

Research on Regional Culture-enabled Ceramic-based Cultural and Creative Product Design

Xiaonan Zhang^{1,a,*}

¹ZUFE COLLEGE OF ART, Zhejiang University of Finance & Economics, Hangzhou, 310000, China

a. Jxiangfanzhuan@163.com

*corresponding author

Abstract: Regional culture is of great significance to the design of cultural and creative products. Regional cultural elements empower product design, on the one hand, they can promote the inheritance and innovative development of regional culture; on the other hand, they can design cultural and creative products with both historical and cultural traditions and in line with modern aesthetics. Currently, cultural and creative products are hot, but not many ceramic cultural and creative products are practical, artistic and cultural at the same time. Therefore, this paper explores the combination of regional culture and ceramic cultural and creative product design, and explores how regional culture can empower ceramic cultural and creative product design through the literature research method and case analysis method. What is more, it also puts forward the current problems including design homogenisation and lack of cultural connotation and practicality in the design of ceramic cultural and creative products, and puts forward coping strategies to further improve the regional cultural characteristics of ceramic cultural and creative product design, like the introduction of design talent, according to the group demand for design optimization.

Keywords: Ceramics, cultural and creative products, regional culture, design.

1. Introduction

Regional culture is a special cultural system with regional cultural connotations within the regional scope containing material and spiritual characteristics, including the development form and social lifestyle in different periods of the location, as well as the unique cultural heritage and material heritage [1]. China is a country with a vast region and a long history. After thousands of years of development, different regions have formed different regional cultures with their own characteristics.

In 2021, the Ministry of Culture and Tourism, the Cultural Relics Bureau, the Intellectual Property Office and other departments jointly issued the *Several Measures on Further Promoting the Development of Cultural and Creative Products of Cultural and Cultural Relics Units*, proposing the development of cultural and creative products that combine artistry and practicality, adapt to the needs of modern life, and meet the needs of the market. This is because with the improvement of living standards, the uniform and unrecognizable cultural and creative products can no longer meet people's needs, and people are in pursuit of humanisation and spiritual functions, i.e. shifting from purely material consumption to a kind of spiritual and emotional satisfaction. The forms of cultural and creative products are becoming more and more diversified, among which, ceramic cultural and

creative products have become one of the important categories due to their special materials. Therefore, it is necessary to strengthen the design and development of ceramic creative products in the context of regional culture. Combining the cultural characteristics of different regions and ceramic creative products can effectively promote and develop regional culture and ceramic culture. However, judging from the current products on the market, designers are still in the exploration stage of how regional culture can empower ceramic creative products. This paper analyses different existing cases of combining regional culture with ceramic creative products to explore the feasibility of combining other regional cultures with ceramic creative products in the future.

2. Research Status of Ceramic Cultural and Creative Products

2.1. Consumer Demand and Consumer Groups

Nowadays, with the continuous development of the economy, people's living standards have been greatly improved, and the number of people who pay attention to the quality of life and cultural heritage has increased. Consumption concepts have also changed. For ceramic cultural and creative products such as culture, art and practical products, a wide range of consumer groups, including the middle class, young people, consumption demand continues to grow, not only in pursuit of the practicality of the product, but also its cultural connotation and artistic value, and will not be in the low quality of ceramic cultural and creative products to throw too much attention.

2.2. Existing Problems

The quality of ceramics on the market varies, the quantity is high, the quality is poor, and the low profit leads to the development of ceramic cultural and creative products being hindered. Insufficient innovation of cultural and creative products, most of the ceramic cultural and creative product design has not been able to get rid of the traditional design concepts. There are even a lot of museums of ceramic cultural and creative products that do not have the design of this link, just from other factories to obtain semi-finished products, on the basis of transformation, and then sold. Also, most of the ceramic cultural and creative products on the market are still mainly of commemorative value, lack practicality, and difficult to meet the practical needs of consumers.

3. Regional Culture and Ceramic Cultural and Creative Products Combined with the Application of Example Analysis

3.1. Exploration of the Cultural Heritage and Improve the Art Level

A good cultural and creative product should not only have a good idea, but also focus on highlighting the culture contained in the cultural and creative products [2]. Therefore, in the process of designing and creating cultural and creative products, designers should deeply analyse and excavate the essence of the era and cultural uniqueness behind the reference object, and use this as the cornerstone to enhance the cultural connotation and heritage of cultural and creative products in an all-round and precise way, so as to ensure that the designed cultural and creative products not only have modern aesthetic value, but also deeply reflect and inherit the essence of history and culture.

There is a city called Zibo, one of the world-famous porcelain capitals. With a long history, it was once the capital of the ancient state of Qi, and is the birthplace of Qi culture, which has a profound Qi culture. The locally produced "miss Qi" ceramic tea ware is also heavily influenced by Qi culture. The shape is derived from the ancient Chinese character for "Qi". The body of the pot is simple and smooth, symbolizing the open and tolerant Qi culture. The design has many details, as the designer has incorporated the oracle bone character for "Qi" into the design. The three concave dots on the lid

echo the oracle bone character Qi, and the shape of the seeds symbolizes hope for innovation. The handle of the pot is hollowed out in a round shape, symbolizing perfect integration. The body of the pot, the lid and the handle are self-contained and harmonized.

In Shanxi Province, China, Yaozhou Kiln celadon is a local porcelain in Shaanxi. Celadon needs to be fired at high temperatures, which is green and environmentally friendly. The carving on top of celadon is unique, with a relief three-dimensional effect, which complements the tea colour, and renders the combination of tea and ware characteristic of Shaanxi's region to the extreme. The practical needs of the consumers. The "Falling Green Pool" is designed with the concept of Yaozhou porcelain glaze color and water texture decoration. The crystal clear of porcelain is consistent with the color of green tea, which well interprets the inner quality of Shanxi ware and Shanxi tea culture [3] .

At the same time, people should also pay attention to developing and inheriting the technological level of ceramic firing. This is because with the development of The Times, the production of ceramic products has gradually changed from the inheritance between masters and disciples to the factory. But the skills of assembly line production are not vivid enough in some aspects, which also needs to learn from some old masters.

3.2. Deconstructing and Refining the Art of Cultural Relics

At present, in China, many museums and art galleries are in the process of exploring the development of cultural and creative products. There is a simple and brutal approach directly to the appearance of specific cultural relics and decorative patterns as a blueprint. Directing it as materials through a simple scaling method of the same proportion of the copy or imitation. Although this practice is easy to implement due to the relatively low cost and being less time-consuming, the cultural and creative products born by this method often only stay in the form of similarity, lacking in-depth excavation of cultural connotations and historical stories behind the cultural relics, and thus failing to fully demonstrate the original cultural heritage should have the cultural heritage and artistic value [4]. Therefore, there is an urgent need for the design of cultural and creative products to shift in a direction that pays more attention to the integration of cultural connotation and creativity.

The development of cultural and creative products in museums should continue to deepen the concept of "refining the artistic elements of cultural relics in the collection and highlighting the characteristic regional culture" [5] . This requires designers to have the ability to deconstruct and refine the art of cultural relics. First, it needs in-depth excavation of the intrinsic properties, extrinsic properties and historical background of cultural relics. Then they need to do something to have some new definitions of the forms, materials, colors and sizes of cultural and creative products.

The patterns in regional culture can be utilized and further improve the effect of artistic design and development of cultural and creative products. For example, the design of the pattern of the Majiayao coloured pottery cup has chosen one of the most classic features of the Majiayao culture, the swirl pattern and the frog pattern. However, the designer does not completely reproduce the coloured pottery motifs but breaks and reorganizes the two motifs [6]. The vessel shape of this product is borrowed from the vessel shapes of two classic art facts of Majiayao. However, in terms of colour, taking into account the aesthetics of young people today, the designer has changed from brown and yellow, which used to represent clay, and chosen green instead. Green represents nature, and the green lines combine the ancient and mysterious coloured pottery patterns with youthful aesthetics, preserving the cultural heritage and giving it a new texture.

Designers can retain the original characteristics, exaggeration, combination and deformation, which is an important way to realize the integration of traditional cultural elements in the design of ceramic cultural and creative products. As well as the Dunhuang mural characters, animals and plants, landscape beautiful and smooth lines, Dunhuang modeling can be applied to the ceramic cultural and

creative design, increasing the artistic value and cultural connotation. In particular, plant patterns have a high value of re-creation, which can analyze and extract the elements of plant patterns, and then apply the re-creation patterns to ceramic cultural and creative products through modern design concepts. The geometric patterns of Dunhuang are presented in the form of continuous directions. Sifang continuity is one of the most common forms of traditional pattern composition [7]. It appears in the picture with a certain regularity, presenting an infinite circular pattern composition in a plane. It is very suitable for using in the design of ceramic tableware.

3.3. Enriching Product Types with both Aesthetics and Functionality of Products

Practicality is the basis and premise of cultural and creative products. No matter how artistic the design is, if the product cannot meet the actual needs and functions of the users, it will be difficult for it to be accepted and used by the users.

The current ceramic creative products can be divided into practical and decorative. Speaking of practical ceramic creative products, most people's minds will come up with ceramic stationery, ceramic incense burners, and ceramic tea items. There are also various types of ceramic jewellery. In the design, it is important to focus on the degree of matching between the material and the rendering effect. Like Jingdezhen jewellery, they are known for their unique craftsmanship, rich cultural connotations and exquisite design. Ceramic necklaces, ceramic earrings and other types of jewellery, with different ethnic characteristics. The practicality needs of different consumer groups for cultural and creative products need to be considered in the design. For example, young consumers may prefer cultural and creative products with convenience, while middle-aged and older consumers may pay more attention to the comfort and durability of the products.

For example, the cosmetic brand "Huaxizi" has a ceramic lipstick called "Hualulinglong". The lipstick tube is made of ceramic. And the tube is Ding kiln white porcelain, the surface of the lotus flower relief. The surface of the lipstick cream is carved with seventy-two crafts to pay tribute to the craftsmanship of ceramics. The lid of the lipstick can be illuminated separately, like a night light, and is very beautiful with the carvings on the body of the tube. The concept of "Porcelain as Ware" is very special and innovative, spreading the culture of Song Dynasty porcelain to consumers while passing on the Oriental porcelain culture. Ceramic lipstick as a cosmetic product is a type of product not found in the past. With both aesthetics and functionality, it can meet people's expectations. This type of ceramic cultural and creative product will inspire the user's purchase psychology more than similar competitors, and then enhance the commercial competitiveness of the product.

In the process of designing non-heritage cultural and creative products, it is also necessary to consider the application environment and place of cultural and creative products, which can also increase the form of products. For tea sets, the convenience of portability is also a point that people pursue. For example, the Qi Rites Wu Sheng series set, using a pot and two cups configuration, divided into the upper, middle and lower structure, the upper and lower for the cup, the middle for the pot, can be convenient to carry when combined into a single unit, can be separated to form a complete set of tea sets, suitable for a variety of scenarios, and a home travel office can be used. Zibo local specialty glaze-tea leaf end glaze, is also applied in the product glaze colour of this product, so as to strengthen the product's Zibo characteristics [8]. It is also necessary to use ergonomic methods to optimise and innovate the external curves and contact surfaces of ceramic cultural and creative products, so as to give users a better experience in the process of using them. Further improve the use experience of cultural and creative products, and increase the consumer's love for cultural and creative products.

3.4. Enhancing the Brand Value of Cultural and Creative Products

The traditional offline shop display marketing approach to spread small, high marketing costs, and some of the "Millennium Porcelain Capital" regional business card has been deeply rooted in people's hearts. Wanting to rely solely on the traditional offline marketing approach to expand the influence of ceramic culture and ceramic cultural and creative brands is very difficult [9].

In the Internet era, the brand of cultural and creative products can make use of a variety of channels and platforms for publicity and promotion to improve brand awareness. At the same time, you can invite well-known artists or designers to cooperate, or with fashion design, home decoration, catering appliances and other industries, the launch of co-branded products, with its influence to enhance the value of the brand. Ceramic products into a wider range of life scenes. Through cross-border cooperation, people can broaden the application fields and market boundaries of ceramic cultural and creative products, and enhance the influence and competitiveness of the brand.

In addition, people can also participate in international exhibitions and other ways to open up the international market, not only to strengthen cultural exchanges and cooperation with other countries and regions, so that more people understand the ceramic culture, but also so that ceramic creative products can be sold to foreign markets. For example, Jingdezhen brand "red leaf ceramics", as one of the representatives of the ceramic cultural and creative products brand, has been in the French Museum of Decorative Arts to participate in the "newborn all things - China's non-legacy and contemporary design exhibition". With excellent craftsmanship, deep cultural heritage and unique artistic style, it showed the beauty of traditional Chinese ceramic culture to the global audience, and became a bright pearl of the exhibition.

4. Conclusion

The ceramic cultural and creative industry is facing challenges such as intensified market competition and serious brand homogenisation and needs to cultivate and introduce talents with profound artistic and cultural cultivation as designers. Different regional cultures have had a profound impact on ceramics, and it formed distinctive ceramic art styles and traditions. Regional culture has an obvious regional identification, in which the folk customs, human geography, religious beliefs, etc., are important materials [10]. Ceramic cultural and creative products should take into account the aesthetics and practicality, and according to the differences in the needs of different consumer groups, carry out targeted optimisation of the design. China's regional culture around the profound, the precipitation of the wisdom of the Chinese people from ancient times to the present day crystallization, only fully interpreted and understood them, and they will be integrated into the design of cultural and creative products, is truly in the affirmation of the traditional cultural basis to seek a balanced and healthy development. In promoting the brand, it is important to focus on both traditional offline sales channels and online sales and promotion channels. This paper analyses the current situation and development direction of ceramic creative products, discusses the value of regional cultural elements in ceramic creative product design, and summarizes several improvement directions for ceramic creative products. In the analysis of ceramic cultural and creative products in the use of a few cases in China, but China's regional culture is far more than just the above mentioned, can be more quantitative in the future to introduce data for analysis, including foreign for the use of regional cultural empowerment of ceramic cultural and creative brands after the degree of recognition.

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