural Creative Product Design Based on Traditional Ceramic Craft

Zhiyan Zhang

Nanjing Xiaozhuang University, Nanjing, 211171, China

Keywords: Traditional ceramic craft; cultural creativity; design concept

Abstract: Painted pottery and black pottery have existed since the Neolithic Age, and ceramics with unique characteristics of the times have been developed in every subsequent dynasty, especially in the Tang Dynasty, where ceramic technology and artistic creation have reached a very high level. Creative products of ceramic arts and crafts sold in art galleries, memorial halls and art exhibitions are often expensive in design, beautiful in shape and profound in connotation. In addition, the consumption of cultural and creative products is increasing with the overall improvement of national economic level and the substantial improvement of residents' consumption ability. However, traditional cultural and creative products are out of date, especially ceramic cultural and creative products, which are not very promising in the market at present. With the growth of economic level, people's consumption concept has also changed greatly, and their awareness of cultural and creative products has also improved. More and more people begin to pay attention to and buy cultural and creative products. This paper mainly puts forward design concepts and principles for the product design and application level division of traditional ceramic technology, and analyzes the cases of representative ceramic cultural and creative products in the market, so as to further clarify the feasibility of contemporary design innovation of traditional ceramic technology and promote the contemporary productive protection of Chinese traditional ceramic culture and technology.

1. Introduction

With the comprehensive advancement of the research on the inheritance and development of Chinese traditional culture, the discussion on the influence of ceramic technology on contemporary product design innovation has attracted much attention. Painted pottery and black pottery have existed since the Neolithic Age, and ceramics with unique characteristics of the times have been developed in every subsequent dynasty, especially in the Tang Dynasty, where ceramic technology and artistic creation have reached a very high level. Creativity is the motive force of creative industry, innovation is the main symbol of creative industry, and intellectual property is the core asset of creative industry. Creative products of ceramic arts and crafts sold in art galleries, memorial halls and art exhibitions are often expensive in design, beautiful in shape and profound in connotation. However, this kind of cultural creation is often priced at a higher price, which leads to high and low prices, and there are not many buyers [2]. In addition, the consumption of cultural and creative products continues to increase with the overall improvement of the national economic level and the substantial improvement of residents' consumption ability [3]. And ceramic products with certain artistry have gradually changed from the enjoyment of a few people to mass consumption. By systematically combing the research literature of ceramic cultural and creative industry, we can not only have an overall grasp of the research progress in this field, but also provide some reference for the research focus and research direction in this field.

With the development of the times and the continuous improvement of people's income and consumption level, people's aesthetic requirements have gradually increased in recent years. However, traditional cultural and creative products are out of date, especially ceramic cultural and creative products, which are not very promising in the market at present. Although the research literature of ceramic cultural and creative industries is rich and the research topics are highly diversified, the academic circles lack systematic and in-depth comments on the research status,

research hotspots and research trends of ceramic cultural and creative industries. With the growth of economic level, people's consumption concept has changed greatly, and their awareness of cultural and creative products has also increased. More and more people are paying attention to and buying cultural and creative products. Among them, traditional ceramic technology is very popular, and the value of ceramic technology gradually appears [6]. If Yixing pottery is famous for its purple clay pot, Qinzhou pottery is famous for its antique flavor formed by the kiln change of the carcass in the firing process, and Jianshui pottery is unique in the world with steam pot. The remarkable feature of Rongchang pottery different from the other three is that the pottery body is glazed, with rich glaze color and smooth glaze [7]. To a certain extent, consumption is separated from the creative jurisdiction of art elites, and leads to the space close to public life, forming the transformation from art consumption to living goods consumption.

2. The design concept of cultural and creative products based on traditional ceramic craftsmanship

2.1. Product design application level

The corresponding level of traditional ceramic technology in product design can draw lessons from the level division of cultural objects, which is the external tangible level, the middle behavior level and the internal intangible level. Traditionally, the inheritance of ceramic skills is mainly carried out between master and apprentice, father and son, which has more restrictions on the cultivation of talents, and many decorative techniques and designs are relatively backward [8]. Among them, there is no lack of "pottery" culture as a successful example of running a city, such as Foshan, Guangdong, Yixing, Jiangsu and Fuping, Shaanxi, which have become exquisite cultural business cards at home and abroad [9]. When designing, we should always keep in mind that creativity is added value and take culture as the starting point. If a cultural and creative product can not reflect the cultural heritage and connotation excavated by the designer during creation, it will be difficult for the cultural and creative product to be recognized and appreciated by consumers [10]. The research topics of other scholars are scattered and not focused, and their research topics have not attracted the attention of other scholars, so the citation rate of literature is low. Therefore, the design concept and principle of ceramic cultural creative products should pay attention to the analysis of the application level, content and characteristics of traditional ceramic process design.

2.2. Product design concept

Contemporary cultural and creative products have formed such a process in their creative design motivation: they have gone through the process from the gradual separation of traditional arts and crafts to the search for individual expression, from the search for market combination to the transformation into creative products. Therefore, designers can learn from the design connotation of cultural relics, study the use of patterns, patterns and colors, extract the cultural ideas from them, and apply them to their own designs, which can not only innovate better, but also show China's cultural heritage and characteristics of the times. However, in the past half century, Jingdezhen ceramic industry has entered a period of rapid development, from exploration and mining to raw material preparation, from molding to decoration, from packaging and decoration to internal and external sales. For example, the seasoning bottle design of martial arts image uses the martial arts scene to convey the modeling symbol of hat. As shown in Figure 1.



Figure 1 "Hero" seasoning bottle

As well as ceramic machinery, scientific research, education, etc., have formed a ceramic industrial system with complete layout and complete supporting facilities. The British Museum is inspired by the ancient Egyptian "Horus Eye brooch", and the "Horus Eye Ceramic Hand Rope" made by ceramic technology is a good model, which can be learned by domestic cultural and creative brands. From the creation of ceramic cultural content and the realization of creative value, the formation and development of ceramic cultural and creative industry cluster is not only conducive to promoting the innovation of cultural and creative products, but also conducive to improving regional competitiveness. The improvement of function includes the use efficiency, including performance and utility. The expansion of product categories is to meet and lead the new lifestyle of contemporary people, separate ceramic technology from traditional uses and concepts and apply it to more other types of products.

3. Design principles of cultural and creative products based on traditional ceramic craftsmanship

3.1. Deconstruction and Intersection of External Visual Symbols

Creative products of ceramic culture is a symbolic language, which is an important way to present and inherit ceramic culture, technology and history. It can also promote the expression of Chinese traditional ceramic culture and increase the comprehensiveness and novelty of cultural symbols. In addition, the classification of each ceramic creative product is different, and the applicable occasions are different. For example, ceramic vases are more used for viewing, so we should pay more attention to the aesthetic feeling of ceramic vases when designing. In terms of product innovation, a large number of talents are introduced, and technological transformation is constantly accelerated. After the reform and opening up, Chaozhou ceramic industry has kept pace with the times, made innovations and introduced modern marketing ideas. Then take the design of "wolf eating cow pattern Mug" displayed in the museum as an example, and its design elements are drawn from the gold medal decoration of wolf eating cow pattern. As shown in Figure 2.



Figure 2 Gold medal ornament with wolf biting cow pattern

In addition to being faithful to the patterns of cultural relics, designers also make the patterns symmetrical and beautiful through their own designs. In addition, the network of scientific research cooperation among authors is also in a highly dispersed state, with little cooperation across regions, institutions and teams. Secondly, in terms of scientific research cooperation, Jingdezhen Ceramic University and Jingdezhen College have respectively formed a stable research group. From paying attention to art and environment to paying attention to life and returning to life, it has caused the life theory turn of cultural thought and endowed aesthetic experience with broader significance.

3.2. Interesting manifestation of internal thoughts

Cultural ideology in ceramic cultural creative products is a re-application of established and systematic thoughts. In the final analysis, it is to eliminate the boundary between art and daily life, and turn the study of aesthetic way to the study of life. Designers can only make innovations in cultural details and concepts, so that consumers can feel the value of products and make products

more soulful. It takes time and cultural atmosphere to change the concept. By opening museums, ancient kiln sites or education and training, the citizens are provided with opportunities to contact with creativity and actively support the creative development of the masses. Create a creative life and creative environment in the city. For example, the design of "one person eating utensils" series of life ceramics of flying objects. The design of the bowl is inspired by Jianzhan in the Song Dynasty. After refining and deliberation, it is in line with modern aesthetics and simple to use. The size of the bowl foot is just consistent with the size of the palm, and adopts a rare flat bottom design. When holding, the bowl foot just falls on the palm, stable and elegant. As shown in Figure 3.



Figure 3 Life ceramic products of the flying object

In addition, it is necessary to consider the human-oriented design, the ultimate appreciator or user of cultural creation is a living person. Ergonomics can be fully respected, and innovations can be made from the curves and contact surfaces of cultural and creative products, so that ceramic cultural and creative products can have the best sense of use when being used. It is worth noting that the research focus of ceramic cultural and creative industry mainly focuses on the development strategy of the industry, which can be highlighted from the research theme of highly cited papers. There is no doubt that the traditional spirit of unifying the aesthetic artistic conception and the happy life is very similar to the modern life aesthetics, although they are different in theory.

4. Conclusions

Ceramic arts and crafts are not only the symbol of oriental culture and nation, but also an important economic wealth for the development of creative economy. Ceramics is not an outdated product in the industrial age, it bears Chinese cultural accomplishment and is the embodiment of Chinese people's cultural creativity. With the reform and opening up, China has successfully developed its manufacturing industry, and at the same time, people's lives have started to be the same, and traditional handicraft products are an important indicator for people to measure their life taste. Therefore, in the timing of ceramic creation, based on traditional ceramic technology, design around cultural connotation will make ceramic creation products more ingenious and vital. Therefore, we must construct the design image belonging to traditional crafts, break the construction of aesthetics only on the basis of art, and carry forward the beauty of public aesthetics and crafts. At present, the cognition of ceramic technology still stays in the factory processing period, ignoring the cultural and spiritual recognition. By combining Chinese culture with traditional ceramic technology, deeply excavating the cultural heritage behind the products, and paying attention to innovation while adhering to exploration, we can make the ceramics with thousands of years of history collide with the new era with new sparks and charm.

Acknowledgements

- 1) Special research project on Ideological and political education in 2021: Research on the

teaching reform of "curriculum ideological and political" education of folk art in the new era, Project No.: 2021SZKT31) scientific research office of Nanjing Xiaozhuang University Party Committee Propaganda Department

2) 2021 school level education and teaching research and reform project ("Research on Tao Xingzhi's educational thought" theme): Exploration on the application of Tao Xingzhi's educational thought in the teaching practice of handicrafts, Academic Affairs Office of Nanjing Xiaozhuang University

3) Jiangsu college students' innovation and entrepreneurship training project "Application of Chinese traditional elements in modern furnishings and homes" Project No.: 2021111460050Y

4) Special project for the 100th anniversary of the founding of the Party of Nanjing Xiaozhuang University: Research on the integration mechanism of Party construction and curriculum thought and politics in Colleges and Universities Subject No.: 2021DJKT35

References

- [1] Zhang Yue, Zhao Xigang. Analysis of the "redesign" of Chinese traditional handicrafts in cultural creative products. *Art and Design (Theory)*, vol. 2, no. 10, pp. 125-127, 2016.
- [2] Chen Meng. Research on the design of cultural and creative products based on traditional ceramic technology. *Ceramics*, vol. 418, no. 08, pp. 148-149, 2020.
- [3] Li Haidong, Tang Yanyuan, Xiong Hengqing. Visual analysis of knowledge graphs for ceramics cultural creative industry research. *Journal of Jingdezhen University*, vol. 034, no. 001, pp. 99-106, 2019.
- [4] You Xiaoman. Research on the "redesign" of the traditional craftsmanship of the Yellow River Chengni inkstone under cultural creative products. *Ceramic Research*, vol. 138, no. 04, pp. 68-71, 2020.
- [5] Zhao Liquan. Looking at the transformation of traditional handicraft industry from the Tianxing Kiln Pottery Village in Taiwan. *Art and Design (Theory)*, no. 10, pp. 143-145, 2017.
- [6] Liu Dan, Tao Zhiyun, Zhang Shaodong. Creative development and promotion of ceramic cultural and creative products in colleges and universities. *Business Information*, vol. 000, no. 006, pp. 283-284, 2020.
- [7] Zhang Junna, Chen Ning. Quantitative analysis of Jingdezhen ceramic cultural heritage research in the past two decades. *Ceramic Research*, vol. 034, no. 005, pp. 7-12, 2019.
- [8] Zheng Gangqiang, Zhao Xueying, Wang Weiling. Research on the Design and Development Methods and Models of Ceramic Cultural and Creative Products. *Journal of Shandong Institute of Arts and Crafts*, vol. 000, no. 005, pp. 19-23, 2018.
- [9] Zhang Jinhuan. Research on Yuezhou Kiln Ceramics and Clothing Cultural Creative Products. *Brand Research*, vol. 000, no. 007, pp. 9-10, 2018.
- [10] Li Kelian. The Dilemma and Outlet of Traditional Craft and Cultural Innovation. *Culture Monthly*, vol. 000, no. 008, pp. 6-15, 2017.