

Inheritance and Innovation

Research on the Art of Painted Pottery in Gansu Modern Tourism Culture Design

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Abstract—Painted pottery is the root of Chinese culture and the source of Chinese civilization. With its unique artistic features and unique decorative style, the pottery has become a representative of Gansu culture and a shining pearl in Silk Road culture. Making good use of pottery art will provide an inexhaustible design nutrient for Gansu modern tourism cultural design. This paper takes the culture origin of painted pottery as the guide to discuss the unique beauty of the pottery art, and then puts forward the application and thinking of the artistic element of the painted pottery in the tourism culture design of Gansu Province, so as to emphasize the importance of applying regional cultural elements in the design of tourism culture. It's important to inherit the cultural spirit of colored pottery and build a modern cultural capital.

Keywords—Gansu painted pottery; tourism culture; aesthetic; application

I. INTRODUCTION

Former Soviet scholar Leix Vasilyev emphasized in the book "The Origin of Chinese Civilization": "painted pottery is one of the best and finest parts in the pottery production of various pottery cultures with more than practical significance. Moreover, rather than saying that it is a practical item, it is better to say that it is a ceremonial item. From this point alone, it can be said that it should be an integral part of the entire ethnic cultural complex." Painted pottery is an art that originated in earth and fire. In the primitive society, its production was attributed to practicality, but it was more as a symbol of human beings entering civilization. The ancients once said that "the device carries the Tao". "The metaphysics is said to be the Tao, and the physics is the device". The device refers to utensils, which refer to culture and ideology. For thousands of years, the art of painted pottery has made numerous experts and scholars delightful and addictive, which is because that behind its rich style and unique ornamentation, there is deep cultural background and the thought of creation of the ancestors.

Painted pottery stands for unique culture of Gansu. And it is also a treasure of the Yellow River culture as well as the magnificent ancient flower of the Silk Road culture. Nowadays, under the background of urbanization and diversified consumer culture, it is crucial that how does the colored pottery arts advance with the times and how it integrates with

modern consumer ideas and information of the times, allowing modern people to experience and inherit the aesthetic value and humanistic connotation of the pottery?" On March 17, 2016, the full text of the 13th Five-Year Plan for National Economic and Social Development of the People's Republic of China was published. At least 15 of the contents of 20 articles and 80 chapters directly refer to the tourism industry's plans for the next five years. They propose to further promote the development of the western region and vigorously develop special industries such as cultural tourism, so as to promote the construction of the "One Belt and One Road," and jointly develop featured tourism products. "Culture is the driving force behind the development of tourism and painted pottery is a treasure of Silk Road culture. In the construction of Gansu tourism culture, the development of Silk Road culture and the effective use of colored pottery arts help to enhance the charm of tourism culture and transform culture into products so that the promotion of regional economic development can be realized and the Silk Road tourist city can be created. These are the needs of Gansu's cultural development and have profound and long-term significance for the development of Gansu urban tourism.

II. THE ORIGIN OF PAINTED POTTERY ART

"In the middle and late Neolithic Age, the most remarkable thing was the appearance of the painted pottery art of the time."The art of painted pottery first appeared in the central Shaanxi plain area, and the Helong area, which was located in the upper reaches of the Yellow River was the most abundant in enjoying the pottery. The so-called "Helong" is the abbreviation for Gansu Corridor and Longyou area. It is mainly around today's Gansu province. The earliest painted pottery has a history of about 8000 years. The earliest painted pottery was from the Dadiwan in Qinan, Gansu. The painted pottery of primitive society is divided into different cultural districts and types according to different regions, time and characteristics. Among them, Yangshao culture and Ma Jia Yao culture are the most abundant in the pottery. Each culture is divided into different types according to the utensils modeling and decorative pattern, for example, the Yangshao culture is divided into the type of the Banpo and the type of the Miaodigou. Yangshao culture is mainly distributed in the Longdong area, mainly with brick-red, red and black

decorative patterns and decorated with fish patterns, variant fish patterns, band pattern and so on. Most of them are belong to the Miaodigou type, which "mainly distributed in East Gansu Province, West Gansu Province and South Gansu Province. Among them, what more important refer to the Tianshui horse running spring, Luojiagou, Weiyuan Siping, Wushan Shilingxia, warm spring mountain in West Gansu, Zhaizili in Li county, Majiayao in Lintao and so on." ¹ Their main modeling features are curved-body basin with edge curl, convergent basin, and convergent bowl. Decorative patterns are mainly vertical arc stripe, roundabout hook pattern, dot, petal, gridding pattern and so on. The Majiayao culture is later than the Miaodigou type, and it is the inheritance and development of the Miaodigou type. The culture is mainly divided into Majiayao type, Banshan type, and Machang type. These three types are geographically distributed from East Gansu and Tianshui, to Jiuquan located at the western end of the Gansu Corridor. Although the divisions are different, most of the overlaps are also the changes of the ornamentation. Although the divisions are different, most of them overlap with each other. The changes in ornamentation also show the development process of inheritance and successively evaluation. Among them, Majiayao is divided into four phases, namely, Shilingxia, Yanerwan, Xipowa, and Wang Baobao. The decorative patterns of each stage are also different, but as a representative decoration of Majiayao, the interior color is more developed with the increase of rotating ornamentation and the strong rhythm. They are dense but not messy. Although the painted pottery of the Machang type has a tendency of decline, the decoration is less advanced and beautiful than before, and the four circle patterns are representative. In the late stage, the number of colored pottery is reduced, and the development of modeling is emphasized. These colorful potteries in Gansu Province were divided into east and west districts during the Machang Period. Qijia Culture was in the east district and Siba Culture was in the west district. In response, the east district was increasingly influenced by the culture of the various provinces in the east, and the west was affected by the culture of the northwestern nomads and ethnic groups. At this point, it coincided with the Xia Dynasty in time, which was an era of using both copper and stone. The colored pottery turned pale due to the appearance of bronze ware.

III. THE ARTISTIC BEAUTY OF PAINTED POTTERY

"Any kind of art, especially the primitive art, is constrained by the production methods at that time and the world view, values, and aesthetics formed from it." As a kind of plastic art, painted pottery reflects the life of the primitive ancestors and their inner world with the help of styling, decorative patterns and expression techniques. Simple and rustic modeling beauty, unpredictable and beautiful decorative beauty, and the method of expression creating the law of design beauty all show the beauty of extraordinary implication. It is the "beauty of implication" that makes ancient pottery art treasures, and it is the "beauty" that brings people "the realm of realistic scene and true love reaching the acme of perfection showed by art as

a whole. The image it creates is the most inspiring and suggestive, thus providing a psychological space for appreciating and recreating". The first is the modeling beauty. Painted pottery tends to use mould with the simplest yet eternal beauty. Most of the utensils are pots, jars, and bowls. They are formed on the basis of a circular shape, which not only meets the practical needs of the ancestors, but also has a visual aesthetic effect. The second is the beauty of decoration. The most classic beauty of the painted pottery is reflected in the ornamentation. The decorative patterns can be figurative and abstract, geometry and plant and animals. All the images are vivid and meaningful under the pen of the ancestors. Every picture is "meaningful form" and every form is a "visual feast". Through the combination of points, lines and planes, contrast, rhythm, metre, fiction-reality, etc., the rules and forms of beauty have been created in the paintings of the ancestors; decomposition, reorganization, deconstruction and other design forms are also easily used in the original painted pottery aesthetics, and can stand the scrutiny of the times. The third is the material beauty. Making materials is not only the foundation of the external form of the works of art, but also an important factor in the composition of the style. "Tao" is the art of mud and fire. The beauty of the material is also the unique beauty of Chinese colored pottery art, highlighting the unique manifestation and aesthetic value of pottery material. Each piece of painted pottery has a natural beauty of texture, color beauty, and each piece of pottery has artificial handprints and traces, which is derived from the clay molding method of the special ceramic process. Undoubtedly, for the painted pottery art based on the unique grasp for clay materials and unremitting exploration of firing techniques, the material beauty has become the most aesthetically pleasing language expression.

IV. THE SIGNIFICANCE OF PAINTED POTTERY ART IN THE DESIGN OF GANSU TOURISM CULTURE

Painted pottery is a treasure in Gansu culture, a representative of Silk Road culture, and a perfect fusion of primitive ancestors' needs for life and creation thinking. The pottery art records thousands of years of civilized wisdom and imprints of the ancestors' production and life, reflecting the philosophical beliefs of the ancestors in their spiritual world. The seemingly arbitrarily decorated patterns contains magnificent atmosphere, simplicity and implicit. The beauty of poetic imagery makes the painted pottery of Gansu fascinating for many people. It has also become one of the most distinctive aspects of ancient civilization. "Pottery ornamentation is not only influenced by the way of applying ornamentation, but also largely influenced by the times and cultural traditions as well as ethnic and religious. Therefore, the decorative patterns and drawings of pottery often have the characteristics of the times, nationality, and religion and cultural characteristics." With the shift of times, many new ideas and new products are dazzling and obscure our eyes, so that many people forget the beauty of the past treasures, and some people have lost their cultural orientation under the trend. Nowadays, the promotion of cultural soft power has been put on the agenda, and the country has successively proposed the development of the tourism industry and the "One Belt and One Road" development strategy. Local governments have

¹ Wenming Yan. The Origin of Gansu Painted Pottery [J], Cultural Relics. 1978.10

also begun to develop the tourism industry to promote regional cultural and economic development. Gansu Province is located in the "Silk Road" fortress, playing an important role in the "silk road culture". Making efforts in culture, and driving and developing tourism by culture should rank first in the process. Painted pottery is a prominent representative of Silk Road culture. From the perspective of silk culture, the successful application of the colored pottery art in Gansu tourism industry is of far-reaching significance. It can be described as a strategic measure. The one is to inherit the excellent culture and the other is to strengthen the tourism characteristics of Gansu.

V. THE APPLICATION WAY OF PAINTED POTTERY ART IN GANSU MODERN TOURISM CULTURE

A. Tourism Product Development and Design

Culture is the core of a nation and an area. The development and design of tourism products should be based on regional culture. Seizing regional culture is the key to shaping the development of tourism products. Painted pottery art, as a cultural factor, has also been used in Gansu tourism industry, but the existing products tend to be some few small, even inconspicuous little gadgets, imitation utensils and so on. Some imitation devices are even forced to reduce the size due to the limitations of technology and simplify the process so that they cannot reflect the original artistic beauty and cultural connotation of the colored pottery art. For tourists, they have no artistic appeal. Those who are willing to purchase can only take them as small memorials, or just to play, but not see them as cultural artwork. In today's context of diversified consumer culture, consumer spending, and aesthetic standards that are different from before, the development of tourism products should closely follow the information of the times. At the same time, we should rely on some physical resources to externalize cultural connotations to products. There are two points in this process that are very important, one of which is a very profound understanding of cultural connotations. Under today's context of diversified consumer culture, consumer spending, and aesthetic standards that are different from before, the development of tourism products should closely follow the information of the times. At the same time, it's necessary to rely on some physical resources to externalize cultural connotations to products. There are two points in this process that are very important, one of which is a very profound understanding of cultural connotations. Relying on the color pottery arts to develop tourism products is not just a simple copy of a few painted pottery ornaments, or modeling changes. This kind of design is just superficial. The most important thing is to deeply understand the art of painted pottery and cultural connotation, such as the cultural origin, the philosophical spirit of the theory that man is an integral part of nature, the meaning of the cosmic stars, the expression of the ornamentation and implication, the beauty of the image, the "Tao" of the connotation, and so on. The second one is to do creative design. For the design of cultural products, creative design is very important and critical, especially for the cultural products and tourism products that are in the form of artifacts. Uniqueness and fineness is the core of design. Combining these two points, the art of pottery shall be integrated into the

design of modern tourism products. It is not an imitation of ornamentation and simple change of decoration, but a modern transformation of traditional creation culture. The tourism culture products should not only integrate modern design, carry forward traditional culture, but also win tourists' favor.

B. The Establishment of Tourism Brand Awareness

The tourism brand includes two aspects, namely, the brand image of the tourism destination and the brand image of the tourism transportation company. The tourism brand image is the public's overall understanding and emotional expression of the environment, products, and services in the tourist area. Tourism transport brand image refers to the public's evaluation and opinions on tourist hotels, travel agencies, and tourism transportation. The brand plays a decisive role in consumption, setting up image, and creating culture. Brands are not born. They need to be planned and purposely built and managed. The brand image means active and effective promotion based on the strategic level of sustainable development of tourism resources, and the premise of a profound blend of tourism resources and regional culture. Tourism brand image design not only helps to deepen the competitiveness of the entire tourism culture, refine and enhance the characteristics of tourism culture and form a unique brand image of cultural tourism, but also give full play to the characteristics of tourism brand image, and change the convergence of tourism image, finally creating a brand city for tourism culture from the aspects of tourism brand. With the development of tourism industry and consumer culture, branding will become an inevitable trend of tourism. For Gansu, it will go on for long by building up tourism brand based on the traditional and classic culture, such as Silk Road culture and the painted pottery art. Meanwhile, it should do the overall improvement of the design level from the perspective of brand awareness, drive and design tourism by the culture. Gansu painted pottery should work to enhance the added value of Gansu tourism brand.

C. The Integration of Human Landscape Design

About the design of tourism culture, in addition to tourism products, tourism human landscape is also a very important part. Humanistic landscapes are landscapes and scenes that have been transformed by human beings through ideological activities according to certain purposes, namely, the landscapes and images formed after artificial processing and design based on natural scenery, including public facilities, architectural landscapes, transportation services, public space landscapes, etc. The American architect Eliel Saarinen once said: "The city is an open book." "Let me see your city, and I can tell what the city's residents are pursuing culturally." The landscape of a city reflects the cultural connotation and spirit of a city. At the same time, the aesthetic design of the public environment is also a manifestation of urban culture. However, there are various drawbacks and illnesses in the public environment and cultural landscape we see today. Simple use of cultural symbols, blind follow-up of consumer wave, urban planning and landscape design under capital operation mode lead to commercialization of urban environment and commercialization of urban culture. Just as Wolfgang Welsch,

the German esthetician, wrote in *Undoing Aesthetics*: "Today's public space is already over-aesthetic even before art enters it... Our city center has been subject to a pseudo-postmodern cosmetology for many years: the business district is being designed to be elegant, chic and vibrant. The urban environment is being highly decorated, and beautified. This is the so-called aesthetic. In our public space, there is no street brick or doorknob, and no public square escapes the spread of this aesthetic." "Making life better" is the motto of yesterday while today it has become "make life, shopping, communication and sleep better..." In such a landscape design space that lacks artistic aesthetics, lacks humanistic connotations, and lacks historical context, we urgently need to understand the importance of cultural landscape design in developing the tourism industry. For example, Chinese ceramic artist, Professor He Bingqin, has decorated the surface of Nanchang Wandamao building with blue-and-white elements. He skillfully combined Jiangxi's cultural characteristics of "Blue and White Porcelain" with Chinese traditional folk art and integrated it into the urban architecture of Jiangxi. Through the use of ceramic languages and the construction carrier, the artist integrates culture, tourism, and business in "Fig. 1" and "Fig. 2", allowing the city to continue its historical context, embody its regional features, and enhance its image and humanistic connotations. Gansu's colored pottery is famous in the world. In the creation and development of the tourism industry, pottery culture should be introduced into landscape design to light up the urban culture. The organic combination of regional culture, ethnic culture, urban landscape and tourism industry will enhance urban cultural image and highlight the city's spiritual outlook, which will play an important role in urban development.



Fig. 1. Part of the blue flower curtain wall of Wanda Mall in Nanchang, Jiangxi.



Fig. 2. Aerial view of Wanda Mall in Nanchang, Jiangxi.

D. Exploration of Experiential Tourism

The current design of tourism culture cannot be limited to the design of static cultural products, such as tourist souvenirs.

In the context of high technology, information, and networking, tourism products should also be extended to dynamic, digital, and experiential products. Experiential products can be integrated into digital science and technology. Through allowing visitors to participate in, experience, and interact in person, the effect of "teaching goes together with pleasure" can be achieved and the culture and fun can be enjoyed in a diversified way. At present, cultural products such as theme parks or theatrical performances have arisen in many places are the most prominent manifestations of tourism experiential products. The general model is "theme culture + special events", for example, "the Happy Site in Bustling City" built by The Happy Valley of the overseas Chinese city and the "Impression of Liu Sanjie" scene theatre created by the Guangxi Cultural Tourism Area are all successful cases in experiential culture product demonstration in the tourism industry. They use a "cultural creativity + resource integration" model to integrate natural features, ethnic customs, and cultural ideas, so that the cultural connotation appears in the fusion and externalizes in the innovation. Compared with traditional theaters, the display of such cultural products is to combine science and art, to integrate art into nature, and to use high-tech and digital technology applications such as lighting effects, audio, stage art, etc., and so as to thrill people's hearts with powerful audio-visual effects and successfully demonstrate cultural theme, leaving a deep impression on visitors. Such a successful case is appreciated by the tourism industry, and it is also appreciated and enjoyed by most tourists. The exploration and development of Gansu painted pottery art with the help of an experiential tourism model will bring greater influence to the development of Gansu tourism culture.

VI. CONCLUSION

"To read China, you must first understand Chinese traditional culture and to understand Chinese traditional culture, you must first touch Chinese colored pottery. Painted pottery is the source of the Chinese traditional culture, and the root of the Chinese spirit". Talking about painted pottery is inseparable from Gansu. Gansu colored pottery is the cultural origin of Gansu and is a shining pearl of Silk Road culture. Its artistic aesthetic and typical regional cultural characteristics have irreplaceable historical value. Under the new situation, with the concept of the cultural and creative industries, the advancement of the "One Belt and One Road" strategy, and the reflection on the development of ethnic culture, Gansu tourism culture design should also rely on ancient cultural traditions to tap cultural origins, inherit cultural spirit, and explore the pulse of contemporary culture, and carry out in-depth reflection of the real environment and problems in the tourism culture of cultural cities. It's necessary to tap the essence of the colored pottery art and highly value the design level. The deep and unique cultural semantics of the "pottery" material should be used to decorate the aesthetic imagery of ornamentation, profound and subtle philosophical spirit and cultural implication. It's crucial to actively develop the design and innovation of tourism products, develop a brand tourism model and integrate the "pottery" material and the "pottery" spirit into landscape design to explore a richer experiential tourism model, allowing the integration of design creativity

and the tourism industry, which is helpful for striving to establish the cultural city with influence and promoting the steady progress of urban cultural construction and economic construction, and finally realizing the spread and development in the “One Belt and One Road”.

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