



Research on the Design of a National Gift Based on the Combination of the Karst Landscape of Guilin and Jun Porcelain

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Abstract. This paper intends to analyze the characteristics of Guilin's karst landscape, refine the characteristics into abstract ornaments, and combine them with Jun porcelain to make a national gift product to be presented to political leaders of other countries for diplomatic activities. It is hoped that using Jun porcelain to convey the culture of Guilin's landscape and the rituals of our national customs will provide some design reference for future Jun porcelain national gift innovations.

Keywords: Guilin Karst Landscape · Jun Porcelain · National Gift Design

1 Introduction

Many heads of state and government have received a gift of Jun porcelain with Chinese cultural characteristics from China. It is the essence of traditional culture, carries the regional characteristics of the nation and highlights the achievements of civilisation. From ancient times to the present day, Guilin has always been known as “the best scenery in Guilin”. Guilin is also one of the places where China meets with other countries. Based on the sustainable development concept of the Global Sustainable Development Strategy [2], this paper selects the karst landscape of Guilin as the object of study, and explores new forms of expression and artistic methods for Jun porcelain from the perspectives of its development and aesthetic characteristics, in order to provide new ideas for creating practical national gift products.

2 The Rise of Jun Porcelain

2.1 The Aesthetic Value of Jun Porcelain

Since ancient times, it has been said that “gold is priceless” and “a family with ten thousand Guan is better than a piece of Jun porcelain”. [9] Jun porcelain has a unique charm and distinctive colors, and it has more possibilities of its own. In addition to the plasticity of the shape, the second is the uniqueness of its color variations. The rich purple, subtle blue, and warm red colors of Jun porcelain are intermingled and unpredictable. This is the culmination of the artisan's color change during the firing process, which is called “kiln change. It is unique in a certain sense. [4].

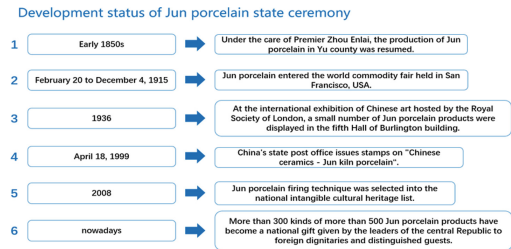


Fig. 1. The current state of development of the Jun porcelain state gift

2.2 The Current Status of the Development of the National Gift of Jun Porcelain

Since the early 1850s, the state has supported the production of Jun porcelain in Yuxian County. Since then, the production and development of Jun porcelain has moved forward and has become one of China’s cultural icons by becoming a national gift to delegates of other major foreign conferences, as shown in Fig. 1.

3 Features of the Karst Landscape of Guilin

The poem “Guilin’s landscape is the best in the world” written by Zhengkong Wang in the Song Dynasty has made the scenery of Guilin famous and fascinating for centuries. Guilin’s green mountains, beautiful water, deep caves and beautiful rocks are typical representatives of karst landforms, a natural landscape created by geological action. [1] Guilin karst landform is selected as one of the top seven caves in the world with unique natural wonders, and has been visited by several foreign heads of state and major official leaders. The karsts in Guilin bring a unique feeling to the people, wearing a turquoise coat and standing between heaven and earth in a beautiful and unpredictable shape, creating a poetic feeling. The rocky peaks that rise from the ground make this area unparalleled in beauty.

4 Principles of Innovative Design in Porcelain

4.1 Enriching the Diversity of Elements Combined in the Creation of Jun Porcelain

As a national gift, Jun porcelain conveys the blessings and attitudes of the Chinese nation corresponding to foreign friends, and is abstract and beautiful. When making designs for Jun porcelain, designers should not be limited to the output of a particular culture, but should look to the fifty-six national cultures and regional characteristics to discover a different beauty and enrich the diversity of cultural connotations presented in Jun porcelain works.

4.2 A Modern Aesthetic Based on Traditional Culture

Extracting outstanding cultural elements for abstract expression, augmenting them with the essence of the Chinese nation and the divine charm of natural resources, adopting diversified art forms, and refining different ways of artistic expression. For example, in 2019, Bingjian Gao, a master designer of Jun porcelain, was invited to fire the championship trophy for the World Table Tennis Championship, and he successfully created the first Jun porcelain trophy by combining traditional craft techniques with modern design concepts. The reason why Jun porcelain has been handed down from generation to generation, has endured, and has been noticed by successive generations of society is precisely because it follows the pulse of the times and is new in its inheritance. [8].

4.3 Ways of Expanding the Application of Cultural Elements in Jun Porcelain [10]

Try to express and innovate the cultural elements in the form, so that it can export the cultural symbolism while integrating the modern expression, not losing the traditional elegance and symbolism in the modern design, but also refreshing. [3] Dare to make a breakthrough in the traditional art techniques and break the sense of tradition. Combine the excellent design concepts of the world and Chinese culture with each other, and boldly innovate. Jun porcelain can be better integrated into the aesthetic expression of each nationality, and go out of the country and face the world.

5 An Innovative Approaches to the Design of Jun Porcelain National Gifts

5.1 The “Less is More” Design Principle

As early as the Qing Dynasty, the design idea of simplification and refinement rather than complexity and luxury was recorded. Li Yu said in his “Idle Love” that “it is appropriate to be simple rather than complicated, natural rather than carved”. Throughout the ages, “simplicity” has been one of the ultimate aesthetics pursued, combining simplicity and naturalness in appearance with unity in use and function. Some modern designs of national ceremonial porcelain also have this idea expressed. For example, the “He World” pottery designed and created by masters such as Jingping Lu, Huanjun Dong, Guobin Li, Song’e Cen, as shown in Fig. 2, has a simple and dignified overall shape of the national gift, which condenses the Chinese culture of “He” into the pot, using the “The overall shape of this national gift is simple and generous. It embodies the traditional Chinese virtue of harmony. Removing superfluous decorations, highlighting the function and order of the product, and transforming the complex shape into an abstract and simple form that meets modern aesthetics is the future trend of Jun porcelain design.

5.2 The Use of Symbols from Figurative to Abstract

The design of the national gift incorporates different Chinese cultural elements, and the design of the national gift porcelain has undergone a long process from auspicious



Fig. 2. The “Harmony of the World” pottery.



Fig. 3. From left to right, “Blessed Peach”, The “Quiet and elegant” series of Jun porcelain tea sets, and the “Red Rhythm - Around the Fly”

shape display to varied and heterogeneous forms. For example, for the 2011 national gift “Blessed Peach”, the designers focused on specific expressions in the design of the shape, which consisted of a fruitful longevity peach and a longevity star, with the meaning of longevity, but slightly dull and bulky; to the 2014 APEC national gift the “Quiet and elegant” series of Jun porcelain tea sets, the designers favored a simple and elegant overall design, appearing calm and monotonous. The design is calm and monotonous. Then look at the 2022 national ceramics the “Red Rhythm - Around the Fly”, feel a warm red dance jumping, like fire enthusiasm. The original figurative shape is broken, as in Fig. 3.

As a work of art, the beauty of Jun porcelain should be its basic characteristic. As times change, aesthetic values differ, and because of this, the beauty of Jun porcelain has changed and developed. In the face of the long-standing outstanding Chinese culture, the application of the elements of Jun porcelain is expanded while using modern product design techniques to integrate the elements. [6] As society continues to develop, Jun porcelain design grasps the spiritual core while fusing the beauty of folklore with the language of modern design to achieve a fusion of art and culture. [5].

5.3 Breaking the Uniqueness of Viewing and Adding Practical Features

As a national gift, Jun porcelain contains profound traditional Chinese culture and is highly cultural and artistic. As a national gift, it fully demonstrates the combination of Jun porcelain art and culture. However, as a product, most Jun porcelain national

gifts are only ornamental and lack practicality. Guanzhong Liu said, “Designers can observe users’ behavior, analyze their needs and study their life patterns from seven aspects: clothing, food, housing, transportation, use, travel and interaction, and design things that meet their needs and psychological expectations. “Whether it is a national gift or other products, the design is naturally integrated into people’s daily life, which can better arouse the viewers’ sense of cultural identity. [7] The cultural connotation is the external ideological communication, while the practical function better demonstrates our Chinese way of life.

6 Guilin Karst Landscape and Jun Porcelain Tea Set Combined with the Specific Design of the National Gift

A set of six pieces of Jun porcelain tea sets, including a teapot, a tea tray and four teacups. The body of the teapot and the cups are designed by extracting the geomorphic features of the Elephant Trunk Mountain in Guilin and making abstract artistic refinements. The overall shape of the teapot and the teacups are simplified, with a simple geometric square on the surface of the teapot for concave and convex expression, reflecting the unique texture of the natural product of the karst landscape after being weathered. The teapot also incorporates the characteristics of Guilin’s karst landscape into this design, inheriting the characteristics of the local culture and creating a shaped design expression that adapts to the aesthetics of modern Jun porcelain. Finally, through the impression of Guilin’s “mountain greenery”, a gradient of blue-green patterns with traditional artistic connotations and modern aesthetic is designed as decoration, subtly expressing the concept of green sustainability and a more diversified display of Chinese culture. It shows the living condition and aesthetics of Chinese people. The above is the application of the national gift design combining Guilin karst landscape and Jun porcelain tea set, and later will carry out in-depth research and development on this basis to launch corresponding national gift products.

7 Conclusion

The key to combining Guilin landscape culture for Jun porcelain product design is to inherit and carry forward excellent Chinese culture, to promote Guilin’s regional characteristics and cultural features, to realize the artistic integration of tradition and modernity, and to focus on the development of the product’s practicality and ornamental qualities. As China’s intangible cultural heritage, the cultural connotation of Jun porcelain firing techniques can be used as a national gift on behalf of the country. The product design of the national gift combined with Jun porcelain should be constantly innovated to serve political needs while truly reflecting its cultural and practical values, and to do a good job in the prosperity and development of Jun porcelain culture.

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