

Application of the Emotional Meaning of Lotus in the Design of Ceramic Products

Haijun Liu*

Chongqing Vocational Institute of Engineering, Chongqing, 402260, China

*Corresponding Author's e-mail: zhang3988@163.com

Abstract: *The image of lotus embodies profound spiritual connotation and cultural atmosphere, and presents colorful visual forms in different eras in China. Starting from the emotional point of view, this article is based on the three levels of emotional design, combined with the situational semantics in the product semantics to form emotional semantics, and conducts a series of design studies, and tries to apply them in ceramic products.*

Keywords: *Emotion, Lotus, Ceramic products, Design*

1. Introduction

Painting art works are an expression of the creators of paintings showing their inner emotions, materializing their own emotions in the form of painting, and showing them in a visible and concrete form in front of every viewer. The expression of the painter's own emotions is the essence of painting art creation, and it is also the essential attribute of painting art creation. Therefore, the emotional experience in life and the display of their emotions through the pictures through their own painting art creations are what every painter is thinking about all the time. But what is certain is that to present a good work, you must first work hard in your life, walk into the scene to be expressed, and make your emotions pure and clear. As long as it is the expression of true feelings and feelings, then the image to be expressed can be painted well. Starting from the emotional semantics of the product, this topic explores the application of the emotional semantics of Lotus in the design of ceramic products, and explores an emotional design process based on the semantic analysis of specific elements. Make the design form and product connotation more unified.

2. Three Levels of Emotional Design

Feeling is a person's response to the external environment, a kind of understanding of the outside world through perception, and people make different evaluations of external things on the basis of feeling. McLean believes that there are three types of brain structures in human brain structures such as reptiles and mammals. These three brain structures are responsible for the process of human perception of the outside world. Human feelings and reactions to the external environment are processed and processed by the human brain structure to form human emotions.

Good design lies not only in the quality of design techniques and the completeness of functions, but also in bringing positive, interesting and meaningful experience to users. The needs of users at the emotional level are changeable and complex. Different personal attributes such as gender, age, and occupation may have completely different emotional characteristics and needs. The study of human emotions and meeting human emotional needs at the design level have become important in the study of design concepts. As far as design is concerned, whether it can meet the wishes of consumers and meet the characteristics of their lives determines the success of the design.

From a people-oriented perspective, emotional design reduces people's negative feelings during product use or experience, and improves the reputation of product use and experience. From the perspectives of ease of use, aesthetics of design, attractiveness of products, etc., it can improve people's goodwill towards the design of products and occasions. Emotional design makes the design itself more attractive.

The purpose of the design is for the success of the product and to form a good emotional feeling after considering the needs of people. Incorporating emotion into the design, in the process of people

using the product, appreciating the product, and thinking about the product, stimulate people's benign interaction, obtain physical pleasure and emotional satisfaction. The core of emotional design is to promote the interaction between people and design. The purpose of emotional design is to meet people's needs, stimulate people's benign emotions, and make the design humanize and interact emotionally with the product.

Professor Donald Norman proposed three different dimensions of emotional design: instinct, behavior, and reflection, and used these three levels to guide product design. He believes that highlighting the position of emotion in design will help improve the user's pleasure and achieve a successful design result. Instinct levels are generally related to basic needs such as use, safety, and life. Most of them are the satisfaction of using functions, and most of the corresponding are emotional responses derived from direct contact with people, which are stress response measures to protect people's safety. Behavior level generally refers to the design content related to the usability of the design and the richness of the function, as well as the requirements of individualization and aesthetics. It is the evaluation and judgment after the response to the external environment. The level of reflection is based on the first two levels, and is generally related to social activities such as education, culture, and thought. After knowing and evaluating the outside world, the understanding of design is generated through more complex reasoning, thinking, and understanding.

3. The Symbolic Meaning of Lotus

The lotus culture has a long history in our country, and the lotus plantation is spread all over the country. Whether it is lotus with plant attributes or things about lotus symbols, it has a very broad mass base. The public's perception of the lotus also varies with the individual's experience.

Since ancient times, there have been countless poems praising Lotus. Lotus has won the love of many literati and writers by virtue of its gorgeous colors and elegant demeanor. The poet Li Bai once praised the lotus for its beauty and purity with the poem "The lotus leaves from the clear water, and it is naturally carved." Since ancient times, literati and ink guests have been fond of expressing emotions by borrowing objects and empathizing with scenery. Lotus has a very rich symbolic meaning. The lotus is tall and elegant, and many poets compare lotus to a beauty. Lotus is not only used as a metaphor for people but also as a symbol of good fortune.

4. Design Ideas of Lotus in Ceramic Products

Through the investigation of "Lotus" symbol, this design explores the public perception of "Lotus" symbol. Taking ceramics as the carrier, it pays attention to the expression of product connotation, so as to make the form of design more unified with the product connotation.

As one of the ancient flowers in China, lotus is deeply loved by the masses for its beautiful shape, elegant color and rich meaning. Lotus as a summer flower, florists pick lotus flowers during their blooming period and sell them in the scenic spots or flower markets of various lotus ponds. After customers purchase lotus flowers, they place them at home and offer them to a large number of people. According to the investigation on the public memory of the symbol of "Lotus", the flowering period of lotus can be as long as 3-5 days after it is fed with water in the bottle, and then it slowly Withers. After the petals are withered, the receptorand lotus seedpod exposed after the petals are withered can be preserved for a longer time, and then slowly bend and wither with time. The lotus bouquet by the changeable, finally only one or two lonely placed in the vase. There is also this phenomenon in the cut flower market, a bunch of flowers often consists of various varieties of flower, as a result of these different varieties of flowers blooming, often there will be a part of flowers class when the class fall another part of the phenomenon of flowering, the need to clear away has withered flowers, leaves in blooming flowers, but this is for a bunch of flowers vase at this time due to the shrinking of some flowers also appears slightly open. Elements used in the design of the vase class "lotus", this set of ceramic flower design to solve different flowers blooming with partial withering time, capacity to produce flowers and the flowers are not suitable for number of problems, aims at the design of the user via the flowers will be lotus or other ACTS of cut flowers more fluent, experience much more enjoyable.

The target users of this design are for people who have had contact with and appreciate the "lotus" symbol and lotus plants. In this design, the user's perception of the charge is researched, extracted and

summarized, and applied to the product. When the user uses the product, the user's perception of use and the perception of the charge will be linked together for association and divergence.

Starting from the three levels of emotional design, starting from the three levels of instinct, behavior, and reflection, the product semantic concept is integrated into the three levels of emotion. Improve the playability of the product, leave some usage methods blank in the product usage program, so that users can participate in the product design behavior. Introducing the concept of play into the design can play a very good role in alleviating the heavy work pressure and life burden of modern people, and make people's lives easier and happy. Through the contact and use between users and products, the design concept of this time can be better communicated to users.

5. Conclusion

This article analyzes the symbolic meaning of lotus, and designs the meaning of lotus by investigating the public's perception of lotus symbols, and then finds an entry point. Using emotional semantics as a guide, the application of lotus emotional semantics in ceramic product design. Deepen people's understanding of the emotional semantics of Lotus, so that people have a more systematic understanding of product semantic design and emotional design, and have a further understanding of emotional semantic design.

References

- [1] D. P. Cui (2019). *Talking about lotus, painting lotus, image lotus pond. Ceramic Science and Art*, vol.53, no.03, p.55-57.
- [2] H. X. Wu (2018). *Talk about how to paint lotus on porcelain. Ceramic Research*, vol.33, no.01, p.78-80.
- [3] N. Yang (2016). *Analysis of the 20th Century Chinese Painting Lotus Creation Style. Qi Lu Yi Yuan*, no.06, p.72-75.
- [4] X. L. Li (2020). *Analysis of Ceramic Art in the New Era--Taking "Fengming Chaoyang" as an example. Textile Industry and Technology*, vol.49, no.11, p.42-43.
- [5] C .H. Xu (2020). *A Brief Talk on Contemporary Painted Ceramic Art. Foshan Ceramics*, vol.30, no.10, p. 31-32.
- [6] Y. H. Cao (2020). *The humanistic significance of childlike subjects in ceramic art decoration. Ceramic Research*, vol.35, no.05, p.60-62.
- [7] H. H. Tian (2020). *On the relationship between ceramic art and ceramic craftsmanship. Ceramic Research*, vol.35, no.05, p.78-80.
- [8] S. J. Li, H. Li (2020). *Intergenerational Transformation of the Art Style of Jingdezhen's Modern Porcelain Painting in a Century. Chinese Ceramics*, vol.56, no.10, p.81-88.