



Research on the Application of Emotional Design in Daily Ceramics

Xinying Li and Xueliang Ma^(✉)

School of Design, University of Jinan, Jinan, Shandong, China
xueliang10001@163.com

Abstract. With the improvement of living standards, the arrival of the information age, intelligent interaction era, people's spiritual demand for products is also gradually increasing, with tangible material form bearing intangible spiritual pursuit. Due to the modern pursuit of ceramics for daily use products and consumption has different, and the past in this paper, first of all, according to Donald a. Norman's emotional design, from the perspective of human emotional expression, according to the instinct of A man, behaviour, to reflect on three different dimensions of analysis, focusing on the development of daily-use ceramics design and people's psychological and emotional changes. Secondly, it analyses the application status of emotional design in daily ceramics. Through the research of emotional design of daily ceramics, it finally designs passionate, moving and spiritual enjoyment daily ceramic products, which is the innovation goal that designers need to pursue.

Keywords: daily ceramics · spiritual needs · emotional design

1 Introduction

The concept of “emotional design” was first proposed by Donald A. Norman, A famous American cognitive psychologist. “There is also a strong emotional component to the design and use of products,” he writes. “I think the emotional component of design may be more important to the success of products than the practical component.” [1] “Emotional design” is based on the material function of the product, fully mining the spiritual function of the product so as to convey the design concept of emotional experience to users. The emotional design of products emphasizes more on the spiritual connotation of items and the emotional experience and spiritual enjoyment brought to users.

Since the end of the 20th century and the beginning of the 21st century, people's life and work have been in a highly tense state of high efficiency, fast pace and strong pressure, resulting in a serious lack of emotional care and communication between people and people and things in their daily life and work. Therefore, in the face of simple, boring and indifferent life and work mode, people are eager to get some comfort and release from the emotional aspect. Therefore, the concept of “emotional design” was born on demand. In its design, it emphasizes the symbolic function and significance of spirit, as well as the extension and application of cultural connotation, and strives to show the concern and consideration for humanity from the spiritual demand level. It integrates

the emotional needs of human beings into the product design of clothing, food, housing and transportation, and interprets people's pursuit and yearning for life in a relaxed and joyful way. The proposal of emotional design concept accords with the desire and appeal of modern people to pursue high quality spiritual life on the basis of abundant material life.

2 Analysis of the Emotional Design of Daily Ceramics Application Status

2.1 Design Status Quo

Through the observation and research of the current daily ceramic products, it is found that most of the domestic daily ceramic brand design and production of the product styles are identical, and most of the dependence on foreign brands and styles. From a variety of sales stores, and even ceramic markets and ceramic fairs, you can find many low-end products, whether domestic or foreign brands, if you do not deliberately observe its brand and style, basically look and feel the same. In addition to the product lines of some foreign high-end brands have obvious brand characteristics, most of the products of domestic brands are stuck in the same design bottleneck and swamp as the low-end products of foreign brands [2]. If this goes on for a long time, domestic ceramic enterprises will gradually lose their innovation competitiveness.

To its domestic crowd as the design starting point, this is the principle of foreign ceramic enterprises and designers design and production of ceramic products, occasionally there will be a stage of Chinese style design or individual design style, but cannot be widely used for a long time and continue. And domestic ceramic enterprises and designers tend to be more is a reference to the design of ceramic enterprises abroad products, through the market feedback, although can come to the conclusion that a cater to the Chinese market the survival and development of the design of the production and marketing and sales model, can actually walk or and foreign ceramic enterprises the same path, from various aspects and can't leave and get rid of the influence of western brands. The direct result of this development is that Chinese design and Chinese products have lost the elements of local cultural design. We are passively consuming ceramic design under the spread of Western culture, and finally slowly losing the ceramic culture inherited from thousands of years of history.

2.2 Consumption Status Quo

With the design inheritance and development of ceramic products, only basic functions cannot fully meet the current needs of people, human beings are a social group with rich emotions. For modern product design, design should be a kind of human-oriented and human-pleasing creation activities. With the continuous development of the product, it is no longer a simple objective material form, nor can it be regarded as a simple representation of things, but should be regarded as a medium or transfer of communication with people [2]. Therefore, designers should start and consider from the spiritual and psychological perspective of consumers, so that ceramic products can meet people's

inner desires from the spiritual and psychological perspective. In addition to the function of material itself, the designer's designed products need to meet people's needs emotionally. Whether from people's consumption demand or the development of ceramic industry itself, the improvement design of daily ceramic products is imminent.

Emotional design as the theoretical basis of daily ceramic design is used to study emotional ceramic products, changing the previous design mode of object as the centre, and returning to the main line of human-centred design. How to improve the competitiveness of domestic daily ceramic products, and can better serve people's material life and spiritual life, this is the current consumer market and responsible for daily ceramic product design designers should consider as soon as possible.

3 Research on Emotional Design of Daily Ceramics

The emotional design of daily ceramic products can be divided into three design elements: emotional behaviour, emotional form and emotional decoration.

In the design world, the obvious advantages of emotional products are gaining more and more attention and recognition. Product design has a strong emotional behaviour, sensory, cognitive, functional availability, the emotional expression of "product—the user" the interactive behaviour between more direct, natural, high efficiency, good products with the environment for the user to create a music interact with visual, hearing, touch, recall the good synaesthesia, provides for the user.

Positive emotional experiences. It can be seen that the emotional design of the product guides users to know, understand and operate the product through positive availability, and generates positive emotional responses, so that the product can be used smoothly and efficiently by users.

The element of the emotional behaviour of daily ceramic products lies in whether the ceramic products can satisfy the ease-of-use and not lose interest at the same time when they play their functions. So that consumers can intuitively use ceramic products when they see them, and in the process of using, they can also feel the fun and freshness of operation, and then they can show the process of using them to onlookers, and get the satisfaction of onlookers. So I think designing products is very important, but the emotional component of design is more important than the practical component. The key factor of the emotional form of daily ceramic products is that the appearance of ceramic products should echo the aesthetic signal of consumers psychologically and spiritually. Or it can trigger the memory of the shape of a preferred object at different ages; Or something that touches the consumer's interest; Or it can touch consumers' emotional needs for their own local culture.

From the perspective of ceramic material, material is the carrier of design expression, and different materials in ceramic products correspond to different emotional experience. The meaning of ceramic decoration is very wide. It not only includes the basic pattern and colour of decoration design, but also includes colour mud, glaze and comprehensive decoration. The decorative forms of ceramic products are rich and varied, which can be figurative and suggestive, such as some flower and bird patterns, auspicious patterns, mountain and village scenery, as shown in the following figure. It can also be abstract, such as certain geometric lines, strings, regular or irregular points, lines, colour blocks, etc., as shown in Figs. 1, 2, 3 and 4.



Fig. 1. Village landscape pattern ceramics



Fig. 2. Dot, line and surface ceramic

The emotional design of the product refers to the emotional connotation of the product in the design, so that the product can express a kind of emotion, so as to resonate with the consumer's emotion. In contemporary ceramic product design, designers increasingly attach great importance to it. The emotional design of ceramic products is a comprehensive project, which must consider the shape, decoration, function, etc., among which decoration is an indispensable factor in the emotional design.

The significance of the emotional design of ceramic decoration is of course to meet the spiritual needs of the public, and it is also of great significance to the development of the ceramic industry itself. Strengthening the emotional design of ceramic decoration can greatly promote the innovation of ceramic products. Making full use of various decorative elements is the key to the emotional decoration design of daily ceramic products, to



Fig. 3. Ceramic with geometric pattern



Fig. 4. Irregular dot and line ceramics

produce a pleasing organization form suitable for the senses, so the designer should consider the requirements of people's instinct, sensibility and intuition when carrying out decorative design, and try to respond to them. In short, the emotional design of daily ceramic products can better reflect the value of ceramics itself. It not only has the function of indication, but also has the effect of emotion, that is, it can arouse people's emotional resonance. It is a design product full of human kindness, which can leave a deep impression on people in the fierce market competition.

4 The Future Prospect of Daily-Use Ceramics

At present, there are still many shortcomings in the process of product design in China. For example, designers do not pay enough attention to the psychological needs of consumers, cannot deal with the contradictions between consumers and designers in time,

and fail to fully understand consumers' needs for product performance and aesthetic appreciation. It is easy to have problems in various aspects, and ultimately lead to products that do not meet the needs of consumers.

Design psychology of emotional design and closely related to the product design, product design is the psychological needs of consumers, the nature of emotional need and the life demand as the basis, the emotional design is the design of adhering to the "people-centred" purposes, therefore, a successful product design is not out of emotional design. In the emotional design, the reflection level is the main level, and the instinct level and the behaviour level are complementary, which occupy an important position in the product innovation design.

In the evolution of product design, the focus of design has gradually shifted from products to people, from technology to experience, and the emotional design of products is essential. Emotive design is a creative activity aimed at emotional communication between people and objects, which aims to attract users' attention and induce emotional responses to improve the possibility of performing specific behaviours. Considering the three aspects of emotional design, a new way of thinking is used to design products with both practical functions and emotional care. While satisfying the practical function of the product, it can trigger thinking and better integrate emotional elements into product design.

Culture has virtually influenced the development direction of daily ceramic technology. Craftsmen in each historical period will be in the social cultural background of the thought into the ceramic process, so that the ceramic process better convey cultural connotation, to meet the material needs and spiritual needs of mankind. Chinese culture is deeply influenced by Confucianism, Taoism and other traditional thoughts. Designers sometimes rely on perceptual cognition, psychological characteristics and behavioural ability in the creation process, so as to pay more attention to people's emotional requirements. The design of practical functions and emotional care of both the product, in order to meet the practical functions of the product, at the same time, trigger thinking, how to better integrate emotional elements into product design.

The information age now has higher and higher requirements for designers, giving designers invisible pressure and responsibility. As a qualified designer, we should take "people" as the centre of the design concept, rather than simply design for the sake of design, and adhere to the unity of innovation and design. Designers should not only be manufacturers, but also innovators. From the perspective of consumers, designers should realize the unity of form and function, and ultimately serve the society and carry out innovative design.

Successful product design cannot be separated from emotional design. Today, with the deepening of modernization and industrialization and the highly developed material civilization, it cannot stay in meeting the needs of consumers for the basic functions of products. With the continuous transformation of ceramic industry to low energy consumption, the proportion of emotional design will continue to increase, which makes the emotional design of ceramic industry will become the mainstream of the development of The Times. As designers, when facing the almost uniform design of daily ceramic products, we should fully realize the importance of people's psychological feedback and emotional needs. Rich emotional products produced by the design changes to cater

to growing public aesthetic taste and pursuit high quality of life, bring people to make people more happy and touched of ceramics for daily use products, make the people in the use of these products, can produce the resonance of the mental and psychological level, to improve the affinity of products.

5 Conclusion

Culture is integrated into craft, craft embodies culture, culture virtually affects the development direction of ceramic craft. Craftsmen in various historical periods will be in the social cultural background of the thought into the craft, so that the ceramic craft better convey the connotation of culture, to meet the needs of human use. Chinese culture is deeply influenced by Confucianism, Taoism and other traditional religious thoughts. In the process of creation, human beings sometimes pay more attention to emotional requirements based on perceptual cognition, psychological characteristics and behavioural ability.

Nowadays, with the deepening of modernization and industrialization, the production scale of China's ceramic industry is huge, ranking first in the world in industrial scale. The tendency of paying more attention to production and physical and practical is increasingly obvious. In product design, people's emotional needs often become secondary consideration. With the continuous transformation of the contemporary ceramic industry to low energy consumption, the proportion of emotional design will continue to increase, which makes the emotional design of the ceramic industry will become the mainstream of development, and the emotional design of ceramic decoration based on symbolic meaning will also have a very broad space for development.

Bibliography

1. Norman. Design Psychology [M]. Mei Qiong, trans. Beijing: Citic Press, 2003.
2. Pan yingying. Research on daily ceramic products based on emotional design [J]. Guangxi light industry,2011,27(11):109-110.
3. He Nengsheng. Research on emotional Design of Ceramic decoration based on Symbolic meaning [J]. Emotion Reader,2014(14):54-56.
4. Liu Ziping, ZHANG Yuanjie. Industrial Design,2021(10):73-74.
5. ZHANG Mengmeng. Research on Emotional Design in Product Design [J]. West Leather, 201,43(14):23-24.

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

