

Flowers: Cultural And Auspicious Dimensions Applied To Chinese Ceramics Products

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ABSTRACT

The objective of this research is to study the application of flower patterns on blue and white porcelain in the period of Xuande of the Ming Dynasty in other ceramic products from cultural and auspicious dimensions. A mixed research methodology of qualitative research and quantitative research is adopted in this paper, including research methods of literature review, observation, field investigation, questionnaire survey, etc. The study samples are an evaluation of the flower patterns from 450 Chinese visitors to Jingdezhen, and 5 experts in the field of blue and white porcelain painting and ceramic product design. The research geographical scope is in Jingdezhen (1. Imperial Kiln Factory of Jingdezhen 2. Jingdezhen China Ceramics Museum 3. The Pottery Workshop of Jingdezhen 4. Ceramic Art Avenue of Jingdezhen).

The results found that four types of flowers were used comprehensively in ceramic products, namely lotus, chrysanthemum, peony, and camellia. The lotus, chrysanthemum, peony, and camellia painted on blue and white porcelain during the period of Xuande reflected the aesthetics and lifestyles in the society of the Ming Dynasty. Therefore, the research on the ceramic products of blue and white porcelain mainly focuses on the design of patterns. The combinational design was applied to the four types of flowers. Two kinds of ornamentation, namely the pattern of twined branch and broken flower style, are designed respectively according to the composition patterns of two different characteristics of the flowers.

Keywords: Ceramics Culture, Porcelain, Creative Product, Cultural Product, Flowers.

INTRODUCTION

In the whole history of Chinese ceramics, the Ming Dynasty (1368-1644) was one of the periods of great prosperity in Chinese ceramics development. It was an era when painted porcelain witnessed vigorous development and peaked ceramics art in various forms. Blue and white porcelain is the most prominent development of painted porcelain. In the early Ming Dynasty, these fine porcelains were exported to Southeast Asia, Japan, West Asia, Central Asia, Europe, and other countries through maritime trade, and were very popular in these countries. Therefore, it has had significant and far-reaching impacts on the world of ceramic art. Zhu Yuanzhang (1328-1398), the founding emperor of the Ming Dynasty, was born as a civilian, so the social aesthetics of the early Ming Dynasty tended to be popularized in a way that the blue and white porcelain got vigorous development because the emperor and his ministers had a special preference to it. Until the period of Xuande, the blue and white

porcelain quickly entered its golden age. Compared with the previous dynasties, the blue and white porcelain has had further innovations and development showing the exquisite quality of fetal glaze, and enormously rich types of decoration and shapes. The blue and white porcelain in this era also reflected the abundant cultural connotation of porcelain (1426-1435), which is of great aesthetic value. The blue and white porcelain of the period of Xuande (1426-1435) opened an important chapter in the history of Chinese ceramics development, which is complemented by the later generations as it "came out as the unprecedented development and created the work of wonders of the generation".

In the second year of Hongwu in the Ming Dynasty (1368-1398), an imperial kiln factory was set up in Jingdezhen, Jiangxi Province, to produce daily porcelain and gifts exclusively for the imperial court for emperor use. Therefore, Jingdezhen in the

Ming Dynasty enjoyed a reputation worldwide for its very high firing standard of the official kiln. The blue and white porcelain from the period of Xuande (1426-1435) was fired in Jingdezhen. Jingdezhen used to be named "Changnan", transliterated into China in English, which showed the great world influence of Jingdezhen at that time. On August 26, 2019, the National Development and Reform Commission and the Ministry of Culture and Tourism jointly issued a notice on "the Implementation Plan of Jingdezhen National Ceramic Culture Inheritance and Innovation Pilot Zone". (Work of the Social Services Unit of the NDRC [2019] No. 1416). Therefore, the study of Jingdezhen ceramics culture has contemporary significance.

In Xi's Report to the 19th CPC National Congress (2019), it is proposed "to promote the creative transformation and innovative development of the excellent traditional Chinese culture". The emergence of cultural creative products can help promote the inheritance and development of excellent traditional culture and create new forms for the excellent traditional culture through new product designs while retaining the essence of the excellent traditional culture. At the same time, with characteristics of the contemporary era, it can play a good role in the promotion and development of traditional culture. Jingdezhen ceramics' cultural and creative products are great diversity, and some development and exploration have already been done in the cultural and creative ceramic products with the blue and white elements. For example, paint the traditional blue and white ornamentation in the contemporary ware, and use the blue and white elements in a modern pattern and element design. Blue and white porcelain has existed for a long time and owns different characteristics in each dynasty and generation based on the background of the era. Previously, the concept of blue and white porcelain selected for blue and white porcelain cultural creative products was relatively broad and is not confined to a certain dynasty or period. The public has been exposed to some blue and white porcelain products, but they still have only a superficial or vague concept of blue and white porcelain, and little understanding of the culture of blue and white porcelain.

Therefore, this topic in this study has firstly clarified the dynasty of blue and white porcelain studied, which is the period of Xuande of the Ming Dynasty. There were different changes in the types and patterns of blue and white porcelain during this period. Even more valuable, in many variations, the combination of patterns and wares shows the beauty of nature, atmosphere, and composure. This study focuses on the pattern decoration characteristics of blue and white porcelain in this period. The mainstream decorative flower patterns in the period of Xuande were selected for a redesign. Patterns were reasonably arranged on popular models of the modern time, and a series of cultural and creative ceramic products was completed with characteristics of the blue and white patterns in the period of Xuande of the Ming Dynasty.

RESEARCH OBJECTIVES

This paper studies the application of flowers in the Ming Dynasty in ceramics products from cultural and implication dimensions.

LITERATURE REVIEW

In the early Ming Dynasty, the development of society was on the rise. To stabilize the political situation and power of an imperial government, the early emperors formulated many policies conducive to social stability and vigorously promoted the development of the handicraft industry, which brought great improvement to people's livelihood. In the period of Xuande (1426-1435), Xuanzong Zhu Jianji implemented the "policy of combining benevolence and righteousness", which boosted the social economy of the Ming Dynasty to a prosperous period.

Zhu Yuping (2005) and Gao Zheng (2016) analyzed the social aesthetics in the early Ming Dynasty and the driving factors of its formation. It is concluded that the handicraft industry enjoyed rapid development due to the preference of the emperor and the strong support of the imperial court. So, the overall social aesthetics in the period of Xuande (1426-1435) tended to be popularized and secularized.

Zhu Yuping (2015) pointed out that Xuan Zong Zhu Jianji of the period of Xuande was highly accomplished in art, especially in calligraphy and painting, which greatly helped and influenced the

development of art at that time. The development of blue and white porcelain reached a mature stage in the period of Xuande and became the mainstream of daily porcelain. The blue and white porcelain of official kilns in the period of Xuande is characterized by varied types, rich glaze color, delicate soil, multiple painting themes, in-depth meaning, diverse patterns, and high artistic attainments. The blue and white porcelain culture of this period is typical, unique, and representative of the ceramics culture, which is one of the outstanding traditional cultures with high research value.

Ma Xigui (1999), Ma Jiliang (2009), Wang Jingjing (2013), Zhu Yuping (2015), and Zhou Zhongyan (2017) organized and illustrated the classification and composition of blue and white patterns in the period of Xuande (1426-1435) of the Ming Dynasty. The composition of blue and white patterns in the Ming Dynasty often used a combination of theme decorative patterns and auxiliary decorative patterns which are diversified in types. In the period of Xuande (1426-1435), there are four main kinds of themes of the blue and white porcelain patterns, which are plant patterns, animal patterns, figure patterns, and auspicious patterns. The plant pattern is the most frequently used type of pattern, which covered flower patterns, grass leaf patterns, auspicious fruit patterns, and the patterns of three durable plants of winter -- pine, bamboo, and plum. Among the plant patterns, the

flower pattern is the most popular one and is also the mainstream pattern of the era. Therefore, this paper focuses on the flower pattern, which is the mainstream pattern of blue and white porcelain at that time. Features of flower patterns are as follows:




1. Decorative techniques: A combination of theme decoration and auxiliary decoration is adopted.







2. In theme decoration, a variety of patterns are used in combination for decoration, such as flower patterns, especially the lotus, chrysanthemum, peony, and camellia are preferred to be combined for decoration, supplemented by some auxiliary patterns.

3. Symbolism: During the Ming Dynasty, the imperial household believed in religion, so the blue and white decoration contains a certain meaning, which is generally related to auspice. Flowers such as peonies, pomegranates, chrysanthemums, and more represent auspicious wishes for good things. The Lotus pattern has the auspicious meaning of extreme purity, brightness, and auspicious connotation for prosperous descendants. Peony, the "king of flowers", represents wealth and good fortune. Chrysanthemum has much strength in character, known as the "gentleman of flowers". Pomegranate is a mascot symbolizing the more sons, the more blessings.

4. Floral patterns are used in combination with all types of wares.

Table 1: Combination Decoration of the Blue and White Pattern in the Period of Xuande of the Ming Dynasty

		
<p>A blue-and-white plum vase with twined branches of the period of Xuande of the Ming Dynasty</p> <p>A blue-and-white lobed pot with twined branches of chrysanthemum petals of the period of Xuande of the Ming Dynasty</p>	<p>A blue-and-white lobed pot with twined branches of chrysanthemum petals of the period of Xuande of the Ming Dynasty</p>	<p>A blue-and-white bowl with twined branches flower of the period of Xuande of the Ming Dynasty</p>

		
A blue-and-white bamboo bowl with broken flower branches of the period of Xuande of the Ming Dynasty	A blue-and-white plate with a rhombohedral rim and twined branches of the period of Xuande of the Ming Dynasty	A blue-and-white cover pot with four seasons flowers of the period of Xuande of the Ming Dynasty
The pattern of twined branches		
	A blue-and-white plate with a rhombohedral rim and twined branches pattern of the period of Xuande of the Ming Dynasty	A blue-and-white cover pot with four seasons flowers of the period of Xuande of the Ming Dynasty
The pattern of broken branches		
	A blue-and-white bamboo bowl with broken flower branches of the period of Xuande of the Ming Dynasty	A blue-and-white temple jar with broken branches of 4 season flowers and fruits of the period of Xuande of the Ming Dynasty

Liu Qing (2016) analyzed and summarized the importance of the brand building of Jingdezhen ceramic cultural and creative products. In December 2014, Jingdezhen was officially approved as a member city of the UNESCO Global Creative Cities Network as the "World Capital of Crafts and Folk Arts". This achievement is favorable to the development of ceramic cultural and creative products. Li Yuxin (2019) has drawn some theoretical studies on the design of cultural creative products with blue and white patterns. As

an excellent traditional culture, the innovative application of blue and white porcelain elements in cultural creative products can be studied from the aspects of color, decoration, and connotation. Being the carriers of traditional culture, the cultural creative products help excellent traditional culture to run into the daily life of the public. The form of art expression can only be closer to time and gain more vitality when it conforms to the current public aesthetic. Excellent traditional culture is the

foundation of our creativity and the source of our vitality.

There are two products with blue and white decoration designs in the "Complete Works of Chinese Contemporary Design – Vol. 16 - Craft Category - Cellar Chapter" (2015). One is the blue and white phoenix tree tableware, which is rated as an excellent work in the history of Jingdezhen daily porcelain design and is regarded as a work linking the past and the future ever since the founding of PRC. The tableware was designed in 1979 by Jingdezhen People's Porcelain Factory. The design retains the traditional blue and white elements and has modern aesthetic features. The overall design is the auspicious element of the "Phoenix Tree" as the main design. The picture is decorated by patterns in the forms of points, lines, planes, etc. with the Jiangnan Garden landscape integrated into the design, which is quite artistic.



Figure 1: the Blue and White Phoenix Tree Tableware

Source: Complete Works of Chinese Contemporary Design – Vol. 16 - Craft Category - Cellar Chapter

Another piece of work is the blue and white porcelain named "Between the Clouds and Water". The basic element of the design of this work is the traditional blue and white porcelain of Jingdezhen. Combined with the modern design concept, it has reinterpreted the blue and white porcelain. The blue and white pattern of the work takes the circle as the basic form and the cloud as the attachment, expressing the water element in an abstract form. This work won the gold medal in both competitions, the "2010 France-Blue Porcelain Cup Ceramic Design Competition" themed "Yi -- The Interpretation of Chinese Porcelain Art" and

the 2011 Jingdezhen Gaolin International Ceramic Biennial.



Figure 2: The Blue and White Porcelain Tableware, "Between the Clouds and Water"

Source: Complete Works of Chinese Contemporary Design – Vol. 16 - Craft Category - Cellar Chapter

METHOD

The research collects and organizes the literature in related fields according to the research content. A mixed research method of both qualitative and quantitative research was adopted. This paper studies Jingdezhen, the birthplace of blue and white porcelain during the period of Xuande in the Ming Dynasty and discusses the reasons for the formation of ceramic culture in the period of Xuande and the development status of local ceramic cultural creative products. The evaluation form was used for evaluation. Based on the correlation between Jingdezhen ceramic cultural creative products, the researcher designed and studied the typical blue and white patterns (flower patterns) in the period of Xuande in the Ming Dynasty in the following steps:

1. This study was conducted in Jingdezhen, and data were collected by field investigation and questionnaire survey. This research adopts the integrated method of both qualitative research and quantitative research. A questionnaire survey was conducted to collect information related to the evaluation of pattern design from 5 ceramic product experts.
2. Summary of research results: Design creative ceramic products with blue and white flower patterns and combine the decoration with modern popular ceramic wares.

RESULTS AND DISCUSSION







Gather information from literature, books, and related research to present information in the descriptive form to obtain facts and perspectives on identity. Analyze and classify the data collected in the process of analysis and research according to the composition, layout, etc., and form a design guide after integrating the information. The information obtained from the questionnaire was also analyzed, summarized, and grouped to serve

as the guidelines for the next step of the design. The information collected from product design experts and target samples of the questionnaire was analyzed and evaluated to serve as a guide for product development.


I. Cultural Dimension

The blue and white porcelain culture in the period of Xuande has two cultural dimensions, namely function, and value.

Table 2: Analyze Flowers in Cultural and Connotation Dimensions

Flower	Pattern	Culture	Connotation
Lotus 		Influenced by the Neo-Confucianism of the Ming Dynasty and the general popularized and secular style of aesthetics of the early Ming society, the lotus is one of the frequently used patterns and the painting style is natural, elegant, and solemn. The expression form of the lotus is in two kinds: realism and deformation. The expression style of the lotus is also in two types: twined branches and broken branch patterns.	Lotus pattern, with the auspicious meaning of extreme purity, brightness, and prosperous descendants
Chrysanthemum 		Influenced by the Neo-Confucianism of the Ming Dynasty and the general popularized and secular style of aesthetics of the early Ming society, the chrysanthemum is one of the frequently used patterns, and the painting style is natural and elegant. The expression form of the chrysanthemum is in two kinds: realism and deformation. The expression style of chrysanthemums is also in two types: twined branches and broken branch patterns.	Chrysanthemum has much strength in character, known as the "gentleman of flowers".
Flower	Pattern	Culture	Connotation
Peony 		Influenced by the Neo-Confucianism of the Ming Dynasty and the general popularized and secular style of aesthetics of the early Ming society, the peony is one of the frequently used patterns, and the painting style is natural,	Peony, the "king of flowers", represents wealth and good fortune.

		elegant, gorgeous, and solemn. The expression form of peony is in two kinds: realism and deformation. The expression style of the peony is also in two types: twined branches and broken branch patterns.	
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	Influenced by the Neo-Confucianism of the Ming Dynasty and the general popularized and secular style of aesthetics of the early Ming society, camellia is one of the frequently used patterns, and the painting style is natural, elegant, and solemn. The expression form of camellia is only in realism. The expression style of camellia is also in two types: twined branches and broken branch patterns.	Chrysanthemum is one of the frequently used patterns, and the painting style is natural and elegant. The expression form of the chrysanthemum is in two kinds: realism and deformation. The expression style of chrysanthemums is also in two types: twined branches and broken branch patterns. Chrysanthemum has much strength in character, known as the "gentleman of flowers". The cultural dimension of peony is influenced by the Neo-Confucianism of the Ming Dynasty and the general popularized and secular style of aesthetics of the early Ming society.
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From table 2, it can be found that the cultural dimensions of the Lotus flower are influenced by the Neo-Confucianism thought of the Ming Dynasty, and the general popularized and secular style of aesthetics of the early Ming society. Lotus is one of the frequently used patterns and the painting style is natural, elegant, and solemn. The expression form of the lotus is in two kinds: realism and deformation. The expression style of the lotus is also in two types: twined branches and broken branch patterns. Lotus has the auspicious meaning of extreme purity, brightness, and prosperous descendants. Lotus has the connotation of extreme purity and the meaning of prosperous descendants. The cultural dimension of the chrysanthemum is influenced by the Neo-Confucianism of the Ming Dynasty and the general popularized and secular style of aesthetics of the early Ming society.

Peony is one of the frequently used patterns, and the painting style is natural, elegant, gorgeous, and solemn. The expression form of peony is in two kinds: realism and deformation. The expression style of the peony is also in two types: twined branches and broken branch patterns. The peony is the "king of flowers", which represents wealth and good fortune. Influenced by the Neo-Confucianism of the Ming Dynasty and the general popularized and secular style of aesthetics of the early Ming society, camellia representing extreme purity and auspicious is one of the frequently used patterns, and the painting style is natural, elegant, and solemn. The expression form of camellia is only in realism. The expression style of camellia is also in two types: twined branches and broken branch patterns.

Table 3: Cultural Dimensions of the Blue and White Porcelain in the Period of Xuande of the Ming Dynasty

	Cultural Dimensions of the Blue and White Porcelain in the Period of Xuande of the Ming Dynasty Function
Function	The blue and white porcelain decoration reflects the mainstream ideology, social aesthetics, and lifestyle in the period of Xuande of the Ming Dynasty, so the study of blue and white porcelain can help us understand the culture at that time.
Value	The blue-and-white porcelain of the period of Xuande of the Ming Dynasty was at a period of great prosperity in the development of blue-and-white porcelain, which played a benchmarking role and serve as a milestone in

	ceramics culture.
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2. Design of Auspicious Elements

This study starts with pattern design and then proceeds to the design of cultural creative products. The auspicious pattern of the theme decoration which is the four seasons flower pattern is used as the design inspiration. The four seasons' flower patterns were extracted according to the composition and layout characteristics of the blue and white flowers in the period of Xuande. The four seasons flower pattern is a combination of

lotus pattern, peony pattern, chrysanthemum pattern, and tea pattern. It takes the four seasons flower pattern as the design inspiration, and the pattern design is carried out according to the flower pattern decoration style. There are two types of flower pattern decoration styles: wrapped branch and broken branch pattern. In pattern design, according to the law of formal beauty in modern design, the expression of graphic decoration in modern design is adopted at first, such as the forms of the block, plane, cut, etc., to deform the pattern.



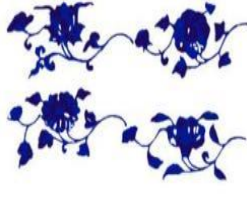













Flower Pattern Design 1 – Twined Branch Flower Pattern 1			
Original Pattern	Pattern Extraction	Design Development	Pattern Design
			
Flower Pattern Design 1 – Twined Branch Flower Pattern 2			
			
Flower Pattern Design 1 Twined Branch Flower Pattern 3			
			

Table 4: Evaluation of the design of the floral design

Flower Pattern Design 2 – Broken Branch Flower Pattern 1			
Original Pattern	Pattern Extraction	DesignDevelopment	Pattern Design
			
Flower Pattern Design 2– Broken Branch Flower Pattern 2			

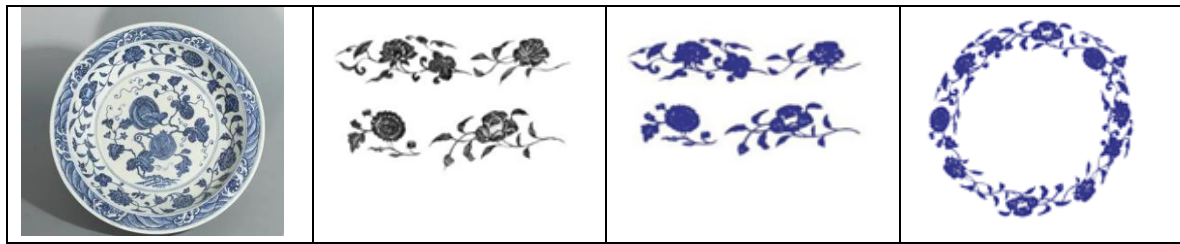


Table 4 shows the evaluation results of 5 experts on flower design. Twined branch flower pattern 3 got the highest score, with a total mean of 5.00. The mean scores of twined branch flower pattern 1, twined branch flower pattern 2, broken branch

flower pattern 1, and broken branch flower pattern 2, given by the experts are 4.2, 4.4, 4.6, 4.0 respectively, so twined branch flower pattern 3 is the most suitable one for the application.

Table 5: Experts' Evaluation Results on Flower Design N=5






Model	Pattern	Average	S.D.	Satisfaction
Twined Branch Pattern 1		4.2	0.75	High
Twined Branch Pattern 2		4.4	0.49	High
Twined Branch Pattern 3		5.0	0.50	Very high
Broken Branch Pattern 1		4.6	0.49	Very high
Broken Branch Pattern 2		4.0	0.63	High

Table 5 is the experts' evaluation results on flower design. The result shows that the mean value of twined branch pattern 3 is 5.0, and the SD is 0.5, which is the highest. The mean value of twined branch pattern 1 is 4.6 and the SD is 0.49, which is

a high number. The mean value of twined branch pattern 2 is 4.4 and the SD is 0.49, which is also a high level. The mean value of twined branch pattern 1 is 4.2 and the SD is 0.75, which is at a high level. The mean value of broken branch

pattern 2 is 4.0, and the SD is 0.63, which is at a high level.

CONCLUSIONS

The four seasons flower patterns on blue and white porcelain in the period of Xuande of the Ming Dynasty, namely lotus, chrysanthemum, peony, and camellia, have the following cultural dimensions respectively: Lotus has the connotation of purity and prosperous descendants. Influenced by the Neo-Confucianism of the Ming Dynasty and the general popularized and secular style of aesthetics of the early Ming society, the painting style of the lotus is natural, elegant, and solemn. The expression form of the lotus is in two kinds: realism and deformation. The expression style of lotus includes twined branches and broken branches pattern. Chrysanthemum has the connotation of "the gentleman of flowers". Influenced by the Neo-Confucianism of the Ming Dynasty and the general popularized and secular style of aesthetics of the early Ming society, the painting style of the chrysanthemum is natural and elegant. The expression form of the chrysanthemum is in two kinds: realism and deformation. The expression style of chrysanthemums includes twined branches and broken branch patterns. Peony represents wealth and good fortune. Influenced by the Neo-Confucianism of the Ming Dynasty and the general popularized and secular style of aesthetics of the early Ming society, the painting style of the peony is natural, elegant, gorgeous, and solemn. The expression form of peony is in two kinds: realism and deformation. The expression style of the peony includes twined branches and broken branches pattern. Camellia has the connotation of extreme purity. Influenced by the Neo-Confucianism of the Ming Dynasty and the general popularized and secular style of aesthetics of the early Ming society, the painting style is natural, elegant, and solemn. The expression form of camellia is only in realism. The expression style of camellia is in two types: twined branches and broken branch patterns.

In the design of ceramic products, the four seasons flower pattern is used as the design inspiration.

As for the lotus pattern, the designer first extracted the lotus flower pattern and then designed the pattern according to the decorative pattern of the

lotus. There are two kinds of expression styles of the lotus decorative pattern, twined branch pattern and broken branch pattern. According to the law of formal beauty in modern design, the expression of graphic decoration in modern design is adopted at first, such as the forms of the block, plane, cut, etc., to deform the pattern.

As for the chrysanthemum pattern, the designer first extracted the chrysanthemum flower pattern and then designed the pattern according to the decorative pattern of the chrysanthemum. There are two kinds of expression styles of the chrysanthemum decorative pattern, twined branch pattern and broken branch pattern. According to the law of formal beauty in modern design, the expression of graphic decoration in modern design is adopted at first, such as the forms of the block, plane, cut, etc., to deform the pattern.

As for the peony pattern, the designer first extracted the peony flower pattern and then designed the pattern according to the decorative pattern of the peony. There are two kinds of expression styles of the peony decorative pattern, twined branch pattern and broken branch pattern. According to the law of formal beauty in modern design, the expression of graphic decoration in modern design is adopted at first, such as the forms of the block, plane, cut, etc., to deform the pattern.

As for the camellia pattern, the designer first extracted the camellia flower pattern and then designed the pattern according to the decorative pattern of camellia. There are two kinds of expression styles of the camellia decorative pattern, twined branch pattern and broken branch pattern. According to the law of formal beauty in modern design, the expression of graphic decoration in modern design is adopted at first, such as the forms of the block, plane, cut, etc., to deform the pattern.

The overall combination of patterns is designed according to the flower deformation patterns based on the four types of flowers. In the design of flower combination, according to the two different types of composition characteristics of flowers, namely, the twined branch pattern and the broken branch pattern, mainly two categories of designs are painted: The twined branch decoration adopts S shape or c shape as the basic composition. The broken branch pattern uses ring-shaped

composition. The blue color same as the blue and white porcelain material is applied in the pattern expression.

The cultural dimensions of the blue and white porcelain culture in the period of Xuande of the Ming Dynasty are two folds: function and value. The blue-and-white porcelain of the period of Xuande of the Ming Dynasty was at a period of great prosperity in the development of blue-and-white porcelain, which played a benchmarking role and serve as a milestone in ceramics culture. At that time, blue-and-white porcelain was the mainstream product of daily porcelain, with the characteristics of a combination of practicality and beauty. The blue and white decoration can reflect the mainstream ideology, social aesthetics, and lifestyle of that time. Therefore, the study of patterns is also the study of blue and white porcelain culture. The research was conducted in the Imperial Kiln of Jingdezhen (the site of the imperial kiln of the Ming Dynasty) and the Museum of Chinese Ceramics (1. The imperial kiln factory is the location of the official kiln of the Ming Dynasty, and the production site of the blue and white porcelain of the period of Xuande. Through the internal structure model of the imperial kiln factory, the distribution of the porcelain-making process, and the written introduction, it can be found that the division of the porcelain-making process at that time was clear and detailed. 2. The Museum of Chinese Ceramics is the first large ceramic art museum in China. The museum has a collection of 40 thousand of pieces of porcelain, which gives a comprehensive display of the ceramic culture from home and abroad. There is a special exhibition area for the introduction of blue and white porcelain in the period of Xuande, including the original blue and white porcelain pieces and written materials.

This paper studies the ceramic culture in the period of Xuande of the Ming Dynasty. As the core concept of constructing the design of cultural creative products, this study designed and developed cultural creative products of ceramics that highlight the ceramic culture in the period of Xuande. The research shows that the ceramic culture in the period of Xuande includes two cultural dimensions: function and value. With the

blue and white underglaze color painting patterns, the blue and white underglaze painting process of Jingdezhen is highly mature. From the painting to the firing process, the techniques are highly stable that can ensure the smooth production of products. In terms of the cultural characteristics, suitability, beauty practicality, and applicability of the production process of the products, visitors, and experts are all quite satisfied.

The results of this study highlight the role of excellent traditional culture in communication and development through the promotion of creative ceramic products. In addition, this study illustrates the key roles of tourists, ceramic experts, and cultural creative product design experts in an effective joint design process.

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