

Discussion on “Artisan Spirit” in Coffee Product Design from Design Education

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Abstract—With the transformation demands of ceramic business, the original design with artisan spirit become the problem that required the most attention. This article analyzes the ubiquitous problems of design education today, sums up the disadvantages of design, and puts forward the focus and attitude of “artisan spirit take coffee set as an example, only if it carries on the comfortable functional design, reflects the beauty of technology, so that it could reach the acme of perfection, so that to achieve the goal to serve the community, consumers and the market, to create coffee products with “artisan spirit”, to achieve the realm of continuously improve and pursuit of perfection.

Keywords—*artisan spirit; functional design; beauty of technology; emotional design*

I. INTRODUCTION

Foreword: Nowadays most of the design concepts exist problems such as “the lack of subjective awareness, lack of understanding to the business and the market, lags behind in technology, lack of experimental features, ambiguous evaluation criteria and limited design thinking only focuses on products”. On March 5, 2016, Premier Li Keqiang first proposed the “artisan spirit” in the government work report (refer to the spiritual concept that artisan required his works to be perfect and keep improved), he encouraged enterprises to carry out personalized customization, softening production, cultivate constant perfecting “artisan spirit”, add more variety, enhance quality and create new brand. The founder and CEO of Xiaomi Company also said: “Domestic products need the constant perfecting” artisan spirit “to meet the needs of the times of consumer upgrades”. “Artisan spirit” is dealing with the shortcomings of the concept of modern design, so the focus degree of designers to artisan spirit is particularly important in design, and the design of coffee products is no exception as well.

Designers usually have three types; one is graduating from institutions, after long-term professional art, painting

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and design courses learning and practice. This kind of designer have a solid theoretical foundation, abstract design ideas, skilled technology and designer's sense of responsibility and enthusiasm, but they are lack of real market perception, so it is difficult for them to control complex problems, they are lack of team spirit and ability as well as the focus of “artisan spirit”, especially the newly graduated students engaged in the designer profession, it is difficult for them to integrate into the systematic production. Another type of designer is the one start from experience, they do not have long-term professional art and design education background, but they have market sensitivity, long-term business working experience, skilled technology, communication and teamwork skills. But as they blindly pursuit fast profits, this type of designer also lack the focus of “artisan spirit”. The third type of designers have the advantages of the former two, they have both the background of design education and also design experience, both imaginative ideas, but also rational design thinking, at the same time they are able to design product with the “artisan spirit” -style focus, but the rapid development of markets, the renewal of needs and the material pursuit and utilitarianism of people make such designers unable to design in their own way so that it is hard to get support and understanding in such design environment. At the same time, they should resist Interference from outside is really a difficult task. For the training of the third type designers, it requires the joint efforts from school and community. In the process of cultivating college students majoring in design, the design malpractices due to the lack of “artisan spirit”, was concluded as following:

- Lack of subjective awareness, as big as Chinese characteristics or as small as brand design, designer's subjective consciousness plays a decisive role, in order to “increase varieties”, we must develop our subjective awareness to expand the design thinking. Designers should start from their own feelings, they have a new understanding to the design products, they should enhance the subjective consciousness, rather than design from judging other's judgments. Designed products should not necessarily be fancy, but actually solve the inconvenient moment in life. As a design major student, it is imperative to find problems from life, discover details, and through design to make life more comfortable and more convenient, design itself is not the purpose of design.

- Separate design with production technology, many students think that design is white-collar work, sitting in the office to do computer renderings, and production is the blue-collar work, need to be completed in the workshop, and has nothing to do with design. As everyone knows, in fact, design and technology are interdependent and restrictive. Designers need to find the joint point of design and technology, combined design together with production, market and businesses, so that they could put their design concepts into production, not only talk on paper.
- The evaluation criteria is not clear, as the evaluation criteria for product quality is different between institutions and enterprises, so students are very difficult to find the evaluation criteria on their own design direction .
- The lack of understanding to business. First of all professional teachers are lack of business experience, so it is difficult to teach business rules to their students, which resulting in academic design and marketing business are out of touch.
- The lack of experimental. It has to use modern technology and more efficient ways to promote product development process, in order to achieve personalized custom requirements. For example, now ceramic products have been used CNC molding equipment for molding (engraving machine, 3d printing), so students must design under the conditions of CNC molding.
- Design is a pattern of thinking, not only reflected in the product, but also on the business operation, as well as the design of machinery. For example, rice cookers in Japan did a very good job, due to the use of electromagnetic induction heating technology, make around-heat directly to the metal liner, so that the heat is more even, besides it uses vacuum heating, so the rice is more delicious.

In recent years, the design concept of professional institutions has long been left behind by the enterprises. As a place of cultivation for a new generation of designers, professional institutions, because design education concept is step by step, did not update the design information and technical support, leading to design students only learn few market-related content in the university, while the theoretical courses are too many, even the practical class is also an experimental process, not product research and development into the market. The graduates often find it hard to get into working conditions in their workplaces, causing enterprises to spend more energy and financial resources on trainees. In order to keep up with the changes of the times, designer's concept of design must be continuously updated, which requires that the outdated concepts of design education in institutions must be improved.

Summarize the malpractice of today's design and found that in design process, "artisan spirit" type attitude and focus is particularly important. So how to embodied "artisan spirit"

type focus and attitude in product design? For the design of coffee products, designers pay attention to the importance of "artisan spirit". In order to make that as the standard, they should pay attention to three aspects of coffee product design, which are comfortable functional design, beauty of technical design and emotional design. The "Comfortable Functional Design" is to use the "artisan spirit" style focus, starting from the product function (practical function, aesthetic function and cognitive function) to study the way to achieve a comfortable standard; Beauty of technical design mainly from the product technology, development of technology, update of new materials, and use the new technologies and new materials with "artisan spirit" attitude to achieve excellence, so as to reflect the beauty of technical design; "Emotional Design" mainly focuses on people's emotional needs, also play the "artisan spirit" to the extreme, not only concerned about people's spiritual needs, explore the softest place in people's hearts , and also reflected in the product design.

II. THE THINKING OF COMFORT — FUNCTIONAL DESIGN

Xu Hengchun put forward in his "Design aesthetics" that: "Function has three parts, that is practical, cognition and aesthetic". Among them, the practical function is the most basic function of the product, which meets people's certain material or cultural needs through the exchange process between material, ability and information by the product itself. Cognitive function is the premise of realizing the practical function and aesthetic function of the product. It is the first step for the user to understand the purpose and meaning of the product. The aesthetic function of the product is to give people a pleasing feeling through the external appearance of the product, in order to arouse people's taste of life and value experiences, and make the product have human affinity. Comfort - refers to comfortable feeling that people feel, comfortable and cozy including both physical and spiritual aspects. Comfortable functional design means it is comfortable to use, and the product has a comfortable beauty, as well as the obvious using features.

For the functional design of coffee cup, designer's ultimate goal is practical. Comfort when use it, it contains physical feelings and psychological feelings. For physiological experience, designer should combine with ergonomics, from the capacity of the cup carrying coffee, heat preservation degree, to the felling when lip touch to the cup, the comfortable degree to hold the cup handle, and then to the cup cleaning aspects, they all are the embodiment of practical functions, and also reflect the physiological feeling satisfaction. For Psychological experience, it reflects more "aesthetic function", aesthetic level of coffee cup; the reflection of design beauty can give users the psychological comfort. As for cognitive function, it is the crossing of psychological and physical feelings. The surface of "cognitive function" is to make it easier for the user to perceive the product's practical function. In fact, the user can obtain a certain comprehension from the visual of the image. Comfortable functional design must focus on practical, cognitive, aesthetic three angles, carry forward the artisan spirit and make design.

For example, coffee sets are generally similar in appearance to modern tea sets, but because of the differences in the characteristics of coffee and tea, there are also differences in the details of sets. Therefore, the difference between tea sets and coffee sets can be directly distinguished through cognitive function. For example, teapot need brewing tea, so when pour out tea, there are sieve with pot flow part "Fig. 1" to screen the tea-leaf and pour out tea water smoothly. The coffee pot is directly carrying brewed coffee, so there is no sieve structure, you can directly pour out coffee. The structural difference between the two allows consumers to understand the cognitive function to the product design.



Fig. 1. Modern tea sets.

The coffee set has decorative function, which is obvious, so a good coffee set must not only have good practical function, but also have good aesthetic function. Designers should pay attention to the users of coffee sets, take the attitude of "artisan spirit" as the criterion, be good at personally observing and testing the functional utility of various shapes in order to better improve and perfect their designs. Thus the appearance design of coffee set has a more powerful practical function, more direct cognitive function, and more pleasing aesthetic function.

III. THE DESIGN THINKING OF TECHNICAL BEAUTY

Technology is the production process. The embodiment of technical beauty highlights the social purpose of science and technology serving human beings. It emphasizes the guiding role of humanistic color and aesthetic culture in the application of technology. To follow the "artisan spirit", we must pay attention to the development of technology, craftwork and materials, and play the technology to the extreme. With the development of the times, designers need to pay attention to the combination of technology and humanities, and should adopt the attitude of "artisan spirit" as a guideline to achieve the technical beauty of products by perfecting the technical process. The realization of technical beauty, on one hand it should through the development of new materials, the research of formulation and equipment, updating excellence, resulting in changes in appearance, to achieve the desired effect; or combined ceramics and other materials together to achieve the technical beauty; On the other hand it could update the production process, such as the combination of computer software and machine production, manual and machine production, or imitate hand-made machine traces by machine, in this way not only it

could break the mechanized production, but also could reflect the "artisan spirit" in a new way. After all, machine modeling production is much more accurate than people, but the operation and layout still need designers have skilled experience and artisan spirit standards, so that it could be finished by machine and ultimately achieve the technical beauty.

IV. THE EMBODIMENT OF EMOTIONAL DESIGN

Nowadays, most consumers are the perceptual consumption generation, a reasonable design of small details on the product, can touch the hearts of consumers, and make them have purchasing desire. The design attitude of "artisan spirit" is not only to specially study the process, continue to deepen the details of function, for people's psychological, spiritual world needs also required the same "artisan spirit" type of focus to explore. For designers, emotional design is detail design which deeply enters consumer's heart, it does not require exaggerated decorations, does not need superb expression of skills, but really touch the hearts of consumers, so that they will feel warm and give a true smile. For consumers, in the rapid developed, fame and fortune hunting society, people feel too much indifference and hypocrisy, filled with richness but also emptiness, so it is extremely necessary to comfort the soul with such design.

Such as the set of couple coffee cup in "Fig. 2", it uses ceramic material for cup body, use metal material for cup handle, in particular, the handle is designed to be the ring form, and also add a gem-like decoration on the ring. The position of the cup handle happens to be where the ring finger of the user goes in. That is to say, when the user picks up the cup, their ring fingers will be in the handle which looks like a ring. When couples use the cup, the sweet love and strong oath revealed by the cup will be self-evident, the emotional design of this set of coffee cups echoed the psychological state of couples.



Fig. 2. Couple coffee cup.

Designers need to truly integrate the moving of life into the design, collide with the emotional needs of consumers. Specific analysis of specific issues, in-depth study of different consumers' lives, and pay attention to their emotional needs, hobbies, and find the commonness from the

same group, and design them in a "artisan spirit" of excellence.

V. CONCLUSION

In a word, all the defects of design education and the urgent need of society all prove the importance to design with "artisan spirit" attitude. It is not only designer's needs, market demand, consumer demand, but also the needs of the development of the whole society. With the attitude of "artisan spirit", designers could design products to strive for perfection, so as to maximize the functional beauty, technical beauty and emotional design so as to meet the needs of social development, markets and consumers.

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