

Research on the Management Thought of Traditional Ceramic Handicraft Design in Jingdezhen

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Abstract—This paper takes Jingdezhen traditional ceramic handicraft design system and industry management characteristics as the research object. On the one hand, based on the subject theory of design science, it puts forward the research ideas of traditional ceramic handicraft "design system"; on the other hand, it explores institutional culture of traditional ceramic handicraft based on the theory of art anthropology. By paying attention to the large number of physical objects and literatures in traditional ceramic handicrafts, we can feel that there is a magnificent and water-rich "submerged flow" in Jingdezhen ceramic civilization, which is represented by the Jingdezhen official kiln and folk kiln craft design system for more than a thousand years. The "classic" that is indispensable for management thinking exists.

Keywords—ceramic crafts; design system; management thought

I. INTRODUCTION

The history of traditional ceramic handicrafts in Jingdezhen has a long history. From the Song Dynasty, Jingdezhen has become an important base for national ceramic production. In the following 1,000 years, traditional ceramic handicrafts are not only the food and clothing industry of one party, but also an important government affairs managed by local governments. The traditional ceramic handicraft production in Jingdezhen includes two major systems: official kiln and folk kiln. With the development of ceramic handicrafts, its handicraft production has also evolved from spontaneous to promising. In the Ming Dynasty, a set of rules, specific industry habits and design management systems were gradually formed. These production customs and design systems have played a key role in the production of traditional ceramic handicrafts in Jingdezhen. It is worth mentioning that the Jingdezhen millennium kiln fire is not extinguished, and the traditional ceramic craftsmanship has been the leader for hundreds of years. It can be called as "a miracle". Among the many factors that have contributed to this miracle, Jingdezhen traditional ceramic handicraft design system and its design management ideas are particularly important.¹ Therefore, this paper will take Jingdezhen traditional ceramic handicraft design system as the research object, and explore the

traditional ceramic handicraft design management thought behind the Jingdezhen millennium kiln fire.

II. THOUGHTS ON THE RESEARCH OF TRADITIONAL CERAMIC CRAFTS DESIGN SYSTEM IN JINGDEZHEN

A. *Based on the Theory of Design Disciplines, the Idea of "Artistic Style" from Traditional Ceramic Handicrafts to "Design System" of Handicrafts*

In the past, the traditional ceramic handicraft research in Jingdezhen mainly focused on craftsmanship, or the level of art. The emphasis was mainly on the value judgment and theoretical scale centered on the study of "art style" in modern Western art history. However, under the goal of further exploring the traditional ceramic handicraft creation civilization with Jingdezhen characteristics, it discusses only from the perspective of "appearance" or "artistic style" of ceramic handicrafts, but it is increasingly unable to meet the actual needs of research, and then increasingly can not adapt to the public's pursuit of the history of Chinese ceramic civilization.² That is to say, the tangible and intangible design culture theory of traditional ceramic handicrafts, such as "production system, organization management", has not been able to clearly study design behaviors and design systems such as the process flow, storage and storage, elimination and elimination, and product sales in traditional ceramic handicraft design etc., as well as some abstract conceptions such as creative ideas about ceramic handicrafts, material specifications related to production, supply and marketing, and the system and customs represented by each kiln hiring model. This article will further form an operational paradigm available for the academic and handicraft industries that is well understood by cultural enthusiasts.

B. *Based on the Theory of Art Anthropology, the Study of the Ceramic Handicraft Design Culture from the Perspective of Cultural Holism*

In the past, the traditional ceramic handicraft research in Jingdezhen paid more attention to "material culture and spiritual culture", but did not pay enough attention to the

¹ Chen Yuqian, Zheng Naizhang, Li Xinghua, Introduction to Jingdezhen Ceramic Culture [M] Nanchang: Jiangxi University Press, 2004

² Zheng Juxin, Lian Mian, Introduction to Design Management, [M], Zhejiang University Press, 2014

“institutional culture and behavior culture” in ceramic utensils and ceramic culture. Institutional culture is the sum of various social norms established by human beings in social practice activities (such as the official kiln, folk kiln, royal kiln system, regulations, system, organization, order, etc.).³ The normal operation of society and group organizations relies on the implementation of institutional culture and behavioral culture to constrain and standardize the behavior of members of society and meet their requirements. That is to say, the Confucian thinker Xunzi believes that the scholars, the peasants and the peasants must rely on the system to manage them. The system is an organization and management model and ideas, and the purpose is to achieve a stable order. The traditional ceramic handicraft design culture of Jingdezhen contains exquisite technology and rich knowledge, and it carries the production technology, design system, value concept, knowledge system, aesthetic taste and thinking mode of the whole traditional ceramics. From this, we can feel the “undercurrent” of the traditional ceramic handicraft design management thought in Jingdezhen ceramic civilization.

III. THE TRADITIONAL CERAMIC HANDICRAFT DESIGN SYSTEM AND ITS MANAGEMENT THINKING

A. Handicraft Design Management Thinking of Folk Kiln

There are generations of famous kiln, famous craftsmen and famous porcelains in Jingdezhen, and the traditional ceramic handicrafts have given birth to a unique institutional culture. This kind of institutional culture includes not only economic management measures and the government management system of the central royalty and the local government, but also a set of handicraft design systems and conventional customs and habits formed by the practitioners of Jingdezhen kiln and porcelain workers in the long-term production, management and sales practices (such as traditional customs, industry organizations, industry regulations, industry language, grand-teacher worship, etc.).⁴ It can be seen from the “Tao Ji” of Jiang Qi in the Yuan Dynasty The kiln people live on their own crafts and are not hired by others. However, they have to rent the kiln for use. After the prepared mud blanks are loaded into the concrete, they are stacked separately and placed in the kiln according to the specified kiln position for roasting. There are strict requirements for loading into the kiln. This process is called “barrier kiln”. When the porcelain begins to roast, it is necessary to pay taxes to the government according to the recorded records. At this time, the so-called “kiln brand” and “fire calendar” masters who are responsible for the kiln are busy, they are replaced in turn, and they are told each other at different firing stages in order to timely control the change of the fire in the kiln. This kind of practice is called “reporting fire”. It takes one day and two nights to burn a kiln. Once the kiln is in a fire, the traders are rushing to place

orders. At this time, the porcelain workers have to classify the porcelains of different quality, which is called “picking kiln”. When doing business, the intermediaries designated by the government will preside over them. They will price the products and their prices one by one into the books of accounts for official investigation. This kind of books is called “shop account book”. Then, the pickers who pick the porcelain pick a burden of porcelain to the river. Each of them holds a piece of securities in their hands, which is convenient for the vendors to check the number of products and accept them. This temporary certificate is called “feizi”.⁵ It can be seen that the “barrier kiln, reporting fire, picking kiln, shop account book, feizi” is the ceramic handicraft production norms, procedures, standards, and industry division system and sales system that have been gradually formed through long-term practice of production and sales of the ceramics. In the Ming Dynasty, Jingdezhen changed the situation that the original ceramic handicraft production was scattered in the “scattered workshop and docks” and began to concentrate in the urban area of Jingdezhen. In the process of gradual integration, the craftsmen are affected by traditional culture in order to maximize the benefits. Gradually, according to the blood, geography, industry, and ambition, the interpersonal relationship pattern of handicraft production is formed. This pattern in turn affects the traditional ceramic handicraft design system and management mode of Jingdezhen.⁶ The traditional ceramic handicraft industry's production, supply and marketing is a whole. It follows the traditional Chinese culture to form a fixed relationship (blood, geography, industry) to design and manage traditional ceramic handicrafts.⁷ For example, Fujian and Guangdong merchants who communicated in the ceramics market set up a porcelain store in Jingdezhen. The gathering of many merchants and the concentration of laborers in various places in Jingdezhen have made Jingdezhen a ceramic metropolis⁸ with “multiparty gathering together”, “dock for eighteen provinces” and “multiple types of people gathering to make this city the richest of the province”. This grand occasion continued until the middle of the Qing Dynasty, and with the development of the commodity economy, the foreign land to Jingdezhen to make a living and the growth of merchants in Jingdezhen, in order to promote the development of ceramics production, sales, management, protect the interests of the self-owned group, all kinds of fellow Meetings, industry gangs came into being. It can be seen that the geography, industry and blood relationship of the craftsmen are the most effective tools and means to realize the traditional ceramic craft design management. The formed interpersonal relationship pattern of the craftsmanship reflects the legal management thinking of “things”, “real” and “profit”. It is based on indirect experience, direct experience and social effects, and greatly mobilizes the subjective enthusiasm of craftsmen. It plays a

⁵ (Yuan) Jiang Qi, Taoji

⁶ Ning Gang, Kang Yong Qian Jingdezhen Procelain Kiln Design Art Research, [M] Beijing: Tsinghua University Press, 2013

⁷ Li Xinghua, Li Songjie, Research on Jingdezhen People's Kiln System, Jiangxi University Press, 2010

⁸ (Ming) Wang Shimao, Excerpts from Erweryoutan of Record Compilation

³ Li Xinghua, Li Songjie, Research on Jingdezhen People's Kiln System, Jiangxi University Press, 2010

⁴ Fang Lili, The Perspective of “Porcelain Culture” in the Study of Jingdezhen Folk Kiln, [J] Literature & Art Studies. 2002, 06

big role in the development of the long-established folk kiln ceramic handicraft design culture.⁹

B. The Handicraft Design Management Thinking of the Official Kiln

The official handicraft industry has always been an important part of the ancient Chinese handicraft industry. Although its technology and craftsmen are from the private sector, the government's management and investment will undoubtedly promote and aggravate the long-term development of hand-made technology. Why the official kiln can produce a large number of exquisite official kiln porcelain and many innovations and amazing works come out. The deep reason is the success of the management kiln in the past, that is, the success of the official kiln design management system. Jingdezhen Guanfu Kiln is one of the ancient official handicraft productions. It is an extremely complicated design management system. The government's management of porcelain production includes: intervention methods, intervention levels, kiln setting and categories, management institutions, production funds, governor officials and artisans sources, etc. The handicraft design system and management thinking of these official kilns embodies the management thought of rebuilding the earth and governing the world, and has become an important part of its "prosperity and power". This also created a good awareness environment for the design and invention of the official craftsmanship, and accumulated a lot of valuable experience for the design of the official kiln.¹⁰In the Qing Dynasty, the Taoist official Tang Ying said in the "Tao Cheng's inscription" that the terms of the various colors of porcelain were burned: every year, it takes about four hundred kilogram food and silver in Banzhaguan of Huai'an. All the purchasing price of workers, meals, soil, and glaze will be set according to all the fair price of the folks. Nothing is tired of the official branch. The marriage and funeral of the public workers, the full reward, and the use of medicine and housing are also included... Its bottle of altars and other colored pots, from three or four inches high to three or four feet tall, are also more than two thousand each year, and there are still two or three thousand pieces of unsuccessful selection which packed all along to capital city for decoration or use.¹¹ This is the standard that the management system is reflected in the selection of the imperial kiln ceramics, and is an important topic in the research and management of traditional ceramic handicraft design in Jingdezhen.

IV. JINGDEZHEN TRADITIONAL CERAMIC HANDICRAFT DESIGN MANAGEMENT IDEAS

The traditional ceramic handicraft design management theory of Jingdezhen is unified in the ritual environment led by Confucianism. From this point of view, the traditional

⁹ Wang Li, *History of Chinese Design Thoughts (Stone Age - Qing Dynasty)* [M] Tongji University Press, 2015

¹⁰ Wang Li, *History of Chinese Design Thoughts (Stone Age - Qing Dynasty)* [M] Tongji University Press, 2015

¹¹ Wang Guangyao, *Ancient Chinese Official Kiln System* [M] Beijing: Forbidden City Press, 2004

ceramic handicraft design activities have already embedded in-depth design wisdom and classical design management ideas, despite this idea of creation has been showed in various forms of civil kiln, official kiln and royal kiln under the centralized rule. And in its design system and management thinking, it implies Zhouyi design management thought, Confucian design management thought, Mohist design management thought, and Legalist design management thought. This is the characteristic of Jingdezhen traditional ceramic handicraft design management thought, and it is also the core of Chinese design management thought tradition.

A. Zhou Yi Design Management Thought Combined with "Three Talents-Three Levels-Three Changes"

The "three talents" are embodied in the design thinking with "good-timing, geothermal, material beauty, and skillfulness". The "third-class" divides the team organization into "high-level" "middle-level" and "basic level" according to the way of heaven, people and land three levels.¹²"Three changes" refers to the principle of behavior (simple change, not change, always in change). His thoughts have extensively and profoundly influenced the design behavior of traditional ceramic handicrafts in Jingdezhen, and gradually became the basic principle for Jingdezhen traditional ceramic handicrafts to act as human beings. The reason why the folk kiln and the official kiln can be "three talents", "three levels", "three changes" is consciously applied to design management activities. It is a subject consciousness that still contains a lot of positive struggles in its natural view. It skillfully grasps and uses natural laws to discover pottery resources, designs, produces and manages ceramics according to natural laws, and continues to create a design system to manage the traditional ceramic handicraft industry. Therefore, the greatest "spirit" of Zhou Yi's design management thought is to regularly absorb raw materials and resources, and then expand the planned creation of ceramic utensils.

B. Confucian Design Management Thought Combined with "Courtesy-objects-system"

The creation and management system represented by Jingdezhen traditional ceramic handicrafts is the ancient "manufacturing -management" process. The craftsmen in such a "process" are not only designed and organized by "natural" through "objects", but also can actively design and organize new "systems" through the "objects" of "courtesy", and the "universe order" of both in "benevolence" and "moral", and both in "moral" and "kindness". The Confucian design management thought follows the logic of "creation -management". It can be deeply felt the "courtesy - objects -system" Confucian design management ideology system constructed by the gradual support of ceramic products in the creation system of Jingdezhen folk kiln, official kiln and imperial kiln.¹³ "The utensils containing the courtesy" shows

¹² Zeng Shiqiang, *Management by I-ching* [M], Beijing, The Eastern Publishing Co.,Ltd, 2005

¹³ Zheng Juxin, Lian Mian, *Introduction to Design Management*, [M], Zhejiang University Press, 2014

up as focusing on the traditional ceramic handicraft design system and management thinking of Jingdezhen, constantly correcting and balancing the interaction between things and things, people and people, and "courtesy-objects-system". That is to say this continuity, the symbiotic relationship between the "manufacturer" of ceramics and the "ritual ceremony", is reflected in the creation system of Jingdezhen folk kiln, official kiln and royal kiln.¹⁴ The thought of "harmony can make everything grow" perform as the continuous development of the Jingdezhen folk kiln, the official kiln, the royal kiln design management system, the continuous enrichment and continuous development and it is the continuous display of "harmony". Such as "equity" is the nature of everyone; "harmony" is the principle that everyone follows, reaching the realm of "neutralization", the heavens and the earth are in their place, and everything grows and multiplies. ("Book of Rites, The Doctrine of the Mean") is the continuation of the Confucian design management ideology. In short, "harmony can make everything grow, being the same will not exist" means that when harmony is achieved, and everything grows and multiplies. The folk kiln, the official kiln, and the royal kiln emphasize "harmony and difference" and this is the best interpretation of "harmony".¹⁵

C. Mohist Design Management Thought Combined with "Things-reality-profit"

Mozi proposed from the simple materialist empiricism theory: "speculate the past things of the ancient emperors", "inspect what the people have heard and seen.", "When speech or judgment is implemented as a policy decree, it should be according to whether it is in the interest of the country and the people". Combining "things", "reality" and "profits", with indirect experience, direct experience and social effects as the criterion, it greatly mobilized the subjective enthusiasm of craftsmen, emphasizing the love and altruism of industry morality, opposing "having love and no benefit", and advocating that the love to people is divided by the righteousness.¹⁶ Jingdezhen folk kiln, official kiln and royal kiln are planning the "unit production" of Jingdezhen traditional ceramic handicrafts as "mass production" with the help of Mohist design management thought, and deducing the "super division of labor" of "process production" step by step. The personnel division of the kiln, the official kiln, the imperial kiln and the gangs are professionally divided into respective of production, responsible for inspection, responsible for out-of-office use, responsible for receiving feedback, and responsible for bringing back new production materials technologies and the new producers, as well as responsible for all of this all belong to its unique design management organization - porcelain bureau, supervised pottery, guild, etc., to achieve the perfect combination of "things", "reality", "profit".

¹⁴ Xiong Yi, Introduction to Research on Design Systems in Ming & Qing Dynasties [J] Journal of Nanjing Arts Institute (Fine Arts & Design), 2011, 11

¹⁵ Shao Hanming, Chinese Cultural Spirit [M] Shanghai, The Commercial Press, 2000

¹⁶ Wang Li, History of Chinese Design Thoughts (Stone Age - Qing Dynasty) [M] Tongji University Press, 2015

D. The Legalist Design Management Thought of "Law-artifice-power"

"Guangzi" affirms people's normal desires, also affirms that self-interest is human nature, and its "law", "artifice" and "power" are the unique values of legalist management thought in the field of creation. The so-called "law" (that is the "general law" that reflects the logic and law of the operation of the kiln industry) and the unity of the artifice and the power, the three branches of the legalist in the idea of creation represent three interlocking loops of the shape, use and use of the article.¹⁷ That is, from decision-making to means and methods, and then developed into so-called active acceptance and mandatory acceptance. All these are complete and not easily cuttable design management systems. The design management system of Jingdezhen folk kiln, official kiln and royal kiln is to ensure the possible connection effect by using each of the small circle with the limitation of "general law", and through the distinct reward and punishment, in the execution of traditional ceramic handicraft design behavior, a "training-guarantee" design concept was established, which was implemented into the design norms, creation procedures, and organization management systems of traditional ceramic handicrafts, and gradually realized a dynamic and responsive "reward-feedback" mechanism. It is this changeable smart "training - guarantee - response - feedback" management mechanism which reflects the "people-oriented" Legalism design management thinking, and makes the designed ethic goal to benefit people achieved.

V. CONCLUSION

Jingdezhen traditional ceramic handicraft is an outstanding representative of China's feudal society handicraft industry. Jingdezhen ceramic handicraft design system has many industry and local characteristics, and it is manifested in the multi-dimensional unification of traditional ceramic handicraft design culture under the coexistence of daily life and elite thought. Its classical design management ideology (Zhou Yi design management thought, Confucian design management thought, Mohist design management thought, Legalist design management thought) is more embodied in the comprehensive expression of the political ideal and design ideal of the ruling class, long-term effect and reaction to a larger group of traditional ceramic crafts. Here, the traditional ceramic handicrafts in Jingdezhen have become the core of this culture and have developed a stable and orderly development of the "Ceramic Culture Circle". On the contrary, the traditional ceramic handicraft design management thought in Jingdezhen also promoted the continuous development of Jingdezhen traditional ceramic handicraft industry to some extent, creating one miracle after another.

¹⁷ Zheng Juxin, Lian Mian, Introduction to Design Management, [M], Zhejiang University Press, 2014

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