

Chinese Traditional Porcelain Garden Stool: Innovative Design in The Process of Chinese Modernity

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Abstract

Porcelain garden stool, produced in the Song Dynasty, is a kind of stool made from simple soil by uncanny workmanship of embryo painting and then transformed from a high-temperature kiln. Produced in Jingdezhen, the capital of porcelain, this stool not only possesses the aesthetic value of porcelain but also embodies a set of cultural and functional values. However, modern home decoration no longer incorporates the traditional porcelain garden stool with a single function, resulting in the loss of its traditional use as a seat in society.

This article aimed to study (1) the historical development and function of porcelain garden stools in Chinese traditional life scenes; (2) the traditional identity and value of porcelain garden stools from the perspective of artwork; (3) the development process of innovative designs for porcelain garden stools; and (4) the innovative design of porcelain garden stools in the context of Chinese modernity. The study considered data collected from academic documents as well as data collected in the field. The research results were found as follows:

During the modernization process, we combine the traditional identity of the innovative porcelain garden stool with the new needs of consumer groups, leading to various innovative attempts in the design of materials, decoration, and function. This process results in the formation of preliminary creative concepts. Following expert evaluation, consumer survey, design adjustment, and modification of the porcelain garden stool, we selected the creative design as the final design draft and proceeded to manufacture the finished products. Experts and consumers have completed the final evaluation, achieving the expected goal and yielding the anticipated effect. It hopes that the innovative design of the living heritage porcelain garden stool will enable it

to emerge from its decline stage, reshape its existence value, integrate into people's modern daily lives, and become an integral part of the modern lifestyle.

It was concluded that the porcelain garden stool is a symbol of material culture and redefines the multiple values of the porcelain garden stool. For instance, the cultural and social roles of the porcelain garden stool persist, underscoring the need for innovative design in terms of materials, techniques, and patterns, enabling modern people to appreciate its value in a fresh form. This study aims to reorganize and refine the porcelain garden stool by combining traditional cultural elements with modern design concepts, thereby realizing the living cultural inheritance in the process of modernization.

Keywords: Chinese Traditional; Porcelain Garden Stool; Innovative Design; In the Process of Chinese Modernity

Introduction

Porcelain garden stool, as a unique existence in Chinese traditional furniture, carries profound cultural and historical value. Since the Song Dynasty, it has not only played an important role in China's daily life, but also become an important window to study the social structure, cultural aesthetics and craft technology of ancient China (Yang, 2021). In recent years, with the government's emphasis on the protection and development of traditional culture, the research of porcelain garden stool is also increasing. The research on the porcelain garden stool at home and abroad mainly focuses on the origin and development of the porcelain garden stool, the history of the porcelain garden stool, the production process of the antique porcelain garden stool in Jingdezhen, the origin of the porcelain garden stool, the shape, the decoration, the variety and so on (Li, 2020). Yang Wenbo's Research on the Decoration of sitting garden stools in Song Dynasty (Yang, 2021), Li Lunpeng's Research on porcelain garden stools in Ming and Qing Dynasties (Li, 2020), etc. (The Ming Dynasty was a major Chinese dynasty established by Zhu Yuanzhang in 1368 and ended in 1644 when a peasant uprising led by Li Zicheng caused the fall of Beijing. The Ming Dynasty lasted for 276 years, during which Chinese culture, technology, and economy saw significant development. The Ming Dynasty is also known for its strict bureaucratic system and social structure. The Qing Dynasty was the last feudal dynasty in Chinese history, established by the Manchu people. It began in 1636 when Huang Taiji changed the state's name to Qing, and the dynasty formally replaced the Ming Dynasty in 1644 when the Qing army entered through the Shanhai Pass to rule all of China.) These works mainly study the development context and

production process of porcelain garden stools, but the research on the application and innovation of porcelain garden stools in modern society is still relatively lacking. Data released by government agencies such as the State Administration of Cultural Heritage and research articles published in the past year or two show that although the historical and cultural value of porcelain garden stools has been discussed, how to innovate and transform this traditional art to meet the needs of modern life is still an under-explored area.

This research focuses on the modern innovation and application of porcelain garden stool, aiming to explore how porcelain garden stool can better adapt to the aesthetic and functional needs of modern society while maintaining its traditional aesthetic and technological characteristics. As a researcher, I specialized in the study of ceramic design and traditional aesthetics during my undergraduate and graduate studies. With profound background knowledge of ceramic culture and research experience of modern design theory, I have published several papers in this field and participated in several projects combining traditional culture and modern design. The target audience includes not only academic researchers, but also designers, manufacturers and consumers interested in traditional ceramic culture, especially those who seek to integrate traditional cultural elements into modern lifestyles.

This study aims to fill the gaps in the existing literature on the innovative application of porcelain garden stool, and explore its innovative possibilities in material, form and function through in-depth analysis of its historical development, cultural significance and the needs of modern life. The research will rely on historical data research, modern design theory and market demand analysis to answer the questions “How did the changes of The Times and environment affect the development of this special porcelain garden stool” and “What traditional identities and values did porcelain benches have in ancient China?” “In the attempt to innovate the design of porcelain garden stools, which traditional identities in porcelain garden stools are combined with modern needs?” “Explore how to carry out innovative decorative design of the porcelain garden stool in the aspects of scene application, artistic expression, function upgrading and technology application, so as to integrate the porcelain garden stool into the modern daily life of the Chinese people.” And so on.

Throughout the research at home and abroad, many scholars and teams are studying the porcelain garden stool. From the perspective of the research content, there is a wide range of research on the porcelain garden stool, involving the history, production technology, decoration techniques and other aspects of the porcelain garden stool. For example, Wang Yinong said in

“A Brief Talk about the porcelain making of the Ming Dynasty” that the porcelain garden stool is an important part of the traditional Chinese ceramic culture, and its history can be traced back to the Ming Dynasty. The porcelain garden stools of this period are rich in types and exquisite in technology, especially the blue and white porcelain garden stools are most famous, and these porcelain garden stools are widely praised for their unique decoration and complex hollow technology. In 2014, during the archaeological activities at the Jingdezhen Imperial Kiln Factory site, many cases of blue and white porcelain garden stools were unearthed, providing physical evidence for the historical and artistic value of these porcelain garden stools. In the late Ming Dynasty, the production of porcelain garden stools became richer and more diverse, from blue and white to colorful, enamel, etc., demonstrating the innovation and diversity of Ming Dynasty ceramic craft. These porcelain garden stools are not only used as seating devices, but also as incense devices, reflecting their versatility in daily life. Yu Dehua said in the “Gu Dun Quiz” that in the history of Chinese furniture, the seat gradually evolved from sitting on the floor to sitting on the feet, and this change continued from the Eastern Han Dynasty to the Wei, Jin and Southern and Northern Dynasties, and was seen in the popularity of tall furniture. At first, it was used by the ruling class and then popularized to the people, especially to the Song Dynasty, and the types of high-quality furniture were rich and the functions were refined. As a kind of high type seat, “drum” has been recorded since the Eastern Han Dynasty, and by the Ming Dynasty, “drum” became popular because of its drum shape design. In the literature, such as Changwu Annals of Ming Dynasty and Liaozhai Zhiyi of Qing Dynasty, drum block is mentioned, which reflects its cultural origin and wide application. By the end of the Qing Dynasty and the Republic of China, the term “drum garden stool” became popular. Modern furniture design is also influenced by traditional drum garden stool, showing the influence of traditional design on modern furniture innovation. In general, the evolution of the drum is not only a historical change in furniture design, but also a reflection of cultural and social structural changes, and modern applications show the effective integration of traditional and modern design. Wang Liping mentioned in “dignified and beautiful sitting and enjoying dual use” embroider garden stool, also known as sitting garden stool or drum garden stool, is an ancient sitting tool, originated in the Warring States period. It was especially popular during the Ming and Qing dynasties and was valued for its exquisite decoration and practicality. These garden stools are not only used as seating, but also as works of art, mostly made of ceramic, wood or stone. The Ming Dynasty embroidery garden stool was famous for its unique hollow patterns and colorful decorations, while the Qing Dynasty developed more diverse

decorative techniques such as carving, hollow work and pile molding. They have a wide range of subjects, including animals, plants and human figures, and rich colors, showing the high development of porcelain making technology and artistic aesthetics at that time. Embroidered garden stool not only reflects the social culture and aesthetic taste, but also the symbol of social and cultural prosperity in the Ming and Qing dynasties. Fang Hui talked about the different decorative patterns of Qing Dynasty porcelain garden stools in “Gorgeous porcelain embroidered garden stools”, which reflected different artistic pursuits.

Porcelain garden stool not only has the aesthetic value of porcelain, but also has a set of cultural value and functional value, but due to the change of technology, materials and lifestyle needs, the function of porcelain garden stool as a seat is no longer retained, porcelain garden stool material is relatively fragile, large weight, not easy to carry and use, so the application scope in modern life is relatively narrow. However, the cultural function, social function and material and cultural value of porcelain garden stool itself still exist, but they are not required by modern social ways, so it is necessary to innovate it from the aspects of new materials, forms, and new processes, so that people can re-accept its remaining functions in other aspects. In March 2017, the Chinese government jointly launched the “Revitalization Plan for Chinese Traditional Crafts”, which aims to deal with the relationship between inheritance and development of traditional crafts, inherit and carry forward traditional Chinese culture, including some devices with practical and decorative functions, such as porcelain garden stools. From the more than 100 documents reviewed, mainly concentrated on the Song Dynasty, in history, painting and archaeological objects on the porcelain garden stool records, most of the articles mainly introduced the shape of the porcelain garden stool, decoration, use and catalogue display, but from the innovative design of the porcelain garden stool studies almost no. Therefore, the most important thing for the research of porcelain garden stool is to innovate a set of methods and apply them to other Chinese traditional objects with similar difficulties, which has reference significance for them.

By exploring these issues, the study encourages cooperation between different fields such as art design, engineering technology and environmental science to explore how to combine traditional cultural elements with modern design concepts, environmentally friendly materials and advanced manufacturing technologies to create products that both have traditional charm and meet modern aesthetic and functional needs. So that it can become a representative cultural industry to promote the development of China's economy. At the same time, this set of design principles not only provides useful reference and inspiration for the innovative design of traditional

porcelain garden stools and the rediscovery of cultural value, but also provides a new path and methodology for other traditional Chinese cultural artifacts with similar difficulties, and excavates more cultural elements and craft technologies that need to be revived and innovated. It provides a solid theoretical foundation and rich creative resources for the modern expression of traditional culture.

Research Objectives

1. To study the historical development and function of porcelain garden stool in Chinese traditional life scene;
2. To study the traditional identity and value of porcelain garden stool from the dimension of artwork;
3. To study the development process of innovative design of porcelain garden stool;
4. To create the innovative design of porcelain garden stool in the process of Chinese modernity.

Literature Review

The research on porcelain garden stool, first of all, has not attracted much attention. Porcelain garden stool are relatively small among traditional Chinese artifacts, and more often appear in gardens or courtyards. Its material also determines its characteristics of heat relief, and climate has become its limiting condition. At present, most of the research on porcelain garden stool focuses on the tracing, decoration, and style of porcelain garden stool, Secondly, the research on porcelain garden stool focuses on the background of modern life, especially the innovative design and application of porcelain garden stool are almost nonexistent. so this research can fill that knowledge gap.

1. History and decoration of porcelain garden stool: Throughout the study of garden porcelain stool, most of them focus on its origin, decoration and historical development. For example, Li Lunpeng conducted a comprehensive research on the Ming and Qing porcelain garden stool (Li, 2020), and Yang Wenbo conducted a comprehensive research on the Song Dynasty garden stool (Yang, 2021). There are many researches on porcelain garden stool from the perspective of Chinese traditional furniture. For example, Tian Jiaqing introduced and analyzed the embroidered garden stool, the predecessor of the porcelain garden stool (Tian, 1990). Jiang Meining analyzed the artistic characteristics and cultural connotation of traditional Chinese

garden benches (Jiang, 2013); Porcelain garden benches and their predecessors often appear in ancient Chinese paintings. Therefore, the porcelain garden stool in the painting is decorated and shaped, and its development and change are analyzed. For example, Lin Xiuyuan and Yan Xiaoxing start from the analysis of furniture decoration modeling in Han Xitai's "Feast Map" (Lin & Yan, 2020) and analyze the embroidery garden stool. Due to the characteristics of porcelain, porcelain garden stool can be preserved for a long time, so they can often be found and studied in archaeology and cultural relics. For example, Du Xiaojun analyzed the imperial porcelain garden stool of the Southern Song Dynasty through celadon specimens in archaeology (Du, 2020). It is worth noting that there is very little research on the modern design innovation of porcelain garden stool, which also shows the objective fact that people do not pay much attention to it. When the porcelain garden stool appeared as a traditional furniture, its function and shape were mentioned and applied. For example, Wang Hui summarized and applied the unique modeling characteristics of porcelain garden stool from the application of Ming style furniture design elements in modern product design (Wang, 2015). In addition, porcelain garden stool also appeared in a large number of cultural relics atlas, collection books, archaeological data, etc., is an important historical data for the study of its decorative modeling, and constitutes the image literature for the study of porcelain garden stool.

As a unique piece of traditional Chinese furniture and porcelain, it is not enough to study and pay attention to the porcelain garden stool, but it is a daily appliance in the life of the Chinese people in history. For the research content, the analysis of porcelain garden stool blocks has not yet found the daily life of China, but the demand for modern daily life scenes in more fields of theory and design research, deepening and expanding the scope of cultural research.

2. Chinese traditional design thinking: The research of Chinese traditional design thinking in the field of design and creation is still in its infancy in China, especially in the field of design theory. The discussion of traditional design thinking has just begun, and many aspects are not mature enough, let alone systematic theoretical construction. Therefore, there are few results and data on traditional design thinking. Gao Chenyang's a Study on Chinese Traditional Mode of Thinking, published by Shandong University Press, gives a systematic explanation of the traditional mode of thinking, but does not discuss it in combination with specific creative activities (Gao, 2013). Liu Changlin of the Social Sciences Academic Press made an in-depth study of the most important system thinking in China in his book Chinese System Thinking – Cultural Gene Exploration" (Liu, 2008), and discussed it in combination with traditional Chinese medicine,

agriculture, military science, art, science and technology, etc., but seldom discussed the relationship between traditional creative activities and traditional ways of thinking.

Wang Yibin and Wang Peiying thought (Wang & Wang, 2005) studies traditional Chinese art from the perspectives of literary theory, poetry, folk art, novel painting, calligraphy, music, etc. (Jing, 2005), but there is little discussion of design and creation. Li Congqin studies the Chinese image thinking and the formation and structure of Chinese characters, and extends it to the design creation (Li, 2006). In addition, there is little more research literature and data.

In the summary of the above literature review, it can be seen that the research on the porcelain garden stool mainly focuses on its history, decoration, and style, and relatively little research on its application and innovative design in modern life. This finding points to the importance and necessity of research to fill in the gaps in knowledge about the modern design and application of porcelain garden benches.

This study will rely on the theoretical basis of Chinese traditional design thinking, and explore how to apply these traditional thinking modes to the modern innovative design of porcelain garden stool. The study will explore how to meet the functional and aesthetic needs of modern life while maintaining the traditional cultural value of porcelain garden stool. This involves innovation in all aspects, from material to form to function. Through the application of these theories and concepts, the research aims to not only provide innovative ideas for the modern application of porcelain garden stool, but also provide theoretical and practical references for the modernization transformation of similar traditional crafts.

Conceptual Framework

As Figure 1. This research is a qualitative research and developmental research study. The researcher defines the research conceptual framework based on the concept/theory of innovative design together with traditional identity and the process of Chinese modernity. The details are as follows.

By analyzing the functions and roles of porcelain garden stool in social life in the past dynasties and entering modernization, people's love and usage habits of porcelain garden stool have changed due to the different needs of porcelain garden stool in each historical period, but the value of the traditional identity of porcelain garden stool still exists. This study attempts to explore the value of the traditional identity of porcelain garden stool. Try a variety of innovative ideas to make it regain its liking in the modernization process.

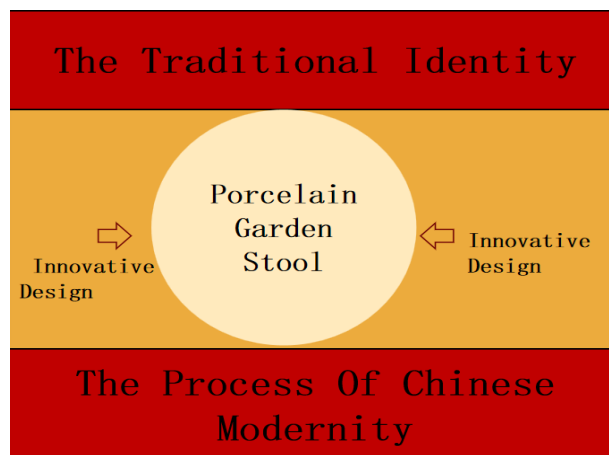


Fig.1 Conceptual Framework

(Source: Made by author, 2024)

Research Methodology

The research goal 1 and goal 2 is qualitative research, and goal 3 and goal 4 is developmental research. This paper mainly uses literature research, participatory observation and field survey interviews. Combined with historical materials, real objects and existing research results, the origin and development of porcelain garden stool are comprehensively understood, the history of porcelain garden stool is understood, and the production process of Jingdezhen imitation ancient porcelain garden stool is investigated. Summarize the origin, shape, decoration and variety of porcelain garden stool. At the same time, interviews and questionnaires were used to understand the opinions of different types of experts and consumers on the innovative design of porcelain garden stool, and the information and data related to the crowd and text were collected and sorted, comprehensively analyzed and summarized to provide accurate guidance for the final design.

Research Results

Through the historical dimension, the paper discusses the evolution process of porcelain garden stool from simple daily necessities to artworks with profound cultural symbolic significance, reflecting the changes of China's social economy, technology and culture. By combining the value of the traditional identity of innovative porcelain garden stool with the new needs of modern consumer groups, various attempts were made in the design of materials, decoration and functions. After preliminary creative conception, expert evaluation, consumer survey, design

adjustment and modification of porcelain garden stool, the creative design of porcelain garden stool was selected as the final design draft and finished product was made. After the final evaluation by experts and consumers, the expected goal has been accomplished and the expected effect has been obtained, making the innovative design of porcelain garden stool truly become the daily existence and needs of people in modern life. It is hoped that through the innovative design of the living heritage porcelain garden stool, the porcelain garden stool can go out of the decline stage, reshape the existence value of the porcelain garden stool, make it integrate into people's modern daily life, and become a part of modern life style. The mind map like (Figure 2)

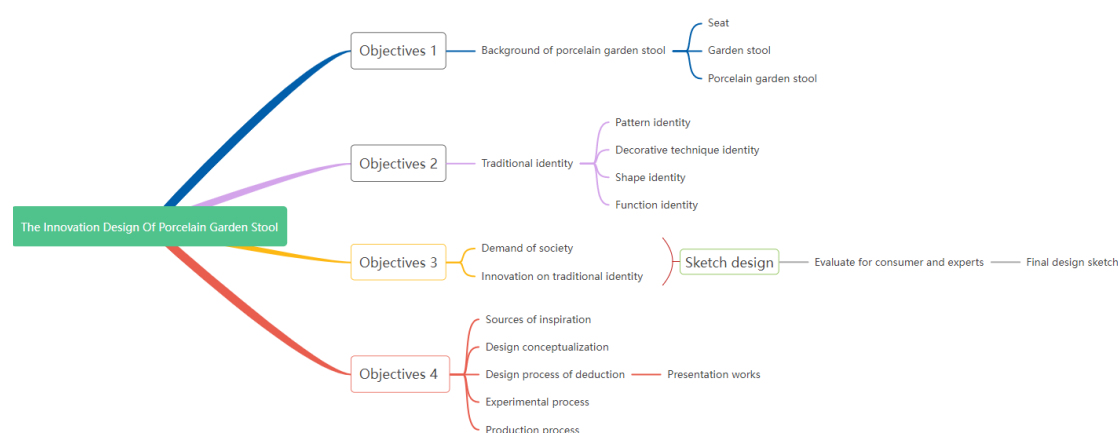


Fig.2 The mind map about the process of the research

(Source: Made by author, 2024)

Objective 1. The results showed that from the initial simple cushion, to the development of embroidered garden stool, and then to the Ming and Qing dynasties porcelain garden stool became widely used daily necessities, this process reveals the course of China's transformation from an agricultural society to an urbanized society, and explores its cultural connotation and social functions in different socio-economic backgrounds from the historical development of porcelain garden stool. Especially in the Ming and Qing Dynasties (Figure 3), the development of porcelain garden stool not only reflected the progress of technology and aesthetic changes, but also became an important medium to display social status and taste, reaching the peak of art and function. As a kind of material culture, by further exploring the deep relationship between porcelain garden stool and natural environment, social development and material exchange, highlighting the unique natural resources of Jingdezhen and the progress of ceramic production technology, the prosperity of porcelain garden stool culture is promoted. Its rich decorative patterns and arts and crafts carry

profound cultural connotations and social values. It reflects the beliefs, social customs and values of different historical periods.



Fig.3 Porcelain Garden Stool in the Ming and Qing Dynasties

(Source: Beijing Museum Provided)

Objective 2. The results showed that porcelain garden stool is not only a practical seat, but also an important carrier of Chinese traditional culture and artistic expression. Through different dynasties and different styles of porcelain garden stools, we can see the aesthetic taste, living customs and cultural beliefs of ancient Chinese society, which is an important part of traditional Chinese culture.

Porcelain garden stools carried different social and cultural identities in different historical periods, showing the hierarchy, status and aesthetic concepts of Chinese society. From the early court nobility to literati and scholars, and then to ordinary people's families, the use and popularity of porcelain garden stools reflected the changes of social structure and the diversification of cultural tastes. It is not only the product of material culture, but also the symbol of spiritual culture. The porcelain garden stool transcends the limitation of practical function and becomes a work of art with unique artistic value and cultural significance. It not only reflects the high skills and creativity of ancient craftsmen, but also contains rich historical and cultural information and aesthetic value. As a work of art, porcelain garden stool is a combination of traditional culture and artistic innovation, showing the unique charm and far-reaching influence of Chinese ceramic art. In modern society, the collection and research of porcelain garden stools as works of art not only help

to inherit and carry forward traditional Chinese culture, but also provide valuable resources and inspiration for exploring the common cultural heritage of mankind and artistic innovation.

Objective 3 . The results showed that how to successfully combine the values in the traditional identity of porcelain garden stool with the needs of modern design to create new pieces that have both cultural value and modern consumer preferences. The modern appearance of the innovative porcelain garden stool, its design improvement not only enhances the practicability, but also gives the porcelain garden stool new cultural and aesthetic significance. After the shape identification, function identification, pattern identification, etc. extracted from the traditional identity of porcelain garden stool, combined with the contemporary aesthetic, several reconceived, through expert evaluation, consumer evaluation, combined with their opinions and suggestions to adjust and modify the work, forming the final design draft.

Through investigation and analysis, in the consumer groups and expert evaluation (Table 1; Table 2), they prefer to turn the traditional crafts of porcelain garden stool into products that can be consumed and used in their daily life, and lamps are more liked and accepted by consumers. Therefore, in the final innovative design, I choose lamps as the product form of design.

Table 1 Expert evaluation

Name of expert	Li Leiying	Professional and technical title	Professor	Specialize in	Painting and Ceramics, Comparative Study of Traditional and Modern Ceramics, Study of Ceramic Art Theory and Practice
《The Fragmented Porcelain Garden stool	Requirements			Valuation	
	1. What elements of the design reflect the heritage of traditional ceramic art?			Patterns and Decorations	●●●●○
				Cultural symbol	●●●●○
				Technique	●●●●○
	2. What aspects of the design are modern and innovative?			Cultural fusion	●●●○○
				Functional	●●●○○
				Diversity of materials	●●●●○
	3. Is it possible to combine elements of painting and ceramics in order to create unique works of art?			●●●●○	
	4. Does it carry a specific cultural context or symbolism?			●●●●○	
	5. How does this modernized design renovation affect the overall aesthetics while maintaining the original cultural qualities?			●●●●●	
	6. What is unique about this design in terms of conveying artistry and emotion?			●●●○○	
	7. What special techniques or ceramic materials might be involved in making this design?			Metal inlay	●●●●○
				Fragmentation and splicing techniques	●●●○○
				Firing process	●●●●○
Deficiencies noted and revisions suggested:					
1. The artistic expression of the work appears superficial and lacks depth.					
2. The work does not handle the integration of traditional and modern elements harmoniously enough.					
Recommendation:					
1. To study in depth the cultural background and craft details of traditional ceramics to ensure that the work is innovative while at the same time reflecting respect and understanding of tradition.					
2. Explore deeper artistic expression, such as conveying richer emotions and meanings through the combination of colors, shapes and textures.					
3. Seek new ways to blend traditional and modern elements to create works that have a sense of history as well as modern aesthetics.					
Score: 85					

Table 2 Expert evaluation

Name of expert	Yu Wanglong	Professional and technical title	General Manager, Wanglong Ceramics Company	Specialize in	Founder of Wanglong Ceramics
《The Fragmented Porcelain Garden stool	Requirements		Valuation		●●●○○
	1. Whether the lighting design is in line with current trends in home decoration and design				●●●○○
			Design Enthusiasts		●●●○○
	2. What kind of customer base is this product targeting		Environmentally Conscious Consumers		●●●●○
			Culture and art collectors		●●●○○
			High-end home furnishing market		●●●●○
	3. How do you assess market acceptance and demand for this type of product				●●●○○
	4. How can we better communicate its cultural value to attract consumers interested in ceramic culture?		Storytelling		●●●○○
			Emphasis on handicrafts and traditional crafts		●●●●○
			Cultural events and exhibitions		●●●●○
			Fine Packaging		●●●○○
	5. How do products maintain continuous innovation in design and functionality to stay competitive in the market?		Market Research		●●●●○
			Design Thinking		●●●○○
			Culture and trend insights		●●●○○
Deficiencies noted and revisions suggested:					
Recommendation:					
1. Suggest possible design improvements to meet market trends and consumer preferences.					
2. While maintaining aesthetics, consider enhancing the functionality of the fixtures, such as offering different light source options, dimming capabilities, or smart home compatibility.					
3. Encourage further highlighting of the unique selling points and design elements of porcelain garden stool fixtures to differentiate them from other fixture products on the market.					
Score: 88					

In terms of decorative patterns, dragon pattern (Figure 4) is one of the traditional identity of porcelain garden stool, which is widely used in porcelain garden stool decoration as a sign of royal and noble status. However, the dragon pattern of porcelain garden stool does not meet the aesthetic needs of people today. Combined with consumer survey and analysis, it is concluded that 2024 is the year of the Dragon in China, and dragon pattern is applied in product design. It aims to inherit and carry forward the essence of the traditional culture of porcelain garden stool, and it is also a modern interpretation and innovation of this traditional symbol of identity.



Fig.4 Dragon patterns designed by author

(Source: Photography by author, 2024)

Therefore, through the evaluation, the highest score is my work sketch (Figure 5), which is fragmented and irregular splicing reconstruction of porcelain garden stool. Through this unique splicing method, not only reinterprets the traditional image of the original dragon pattern, but also cleverly transforms it into English characters with symbolic significance: A stands for Authority, M for Mysterious, D for Dignity, S for Strength, L for Lucky. Five works happen to represent the symbolic meaning of the dragon. This design not only makes the porcelain garden stool dragon pattern show a more dynamic and vivid effect, but also further enriches its cultural connotation through the symbolic meaning of each letter, reflecting an innovative attempt to integrate traditional porcelain garden stool with modern aesthetic.

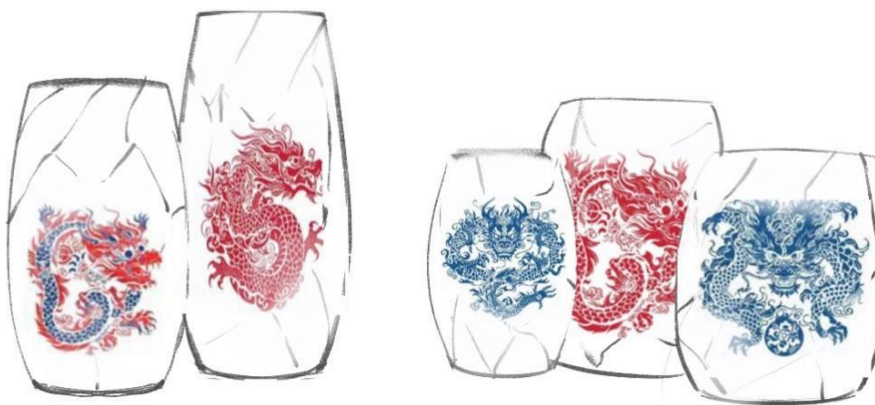


Fig.5 Rough sketch1

(Source: Photography by author, 2024)

Objective 4. The results showed that in terms of production (Figure 6), at first, I want to carve out different textures of the main part of the porcelain garden stool, so that the lamp reveals the light source in the gap, because the ceramic lamp needs the characteristics of light transmission, the blank body is thinner than half the blank body, so in the process of firing, it is easy to break. Sure enough, each of the carved lamps broke apart during the firing process, and all of them were spliced only with glaze, so the final display of the work was the effect of splicing.



Fig.6 The process for making product

(Source: Photography by author, 2024)

The main value is reflected in the following aspects: The work (Figure 7) is not only an object, it carries rich historical and cultural connotations. Through the integration of modern design techniques, these traditional elements can continue to be inherited in modern society and presented in a novel way. Every detail in the design takes into account how to combine traditional aesthetics with modern aesthetic preferences to create products that are both in line with modern human settlements and with traditional cultural characteristics.



Fig.7 The final works

(Source: Photography by author, 2024)

Discussions

1. Throughout the research at home and abroad, many scholars and teams are studying porcelain garden stool. From the perspective of the research content, there is a wide range of research on porcelain garden stool, involving the history of porcelain garden stool, production technology, decoration techniques, etc., but there are almost no studies on innovative design of porcelain garden stool. This study redefines the multiple values of the porcelain garden stool, reorganizes and refines it, combines traditional cultural elements with modern design concepts, and makes the porcelain garden stool realize the living cultural inheritance in the process of modernization.

2. This study promotes the use of the research concept of “innovative design” and is the first research report to study porcelain garden stool through the concept of “innovative design”, which helps to sort out the innovation and development of porcelain garden stool under the background of social and cultural changes and aesthetic development in the process of China's modernization, and broadens the diversified perspectives of porcelain garden stool research. Thus, it can provide abundant information resources for future researchers, which is also the innovation of this study.

Knowledge from Research

As Figure 8, my research text is the Chinese traditional ware porcelain gardens stool, the concept of research is innovative design, the context is the process of modernization and traditional identity.

First of all, I looked at the role and role of porcelain garden stool in social life in the past dynasties. As the needs of porcelain garden stool in each historical period are different from the current needs, people's love degree and usage habits have changed, but the value of the traditional identity of porcelain garden stool still exists. This study attempts to explore the value of the traditional identity of porcelain garden stool. For example, the pattern value, taking the dragon pattern as an example, try a variety of innovative ideas, through the evaluation of experts and consumers, innovate the dragon pattern of the traditional identity of the porcelain garden stool, and innovate the porcelain garden stool to design the most favorite lamps of consumers, so that it can regain its preference in the modernization process.

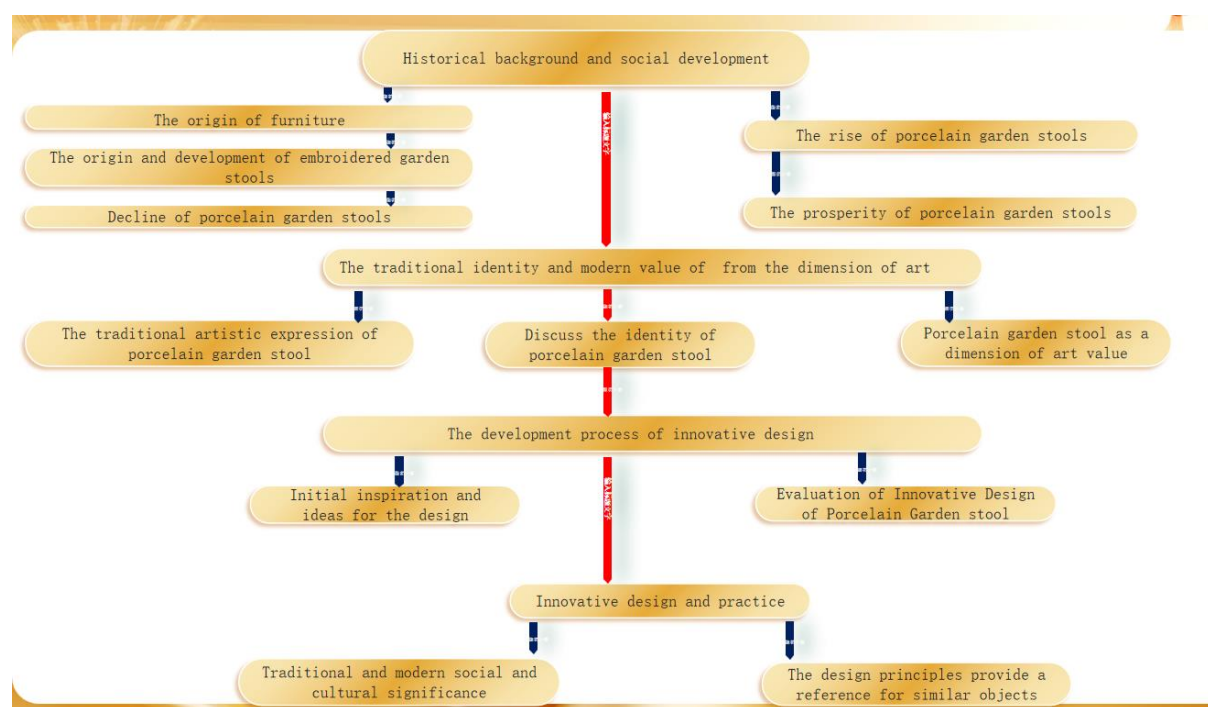


Fig.8 Knowledge Details

(Source: Made by author, 2024)

Conclusion

Through the historical dimension, the paper discusses the evolution process of porcelain garden stool from simple daily necessities to artworks with profound cultural symbolic significance, reflecting the changes of China's social economy, technology and culture. By combining the value of the traditional identity of innovative porcelain garden stool with the new needs of modern consumer groups, various attempts were made in the design of materials, decoration and functions. After preliminary creative conception, expert evaluation, consumer survey, design adjustment and modification of porcelain garden stool, the creative design of porcelain garden stool was selected as the final design draft and finished product was made. After the final evaluation by experts and consumers, the expected goal has been accomplished and the expected effect has been obtained, making the innovative design of porcelain garden stool truly become the daily existence and needs of people in modern life. It is hoped that through the innovative design of the living heritage porcelain garden stool, the porcelain garden stool can go out of the decline stage, reshape the existence value of the porcelain garden stool, make it integrate into people's modern daily life, and become a part of modern life style.

Suggestions

It is suggested to encourage cooperation between different fields such as art design, engineering technology and environmental science to jointly explore how to combine traditional cultural elements with modern design concepts, environmental protection materials and advanced manufacturing technology to create products that have both traditional charm and modern aesthetic and functional needs, so that it can become a representative cultural industry. Promote the development of China's economy. At the same time, this set of design principles not only provides useful reference and inspiration for the innovative design of traditional porcelain garden stool and the rediscovery of cultural value, but also provides a new path and methodology for other traditional Chinese cultural artifacts with similar difficulties, and excavates more cultural elements and craft technologies that need to be revived and innovated. It provides a solid theoretical foundation and rich creative resources for the modern expression of traditional culture.

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