

A Brief Discussion on the Embodiment of the “Sense of Ritual” in Ceramic Product Design

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Abstract: *With the development of society and the improvement of people’s living standards, people are pursuing a sophisticated and high-quality life attitude while pursuing material enjoyment, hoping that their lives and living are full of a sense of ritual. Ceramic products as an important part of home life. On one hand, they meet the function of consumers, and on the other hand, they can allow consumers to enjoy the spiritual and cultural enjoyment of the sense of “ritual” through the shape, material, color, texture and the design of the use of scenes.*

Keywords: *the sense of ritual, life attitude, enjoyment*

1. Introduction

The sense of ritual in life can give us a sense of spiritual satisfaction and stability in our daily boring life. The sense of ritual can be various celebrations in life, such as birthdays, weddings, and graduation ceremonies, etc. They make us feel that our lives are valued and acknowledged, enhance self-esteem, and also help us better remember and enjoy these good moments. In addition, the sense of ritual can also be some tiny acts of daily life, such as lighting a candle while enjoying a meal, or making a small change in the home to celebrate some meaningful moment. Such petty rituals will make us feel that life is meaningful and will enhance our sense of happiness and satisfaction. This paper intends to explore the embodiment of ritual in the design of ceramic products only from the perspective of ceramic product design[1].

2. What is the sense of ritual

The sense of ritual is the directest way for people to express their inner feelings. It exists everywhere, and is widely used in various fields such as religion, anthropology, psychology, and social behavior, and also affects all aspects of our lives, such as study, work, and love, etc. To put it simply, the sense of ritual is to treat every little thing in life with seriousness, or with a solemn mood to “design and complete” the process of a certain thing. For example, it only takes tea leaves, cups and water to make tea. However, tea drinkers will purchase a full set of tea sets, and after a series of steps such as boiling cups, washing tea, and brewing to make a cup of tea, and then slowly taste the lasting tea flavor, which can be called the ritual of drinking tea.

3. Why ceramic product design needs to incorporate a sense of ritual

3.1. To guide users and cultivate a new way of life

In the past, because of the low standard of living, people mostly focused on solving the food and clothing, and often ignored some of the details of life. Now, with the continuous excavation of Chinese food culture, some missing food culture rituals have been newly interpreted and defined. Therefore, some ceramic products add some modern life elements on the basis of respecting Chinese culture, and classify different food with different ceramic vessels to increase the sense of ritual of food culture, so as to provide people with a new experience and enjoyment of Chinese food culture.

3.2. To create a good atmosphere for use

It is known that Western food pursues a sense of ritual, and they can create a good atmosphere through knives and forks, as well as the placement of plates and napkins. And Chinese food has always

attached more importance to the color, aroma and taste of the dishes, which requires full consideration and coordination of the surrounding environment in the design of ceramic tableware. For example, different glaze colors can be designed for tableware, because ceramics can be applied to a variety of glaze colors, such as red glaze, blue glaze, and red glaze, which can be divided into several kinds. You can create a blue-toned dining atmosphere by designing a set of blue-glazed tableware with a navy tablecloth, blue tableware, vases and accessories to create a classy and elegant dining atmosphere. On the other hand, you can also create the atmosphere through the decorative design of ceramics, because ceramics can be papered and then fired. It is possible to integrate decoration and ceramics, which can be designed in numerous styles and themes. For example, the natural style can be decorated with many elements of nature, such as leaves, flowers and plants to create a natural and quiet sense of ritual. The decoration of the modern minimalist style can use curves and asymmetric curves, with some lines soft and elegant, some strong and rich in rhythm, and the whole three-dimensional form is integrated with the organized and rhythmic curves.

3.3. To make ceramic product categories more refined

A sense of ritual requires a process of use, which takes a lot of elements. In addition to some necessary rituals, it also requires the cooperation of things. For instance, the tea ceremony requires a process, such as boiling the cup, washing tea, brewing tea, smelling tea and other processes, with each step full of a sense of ritual. This process also involves the tea utensils. For example, different teas have different characteristics, such as white tea, which requires a higher water temperature for brewing. It is advisable to pick the utensils with better heat insulation, and the tea utensils should be simple and natural, with ceramic as the best. Meanwhile, in order to pursue more advanced art sense to integrate people, utensils and tea, it is possible to further improve the design of tea utensils. For example, it is possible to add a gyratory projection similar to a taiji diagram inside the lid bowl of tea making, so that the water and tea can be rotated together. In that way, on the one hand, tea and water can be more integrated, and on the other hand, it can also increase the sense of ritual of drinking tea.

3.4. To improve the brand recognition of ceramics, and increase the value of ceramic products

Just as we can identify different religions through different rituals, the product has a unique sense of ritual that can entice consumers to produce instant memories, effectively enhance brand recognition and increase the value of the product. The Chinese invented porcelain, and the porcelain of Jingdezhen is known worldwide. But it is embarrassing that there is no impressive brand, and the memories of people about drinking tea are either enamel tea mugs, or thermos cups, but they may have nothing to do with a saucer that carries the tea cups. A cup, a saucer, and a teapot with exquisite patterns will bring many Chinese back to this “ritual” life sooner or later. After all, the pursuit of quality lurks in the minds of most people. It is not necessary for us to have a set of fine porcelain from Europe, but we should know about these porcelain, which are called works of art, what are they, what they look like, and what kind of society and people that gave birth to such exquisite porcelain. Germany Meissen is the first porcelain factory established in Europe, and its exquisite skills and higher prices make it a symbol of taste and status, with the reputation of the first Western porcelain. Each of Meissen’s finished products is handcrafted through more than 80 processes, and each painter and modeler must have undergone decades of artistic and technical training. Therefore, it has become the pursuit of many porcelain enthusiasts to own a piece of Meissen[2].

3.5. To enhance cultural confidence

Nowadays, the country is advocating cultural confidence, and China is a country with 5,000 years of history and cultural heritage. The Forbidden City is now the leading cultural creative products that have formed a new boom, and ceramics as an excellent carrier can be a perfect combination of ceramic culture and excellent history and culture, which can be combined in terms of modeling or decoration. For example, the “tripod” shape and ceramics can be combined to design a tea set, so that you can feel a sense of solemnity brought about by the tripod culture when using the tea set. Another example is the traditional Chinese ink painting, with vivid rhythm, which can be used as a decorative application in ceramic tea sets or tableware to increase the sense of the mood of the product.

4. How to reflect the sense of ritual in ceramic product design

In the current market competition, good product design can give companies a higher competitive edge and leave a lasting impression in the minds of consumers. In the design of ceramic products, the sense of ritual is a very important design factor. A sense of ritual can be expressed through all aspects of design, including shape, material, color, texture, and usage scenarios, etc. These five aspects will be elaborated in the following to reflect the sense of ritual in the design of ceramic products.

4.1. Modeling: unique and simple

The uniqueness of the shape of ceramic products is an important design factor to reflect the sense of ritual. Compared with other materials, ceramic materials are more diverse in shape and surface treatment. The shape of ceramic products can be rounded and soft, or with clean lines. No matter which shape, it should be unique and simple, and in line with the characteristics of the ceramic material.

The design of ceramic products should avoid too much decoration as much as possible and pursue unique lines and details. Too much decoration will not only increase the manufacturing cost, but also makes it look less simple and antique. Therefore, in the design of ceramic products, unique and simple shape is an important design factor to reflect the sense of ritual.

4.2. Material: traditional and high-end

As a traditional material, ceramic holds a very important position in the design of ceramic products. The texture and feel of ceramics can reflect the high-end sense and quality of the product. At the same time, in the modern ceramic product design, this traditional material is more modern and innovative.

In order to show the high-end sense of the material, high-quality and noble ceramic materials should be used in the design of ceramic products to reflect the rarity and preciousness of the products. Meanwhile, in the treatment of materials, various techniques can be used, such as glazing, inlay of precious metals, glazing and other production processing, in order to increase the high-end and precious sense of the product. Therefore, in the design of ceramic products, traditional and high-end materials are an important design factor to reflect the sense of ritual.

4.3. Color: elegant and calm

Color is another important design factor in the design of ceramic products. The color matching can play a role in creating an atmosphere, reflecting emotions, conveying information, and guiding the sight through the use of color. In the design of ceramic products, the color should be elegant and calm.

In general, the colors of ceramic products are usually more stable in tone, such as white, gray, brown, and black, etc., which can reflect the sense of stability and high-end sense of the product. In the use of color, it is possible to adopt a single color or two-color collocation, to avoid too many colors which may appear fancy or too complicated. Therefore, in the design of ceramic products, elegant and calm color is an important design factor to reflect the sense of ritual.

4.4. Texture: profound and delicate

The surface texture of ceramic products is an important factor in reflecting the sense of ritual. The surface texture can give a deep and delicate texture, which makes people feel the art and cultural connotation of the product. In the design of ceramic products, attention should be paid to the detailed processing of texture and the expression of profound sense.

The surface texture of ceramic products can be processed by various techniques, such as engraving, carving, pattern stacking and other techniques. Different texture treatments can bring different visual effects and tactile effects. In the design of textures, perfection in details and the ultimate expression of profoundness should be pursued. Therefore, in the design of ceramic products, profound and delicate texture is an important design factor to reflect the sense of ritual.

4.5. Usage scenario: solemn and appropriate

The use of ceramic products is also an important design factor to reflect the sense of ritual. Different usage scenarios require different product forms and styling designs.

Ceramic products can be used in major occasions such as banquets and weddings, as well as in restaurants and homes. On different occasions, the required shapes and forms of products are also different. In banquets, weddings and other major occasions, ceramic products need to be more solemn to show their sense of dignity and ritual. In the restaurant, home and on other occasions, ceramic products should be more practical and common to meet the daily needs of people. Therefore, in the design of ceramic products, the solemn and appropriate use of the scene is an important design factor to reflect the sense of ritual.

4.6. Cultural elements: heavy and elegant

With a long history and cultural background of ceramic products, the integration of traditional elements in product design can enhance the heavy sense of ritual of the product itself.

Designers can start from a cultural perspective and incorporate cultural elements in the form, pattern and color of the product. For example, in traditional Chinese culture, one of the most representative cultural elements is ancient Chinese architecture, which can be applied to ceramic products in the form of ancient architecture, such as packaging with classical eaves shapes and ceramic floral or pattern imagery on tea sets. This design can convey a unique cultural message and draw attention to traditional culture.

The integration of patterns can be interpreted from nature and folk culture. For example, mythical creatures, tiger prints, dragon designs, birds and flowers, landscapes and so on can be the inspiration for ceramic product patterns. This design approach can make the ceramic design more national, cultural and artistic.

The color can be extracted from traditional Chinese culture, with red as the symbol of good luck and auspiciousness, and yellow as the representative color of royalty. Designers can make flexible use of various colors as design elements in ceramic products from the perspective of cultural colors, with references to cultural practices and customs, in order to reflect the characteristics and styles of culture.

5. Summary

In conclusion, in the design of ceramic products, the sense of ritual is a design factor that expresses and conveys rarity, preciousness and cultural connotation. In the design of ceramic products, the sense of ritual should be reflected in terms of shape, material, color, texture and usage scenario. Only by combining these factors together perfectly can we design ceramic products that are both beautiful and practical, and bring a unique experience and feeling to consumers.

References

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