

The birth and growth of "things": Research on the Design of Creative Products of Shouzhou Kiln Ceramic

Zhilong Chen

School of Fine Arts and Design, Huainan Normal University, Huainan 232000, Anhui, China

Abstract: The growth of all things needs seeds, soil, water and sunlight to break through the soil and complete the process of birth, and later through effective management and management to continue to grow, so do the creative products of artificial objects. Most of the existing studies on Shouzhou kiln ceramic creative products focus on how to "live", that is, the path of innovative design, but lack of discussion on how to "grow" after the completion of product creative performance. Based on the analysis of the issues related to creative design and the discussion of brand management, it is proposed that the creative design of creative products of Shouzhou kiln ceramics should return to the local tradition, inherit the gene of Shouzhou kiln ceramics, and establish the management concept of the whole process of creativity, project and brand.

Keywords: Shouzhou Kiln Ceramic; Creative Product Design; Growth.

1. Introduction

Shouzhou Kiln, located in Shangyao Town, Guanjiagang, Yujiagou and other places in Huainan City, is one of the seven major kilns in the Tang Dynasty and an excellent representative of intangible culture in the Huaihe River Basin. The development and production of Shouzhou kiln ceramic creative products can better publicize Shouzhou kiln ceramic culture and enrich Huainan cultural creative products. In recent years, the research on the design and development of ceramic creative products has put forward the design methods of cultural, functional, scientific and technological, green and environmental protection, which has made a qualitative breakthrough in the design mode of ceramic creative products. From the point of view of landing products, there are four main companies involved in the research and development of Shouzhou kiln cultural innovation products in Huainan City: Huainan Tianbao Handicraft Manufacturing Co., Ltd. (Formerly Huainan Bagongshan Forbidden Inkstone Factory), which mainly researches, develops and produces Shouzhou kiln, Zijin Inkstone and other tourism craft products; Shouzhou Kiln Ceramic Research Institute is mainly devoted to the development of ancient ceramic products imitating Shouzhou Kiln. Hanfeng Ceramic Art Research Institute focuses on the excavation, inheritance and innovation of Shouzhou kiln ceramics. Huainan Zhaolong Ceramic Culture Co., Ltd., the company's industry involves two aspects, on the one hand, it is committed to the inheritance and protection of traditional Shouzhou kiln ceramic technology, on the other hand, it is actively exploring the development of creative works of ceramic culture. Looking at the forms of cultural and creative products of Shouzhou kiln ceramics in the above-mentioned enterprises, wine and tea sets are mostly simple copies of the shape of collections, sticking to the appearance of traditional elements of Shouzhou kiln ceramics, ignoring the modern transformation of the connotation of regional cultural symbols, and the products lack creativity and contemporariness. Moreover, some enterprises have weak brand awareness, weak overall view of creative products from creativity, development, production and marketing management, and lack of design concept of integration of creativity and management. How to find the design path of

Shouzhou kiln ceramic creative products in the current context, the most direct way is to solve the modern translation of Shouzhou kiln ceramic symbols, so that Shouzhou kiln ceramics can inherit Shouzhou kiln ceramics "gene" and complete the product "birth", at the same time, it is very important to solve the brand development and strategic ecological problems in the later period, so as to realize the product "growth".

2. How to "live"

2.1. Development Status of Shouzhou Kiln Ceramic Creative Products

Creative product design means that culture is a resource, creativity is a means, individuals and collectives use intangible cultural wealth as the core, and use modern design creative expression techniques and technologies to complete industrial product development. In today's society, information has become the core resource of social development, and cultural industry is also becoming an important economic growth point. The connotation of creative design mainly includes the following two aspects. First, it limits the cultural and creative characteristics of products. The characteristics of cultural and creative products are not only cultural and artistic, but also creative thinking. If only the simple shape of classical cultural relics is copied and spliced, it cannot be called the design of creative products. Secondly, it stipulates the types and economic attributes of products. Cultural and creative products include tangible and intangible products, and like general social production, the main purpose of their development and production is to create economic income¹. At present, in the design of Shouzhou kiln ceramics creative products, there are few creative products with both the combination of culture and creativity and good economic benefits.

Taking Huainan Local Museum as an example, Shouzhou Kiln Porcelain in Huainan Museum is the most complete, systematic and representative cultural relic category. The exhibition of Shouzhou Kiln Porcelain in Huainan Museum introduces Shouzhou Kiln in detail from four parts: historical background and status, famous kilns in Sui and Tang Dynasties, simulated production scenes and audience

interaction. It is a highly academic, ornamental and interesting exhibition of cultural relics. In Huainan Museum, there are no stores with cultural and creative products, nor Shouzhou Kiln Ceramic Creative Products. Shouxian Museum is another exhibition hall with many Shouzhou kiln ceramics in Huainan City, including the Light of Ancient Kiln Exhibition Hall, which exhibits a large number of Shouzhou kiln ceramics. There is a special cultural commodity store in the museum, and the ceramic products sold in the store mainly include the reproduction of classical works of cultural relics and the combination of tea sets and wine vessels. The overall number of works is small, and the creativity and economic value are relatively weak. As an important public cultural service institution, museums shoulder the mission of disseminating excellent culture in various ways. Under the background of the integration of culture and tourism, museums around the country should make good use of their own superior culture to carry out creative transformation. The design of Shouzhou kiln ceramic creative products can not only publicize the excellent local culture of Huainan, but also create potential wealth and employment opportunities.

From the perspective of local enterprises in Huainan City, Huainan Zhaolong Ceramic Culture Co., Ltd. is a comprehensive enterprise integrating the research of Shouzhou kiln ceramic culture and the inheritance, development and production of Shouzhou kiln ceramic technology. It was established in Huainan in 2012 and is an important Shouzhou kiln ceramics production and research unit in Anhui Province. The person in charge of the enterprise is a senior craftsman and artist, and is also the only person in Huainan who has won the title of "Great Country Hui Craftsman". Cultural and creative works mainly include "Tofu Stone Mill Tea Set". However, the number of representative creative products is small, and manual reproduction cannot be produced on a large scale. Huainan Tianbao Handicraft Manufacturing Co., Ltd., Shouzhou Kiln Ceramic Research Institute and Hanfeng Ceramic Art Research Institute are also committed to the inheritance and development of Shouzhou Kiln Ceramics. Each enterprise has its own concept and characteristics. The main creative works of Shouzhou Kiln ceramics include "24 solar terms" tea sets, "Jiaogang Lotus Rhyme" tea sets, "Huainanzi Idiom Allusions" hand-painted cups, and "Fengming" wine sets². In terms of the variety of works, most of them focus on tea sets and wine vessels. It can be seen that there is still much room for the design and development of Shouzhou kiln ceramic products.

2.2. The significance of the evolution of Shouzhou kiln ceramic design symbols

There are many kinds of Shouzhou kiln artifacts, and many animal sculptures are lively and lifelike. In the Tang Dynasty, besides producing high-quality yellow glaze products, it also produced black glaze, green glaze, kiln glaze and even red glaze products. The decoration of Shouzhou kiln in Sui Dynasty is based on concave string pattern, convex string pattern and grate string pattern, which are combined by two continuous or crossed ways. In the Tang Dynasty, besides firing a variety of monochrome glazes and colorful kiln glaze works, there were also decorative techniques such as stippling, paper-cut applique and wood leaf pattern³. At the end of the Tang Dynasty, Shouzhou kiln began to decline with the lack of wood fuel. Until the era of Song Zhenzong around 1000 years ago, Shangyao Town was still firing pots and tiles, but

the scale was not as large as before.

Shouzhou Kiln in the Tang Dynasty, whether in the production process or decorative techniques, has made many achievements and breakthroughs. Under the prosperous scene of the Tang Dynasty, Shouzhou Kiln is famous all over the world. The ceramic works of Shouzhou Kiln in the Tang Dynasty represent the cultural charm and aesthetic habits of the people at that time. This traditional aesthetic nourishment has accumulated rich nutrients for our modern design today. However, in the era of information explosion, people's aesthetic habits and spiritual needs have undergone many changes. The classical Shouzhou kiln ceramics of the Tang Dynasty are simply imitated and copied, and the nature of its creative products can only be called "simple copies" or "high-end copies". Only by deeply interpreting the implication of Shouzhou kiln ceramic culture, can Shouzhou kiln ceramic symbols change in line with modern culture, thus changing the traditional path of Shouzhou kiln ceramics creative design. The design of Shouzhou kiln ceramics creative products needs to rely on the "Shouzhou kiln mother", inherit the "gene" of Shouzhou kiln ceramics, and complete the transformation of product design through the refinement and transformation of visual symbols. It is of great significance to complete the modern transformation of Shouzhou kiln ceramic design symbols, which is mainly manifested in the following points:

Firstly, it enriches the spiritual connotation of Shouzhou kiln ceramic symbols. Culture is an increasingly rich and prosperous process, in the process of enrichment and development, there will be good culture and bad culture, excellent culture will continue to be inherited and developed. Shouzhou kiln ceramics, in the Tang Dynasty, opened up a unique glazing technique of "yellow glaze", and also adopted the decorative method of pasting wood leaf pattern ceramics first, which made brilliant achievements in the Tang Dynasty. The contemporary inheritance and development of Shouzhou kiln ceramic culture is to enrich its cultural connotation.

Secondly, it is in line with the aesthetic interest under the background of visual culture. The aesthetic value orientation of each era will be different, such as the aesthetic trend of Tang Dynasty porcelain in glaze color, shape and decoration is smooth, beautiful and healthy. However, contemporary aesthetics is undergoing dramatic changes, which are mainly manifested in the blurring of aesthetic boundaries, the transformation of aesthetic subjects and objects, the blurring of the boundaries between artists and the public, and the weakening of the distinction between elegance and vulgarity, pure art and popular culture and art. At the same time, the daily aesthetic also makes "beauty" no longer mysterious, and the public with any artistic accomplishment and cultural level can participate in aesthetic activities. Therefore, the rigid reproduction of the visual symbols of Shouzhou kiln ceramics in the Tang Dynasty is contrary to the current public aesthetic interest and does not follow the basic design market rules.

Thirdly, it expands the design path of Shouzhou kiln ceramics. In the current field of cultural creativity, homogenization is a key issue we are facing. Homogenization refers to the gradual convergence of the intrinsic characteristics of products of different regions and brands, with little difference or even unclear distinction⁴. The main reasons for this situation are weak creativity, lack of government protection policies, and consumers' purchasing power, among which weak originality is the main reason for homogenization. Therefore, to carry out the development of

Shouzhou kiln ceramics creative products, we must broaden the path of creative design, not rely on the history, simply copy the existing design path of creative products, no new product ecology, it is difficult to survive in the unpredictable modern market.

2.3. Design expression method of creative products of Shouzhou kiln ceramics

From the point of view of design expression, Shouzhou kiln ceramic cultural creative product design needs to follow the general rules of creative design, but also has its own particularities. The key to its product creativity is to refine the visual symbols of traditional Shouzhou kiln ceramic symbols, transform them into consumer symbols suitable for current aesthetics, and then design these symbols into modern creative products through modern scientific and technological means. Through research and summary, there are four ways to design the creative products of Shouzhou kiln ceramics: the concise design of visual symbols, the expanding design of product value, the combination of science and technology and art, and the regression design of traditional crafts.

1) Concise design of visual symbols

The extraction and re-condensation of visual symbols are mainly through the extraction of classical ceramic cultural relics decoration, color, shape, and the combination of secondary creation and products in the way of creative design to create new products with cultural and aesthetic value. Compared with the design of visual element extraction, the design of visual symbol condensation pursues the transmutation effect of symbols on the original basis. The design method of visual symbol extraction has the characteristics of simplicity and strong operability, and pays attention to the matching degree and fit degree⁵ with the original cultural relics in the actual design process. Extraction and re-condensation is a kind of design biochemistry, a qualitative change of design around the "matrix" of ceramics, and a new design idea under the transmutation of symbols. For the extraction of Shouzhou kiln ceramic symbols, we can start from the shape and color of Shouzhou kiln ceramics in past Dynasties, complete the extraction and condensation of its basic symbols, and complete the redesign process under the guidance of the "matrix" results.

2) Product value expansion design

Product value expansion design refers to increasing the use value of products through the change of shape on the basis of the original product value. The expansion of product value aims to meet the spiritual needs of the audience, without destroying the visual beauty of the original product and maintaining the harmonious texture of integration. The expansion of value mainly focuses on the combination structure of multiple values in the same product. The main functions of common creative product design are use value, market value, educational value, legacy value, prestige value and so on. Ceramic cultural and creative products belong to special commodities in products, which are the products of the combination of three complex forms of culture, creativity and commodities. The expansion of product value can make ordinary literary creation glow with vitality and vitality.

3) Combination of technology and art design

The combination of science and technology and art is an important theme under the background of new arts, and it is also an important design path in the category of cultural creativity. Technology and art seem to be independent of each other, but they converge in a certain corner. The place where

art and technology are combined is a miracle. In the field of ceramic cultural creativity, the design method of combining science and technology with art can also be used universally, which requires designers to understand and grasp the constantly updated scientific and technological means, and through the integration of new technologies, make the creative products glow with new life, so that the audience can feel the beauty of the integration of art and technology. There are several ways to combine contemporary ceramic art with science and technology: the integration of new technology of clay materials, digital aided design patterns, the performance of scientific and technological themes, etc.

4. Traditional process regression design

The key to the creation of cultural creative design lies in its uniqueness and non-homogeneity, so as to realize the visual experience brought by the differentiation of products. Traditional craft regression design is based on this goal, which draws innovative nutrients from traditional lifestyle, regional characteristics, localized knowledge, regional economy and cultural resources to achieve a sustainable innovation path⁶. By means of reproduction, inheritance and innovation, traditional historical products are reproduced in batches by means of modern technology, which continues the use function of traditional ceramic works in the present, integrates into the life style of the present society and radiates new vitality. The essence of creative design is innovation and development, and the boundary of creativity is to return to tradition, restore history and let the audience experience the real situation. In Huainan area, the creative design of Shouzhou kiln ceramics mainly focuses on imitating tradition, and mostly focuses on imitating creative products without changing the original functions. In the traditional regression, there is a second way of design, that is, to retain the original appearance and change the use function. In this respect, we still have many design forms to try.

3. How to "grow"

3.1. Analysis of creative industries and economic development in Huainan

As a big energy city, Huainan has been adjusting its industrial structure, cultivating industrial clusters, vigorously tapping local characteristic culture, and actively promoting the integration and innovation of culture and tourism in recent years. In April 2014, 206 Cultural and Creative Industry Park, the first cultural and creative industry cluster in Huainan, opened smoothly. The construction of the park is of great significance to speed up the development of Huainan's cultural and creative clusters and promote Huainan to become a strong cultural city. We will focus on building eight major cultural industrial parks, including children's art, film and television tourism, Huainanzi culture and Jiaogang Lake eco-tourism, and strive to cultivate cultural innovation gathering areas, demonstration areas and pilot areas. In combination with regional cultural characteristics, the counties and districts further extended the cultural industry chain of non-heritage "inheritance", protection and development of anti-Japanese war sites, leisure eco-tourism and red tourism, and the industrial cluster effect initially appeared⁷. The park focuses on integrating Huainan's excellent cultural resources, integrating and aggregating forces, and accelerating cultural innovation as the engine of economic growth. Huainan Cultural Industry Expo is another famous brand to show the development of Huainan industry, and also an important

platform for cultural and creative exchanges. Until 2021, Huainan Cultural Expo has been successfully held for six sessions, which has played a positive role in promoting local culture.

To evaluate the competitiveness of creative industries in Huainan, we need to analyze the influencing factors of the competitiveness of regional cultural and creative industries: production factors, demand conditions, related industries and industrial structure. So as to better understand the creative industries and economy in Huainan area. From the perspective of production factors, Huainan, located in the hinterland of the Yangtze River Delta, has developed transportation and relatively low cost of human resources. It has two undergraduate colleges, Anhui University of Science and Technology and Huainan Normal University. It has a certain foundation for the development of Shouzhou kiln ceramics, but it has not yet formed a large scale. From the demand point of view, in 2020, the added value of Huainan's cultural industry reached 2.974 billion yuan, an increase of 20%, with a fast growth rate, but due to the small base, there is still a lot of room for improvement. From the excavation of Huainan local culture, there is also a larger space. In terms of related industries and industrial structure, the main industries in Huainan are coal and electricity. The local government is actively promoting the transformation of industrial structure. There are also 206 cultural and creative industrial parks. The industries in the industrial parks are more concentrated in film and television tourism, eco-tourism and other aspects, while the industries in Shouzhou kiln ceramics are less.

Generally speaking, from the government level, Huainan is actively transforming, exploring green ecological industry and green cultural creative mode, striving to build cultural innovation industry into an important economic pillar of Huainan, and new cultural forms such as cultural creative park and cultural creative exposition have landed smoothly in Huainan. However, due to the imbalance of local industrial structure, the cluster effect of cultural and creative industries has not yet formed. The lack of regional brand characteristics and the backwardness of brand management consciousness leave a lot of room for the development of local cultural and creative products in Huainan. From the perspective of local cultural resources, there are many excellent local cultural resources in Huainan, but the depth of development and excavation is far from enough. Taking Shouzhou kiln as an example, Shouzhou kiln ceramics, as an excellent representative of intangible culture in the Huaihe River Basin, is far from enough to publicize and promote its level and depth.

3.2. Integration of Creativity and Management

All things need seeds, soil, sunshine and water to grow, and need care and management to thrive in the later stage of germination. Shouzhou kiln ceramics creative product design is the same, early from Shouzhou kiln ceramics "mother" to inherit the "gene", the use of modern creative ways to complete the birth of products, later need to integrate management and creativity, so that products from birth to growth process. The term "design management" first appeared in the 1960s, mainly in European and American enterprises, as a battle cry for design evaluation. In 1989, Mr. He Renke brought design management into China. In the past 30 years of exploration, we can basically reach a consensus that design is a behavior that needs to interact with business and create profits and values. When engaging in design

behavior, we need to join in design management. Design managers need to deploy every issue in the design process from a strategic positioning perspective. The core task of design management is to formulate the most appropriate new product development strategy and plan according to the market environment and the current situation of the enterprise, and to monitor and evaluate the implementation of innovation activities, so that the process, direction and results of the activities can achieve the best expected results⁸.

From the perspective of design creativity and management of Shouzhou Kiln Ceramic Creative Products, the product design of enterprises must have planning and layout. First of all, if enterprises want to maximize profits, they should fully consider that the ultimate audience of creative products is people, and only after a full study of people, can they really solve the core problems of creative products. Secondly, enterprises should not only make one or several good creative products, but also solve the problems of market strategy, brand positioning and enterprise operation, rationally plan the products of the whole enterprise, and realize the transformation process from "creativity" to "project" to "brand". The intervention of design management enables good "creativity" to achieve product landing through screening, and will not blindly change the "creativity" that is not suitable for the development of their own enterprises. The appropriate "creativity" is consistent with the brand positioning of enterprises. The transformation from "creativity" to "project" is a process of integration from design to design management. The change from "project" to "brand" is that enterprises make good projects from generation to generation, and accurately grasp the market positioning and brand tonality of their enterprises. The importance of design management is reflected in the process of "design creativity" from birth to growth, so that everyone's perspective is no longer limited to how to "create" this link, so the design of Shouzhou kiln ceramics creative products, design management is more important than the design itself.

3.3. The development strategy of Shouzhou Kiln Ceramic Creative Products

The development strategy is the overall framework for the enterprise to act in the general direction. The formation of strategy can systematically judge the threats and challenges encountered in the direction of product design, analyze the advantages and disadvantages of products, understand the competitive relationship of the market, and put forward key strategies suitable for the overall layout. The development strategy of product design is a part of the enterprise strategy, and the product strategy is based on the enterprise strategy. Based on the development status of Shouzhou kiln ceramic creative product design, the following development strategies are put forward:

1) Establish a creative screening mechanism for Shouzhou Kiln Ceramic Creative Products

"Creativity" is the source of product design. Before the formal creative product project starts, we need to establish a rigorous creative screening mechanism to ensure the feasibility of the overall project. In the process of Shouzhou kiln ceramic creative product design, the selection of creativity mainly includes the investigation, analysis and research of creative product creativity in technology, economy, environment, policy and other aspects, and the full feasibility demonstration of the scheme should be carried out in order to reduce the economic losses caused by decision-

making errors. The creative design of Shouzhou kiln ceramic creative products must be based on the existing scientific and technological foundation, cannot be completely separated from the current scientific and technological means, but also must maintain the combination of cost control and profit output, but also to play their own advantages in the level of environmental protection, take the road of green ecological sustainability.

2) Strengthen the training of comprehensive talents in the direction of ceramic creative design

In the current cultural and creative industry, more talents with comprehensive ability background are needed to join. Talents who design and serve Shouzhou Kiln Ceramic Creative Products should have broad design ideas and knowledge, keen market sense, and also have the consciousness and mission of serving local traditional culture. At present, most of the talents in Huainan who are engaged in the creation of Shouzhou kiln ceramics are born in ceramics specialty, and they are basically in the work of inheriting and developing Shouzhou kiln ceramics skills, as well as considering the creation of Shouzhou kiln ceramics products. However, people's pursuit is changing day by day, and the choice and demand of creative products are different from the past. If we want to make Shouzhou kiln ceramic creative products develop better on the original basis, it is necessary to strengthen the training of comprehensive talents in ceramic creative design. As a local university in Huainan, it should shoulder the responsibility of cultivating comprehensive creative design talents, combine ceramic cultural creativity with market, establish a compound talent training mode, and provide solid talent support for Shouzhou kiln ceramic creative design.

3) Attaching importance to the brand building and protection of Shouzhou kiln ceramics

From product design to brand building is a process of growth and growth. If an enterprise lacks brand awareness from the very beginning and only pays attention to product design and innovation, it will be difficult for the enterprise to have strong competitiveness and influence. Even if a product has a certain popularity, it cannot form a greater influence in a wider audience. Guiding enterprises or local governments to attach importance to the construction of Shouzhou Kiln Ceramic Creative Product Design Brand is not immediate. First of all, local governments should create a good cultural and creative atmosphere, establish and improve relevant policies and economic systems, give enterprises corresponding financial support, and protect and reward invention patents. Secondly, as an enterprise, we should have a broad enough brand vision, constantly polish product design, manage and build our own brand.

4. Summary

From the point of view of the growth law of "all things", we need to pay attention to the problem of "things" and focus on the later growth process of "things". For a long time, our

research on the design of Shouzhou Kiln Ceramic Creative Products has focused on the level of "creative expression", ignoring the role and significance of the combination of creativity and management in the market economy environment. In the current context of cultural creativity, the design of Shouzhou kiln ceramic creative products is not only a problem of product design, but also a complex development strategy that needs to integrate creativity, projects and brands. At the "life" level of design creativity, the expression of Shouzhou kiln ceramic creative products should not only return to tradition, but also actively combine with modern science and technology and find a suitable value path to expand. At the "long" level of brand management, we should start from the talent training mode and strive to create professionals suitable for the current complex market environment. More importantly, starting from brand management, we should strengthen the process from polishing a single creative project to realizing brand value.

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