

# Urban Regeneration and Creative Industry- Jingdezhen Ceramic Art Cultural and Creative Industry Center Comparative Analysis

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**Abstract:** This paper seeks to investigate in depth the comparative analysis of Jingdezhen Ceramic Cultural and Creative Industry Center in Jiangxi Province by using consumer perception as a mediator. The differences and changes produced by each factor in the ceramic cultural field were explored through the literature research method and comparative analysis. This study strives to clarify the differences and connections between Letian Creative Industry Center, Sanbao Pottery Village, and Taoxichuan Creative Industry Center. It conducts a comparative analysis of them from three aspects: social level, cultural level, and design level, respectively, and seeks to provide strategies and paths for the construction of a Cultural and Creative Industry Center in Jiangxi Province in a feasible province.

**Keywords:** Creative Industry; Cultural and Creative Industry Center; Comparative Analysis; Jingdezhen Ceramic

## 1. Introduction

Recently, Jingdezhen Ceramic Creative Industry Center has held frequent cultural events to revitalize Jingdezhen's urban cultural environment, bringing new cultural connotations to Jingdezhen based on the ancient porcelain capital. Both Letian Creative Industry Center and Taoxichuan Creative Industry Center are located on the site of Jingdezhen's original ceramic industry production area. Due to its creative and youthful development momentum, it has become a representative center of Jingdezhen's cultural Creative Industry. Driven by the Jingdezhen Cultural and Creative Industry Center, a massive number of "Jingdezhen drifters" from all over the world have emerged in Jingdezhen and jointly promoted the rapid development of Jingdezhen's cultural and creative industry together with a college education. Since the Jingdezhen Ceramic Cultural and Creative Industry Center has its own characteristics, this paper focuses on the Letian Creative Industry Center, the Taoxichuan Creative Industry Center, and the Sanbao Pottery Village. Through a comparative analysis of the different characteristics of Jingdezhen Ceramic Cultural Creative Industry center and the three aspects of social level, cultural level, and design level involved in the center, we provide strategies and paths for the development of the Cultural Creative Industry in Jiangxi Province[1-2].

## 2. Features of Cultural and Creative Industry Center

Sanbao Village is located in Jingcheng Town, Zhushan District, Jingdezhen. According to Jingdezhen City Gazetteer Records, a man named "Cai Sanbao" once operated a teahouse to serve merchants from all over the country. His business was so prosperous that it was named "Sanbao Peng." The history of porcelain production in Sanbao Village coincides with the rise and fall of the porcelain industry in Jingdezhen, which began in the Five Dynasties and prospered in the Song Dynasty. Until now, Sanbao Village has been engaged in the production of ceramics on an individual basis, and the porcelain-making industry has been continuous, but mainly in the form of workshops. In 1995, artist Li Jianshen bought several private houses in Sanbao Village to establish his own pottery studio. At the same time, his artistic concept was materialized and practiced to create a village movement with culture. The Sanbao International Pottery Village with modern artistic concepts has been formed since then. Sanbao Village is a unique ceramic art village that has been formed through the promotion of artist Li Jianshen, who has attracted many outstanding artists from home and abroad to reside in Sanbao Village. The unique features of Sanbao Village are:① Sanbao Village activate the traditional Chinese idea of making things and

narrates Chinese ceramic culture in the form of a village.<sup>②</sup> Various artists' studios are integrated with the natural scenery, and traces of traditional porcelain making are preserved in the village, which together forms a poetic cultural and creative space.<sup>③</sup> The Sanbao Peng Art Center, the Handicraft Story Block, the Youth Creators Space, and the Artists Studio often hold international ceramic art exchange activities, greatly advancing the radiating cultural ability of Sanbao International Pottery Village.

Letian Creative Industry Center was established in Jingdezhen Sculpture Porcelain Factory, which was a state-run porcelain factory in the early days. It was introduced to Jingdezhen Sculpture and Porcelain Factory in 2005 by Zheng Yi, one of the founders of The Letian Creative Industry Center, who introduced the market mechanism to develop tourism and established the Ming-Qing Garden in 1997 as the process of reform deepened. Letian Creative Industry Center is unique because:<sup>①</sup> International ceramic culture exchange activities are held regularly at the Letian Education Center, enriching the horizons of Jingdezhen Ceramic culture, bringing fresh artistic ideas to the then relatively closed domestic ceramic art scene, and opening a dialogue with pioneering artistic ideas. It also offers basic pottery courses year-round with the Education Center, providing a perfect platform for students and pottery enthusiasts to operate.<sup>②</sup> Letian Creative Industry Center is an international artist-in-residence program located in a sculptural porcelain factory with different large and small porcelain workshops and kilns, providing convenient conditions for artists to make porcelain.<sup>③</sup> The weekly creative bazaar is held in the center, and bazaar applicants who are creative and talented have the opportunity to apply for a booth, providing a platform for many current college students and domestic and international pottery enthusiasts to showcase their skills while also promoting the youthful trend of the ceramic industry.<sup>④</sup> Letian Creative Industry Center has supporting functions such as an artist store, cafe, and Yi design. It has enriched the industrial development of Letian Creative Industry Center and made Letian Creative Industry Center the first team of the Jingdezhen Cultural Creative Industry. Letian Creative Industry Center was organized and perfected by the artists themselves. With continuous practice and exploration, continuous improvement has led to today's booming situation, Letian Creative Industry Center has become a representative field of Jingdezhen's creative ceramic industry.

Taoxichuan Cultural and Creative Industry Center is located on the former Yuzhou Porcelain Factory site. This former state-run porcelain factory was the backbone of Jingdezhen's porcelain export industry. After the reform of state-owned enterprises, most of the plants in the porcelain factory were in a state of abandonment. However, the traditional Ming Dynasty round kiln, the coal-fired tunnel kiln representing the second generation of the porcelain production line, the inverted-flame coal kiln from 1960, the oil-fired tunnel kiln renovated in 1970, and the gas-fired tunnel kiln renewed in 1980 have been preserved in the factory, showing the complete firing process of modern Jingdezhen Ceramic production and reflecting the transformation of Chinese ceramics from manual production to industrial production. It has a high industrial heritage value and a distinctive industrial aesthetic character. Since 2012, Jingdezhen has started to focus on upgrading its industrial structure and began to renovate and upgrade its industrial heritage systematically. After four years of construction and deployment, the Taoxichuan Cultural and Creative District was established. The uniqueness of Taoxichuan Cultural and Creative District is:<sup>①</sup> Based on the design principle of maximizing the preservation of the original industrial heritage. The project team transformed the original Yuzhou porcelain factory into an open cultural community with a modern industrial art atmosphere and a ceramic history and cultural heritage.<sup>②</sup> Taoxichuan is a government-promoted Cultural Creative Industry cluster that combines art exhibition areas, cultural exchanges, ceramic education, casual dining, cultural and creative peripherals, art bazaars, business incubation, drama performances, and other functional forms, which together form a unique living aesthetic.<sup>③</sup> The second phase of Taoxichuan is under construction, and Taoxichuan will further improve the spatial platform construction and public facilities services. It uses 5g technology to realize the "online" cloud platform service[3-4].

### 3. Similarities and differences in social levels

The social level contains natural resources and social resources. Firstly is the natural resources, three Cultural and Creative Industry Centers are located in different locations in Jingdezhen. Sanbao Pottery Village is located at a certain distance from the city with beautiful scenery. The village architecture is in harmony with the natural landscape, having received the influence of ancient gardening ideas. Sanbao Village is not only a carrier of pottery culture but also a unification of nature and rural life. Therefore, a dialogue between traditional and modern pottery is initiated, which together constitute a cultural utopia in Sanbao Village through the past and the present. Letian Creative Industry Center and Taoxichuan

Cultural and Creative District are both conveniently located within the city limits. Unlike Letian Creative Industry Center, the Taoxichuan Cultural and Creative District has cultural traces of the transformation of the ceramic industry after the founding of the People's Republic of China. The sculpture porcelain factory where the Letian Creative Industry Center is located is still working as a workshop and can be considered a living fossil of Jingdezhen Ceramic culture.

The second is the similarity and differences of social resources. The founder, Li Jianshen, has filmed the history and presence of the ceramic culture of Sanbao Pottery Village in the form of documentaries. Films such as *Jingdezhen-My Home in China*, *King of Pens*, *The Reincarnation of Clay*, *Nixizang Pottery*, and *The Pottery Kiln*. Among them, "*Jingdezhen, My Home in China*" won a silver medal at the World Ceramic Art Film Festival, "*The Reincarnation of Clay*" was selected as a feature film for Canada's Fort Lewis National Park, "*Nixizang Pottery*" was selected for the 2006 International Ceramic Art Film Biennale in France, and "*Pottery Kiln*" won the Cultural Heritage Award and the UNESCO Prize at the International Ceramic Art Film Festival in France. These films have made Sanbao Pottery Village recognizable to many artists and have attracted a large number of artists to pursue and realize their ceramic ideals. Letian Creative Industry Center is led by artist Zheng Yi, whose development is closely related to the artist's personal experiences. It has opened branches in Shanghai, Beijing, and Dali, making Letian Creative Industry Center's branding and influence in the pottery world ever more effective. Taoxichuan is a pilot cultural district led by the government's decision. Its development is carefully planned by the government and designers, focusing on incubating the cultural creative industry while encouraging the public to participate in the practice of the cultural creative industry. It has a rich social resource and provides a lot of employment opportunities for Jingdezhen Ceramic practitioners. Taoxichuan has become a landmark creative industry center for Jingdezhen Ceramic culture[5].

#### 4. Similarities and differences in cultural levels

The cultural level includes cultural heritage and cultural presence. Each of the three Cultural and Creative Industry Centers is located in a location with the historical connotation of ceramic culture. Initially, in terms of cultural heritage, Sanbao Pottery Village has a long tradition of porcelain making, encompassing the past and present life of Jingdezhen Ceramic's history. Traditional porcelain-making processes such as glaze making, porcelain clay making, billet making, glazing, loading, and firing are all preserved intact and continue to make porcelain. The cultural sites of kiln firing have been preserved in the Taoxichuan Cultural and Creative Community, which can be said to be a reflection of the recent porcelain firing process. The Sculpture Porcelain Factory is famous for making sculpture porcelain in the modern era. In recent years, the factory has a large number of sculptors and porcelain makers, and the porcelain-making techniques have been passed on in the form of individual workshops with apprentices. Many ceramic workshops in the Sculpture Porcelain Factory are still engaged in the ceramic industry.

Furthermore, in terms of cultural presence:① Sanbao Pottery Village, Taoxichuan Cultural and Creative Industry Center, and Letian Creative Industry Center today's art residency program is like a cultural incubator that has led Jingdezhen to shift from the traditional ceramics industry model to a cultural, artistic, and knowledge-driven cultural and creative model.② The Cultural and Creative Industry Center holds regular bazaars to promote exchanges between university students and artists, providing a platform for students to showcase and produce, reflecting distinct spontaneity and creativity. All three Cultural and Creative Industry Centers together contribute to the transformation of Jingdezhen's economy by creating a positive artistic atmosphere and an open platform for expression.③ All three cultural and Creative Industry Centers regularly hold art exhibitions, academic lectures, and artist creation exchanges, opening up the horizons of Jingdezhen's pottery culture, constantly bringing cutting-edge art advice, bringing Jingdezhen in line with the world, and providing artists and students with convenient knowledge and conditions for porcelain making.

#### 5. Similarities and differences in design levels

Jingdezhen Ceramic culture is a natural cultural archetype, and the three Cultural and Creative Industry Centers share this IP, which supports the Jingdezhen Ceramic industry with students, artists, artisans, etc. The difference in identity brings about a difference in design level. Meanwhile, it is also possible to transform between different identities. The designer of a product can be the audience of another product. The audience may also be an agent, etc. This brings about the difference between the identity of the designer and the level of the audience.

First, in terms of ceramic product design, the audience of the Jingdezhen Cultural Creative Industry can be divided into students, tourists, artists, teachers, ceramic practitioners, and so on. The audience scope of the three cultural and Creative Industry Centers has commonality. There is a high degree of flexibility between different identities, which can be transformed into each other under certain conditions. When facing different audience groups, the orientation of product design is as different as possible. For example, when facing the student group, the producer's design ideas tend to be creative and novel, and the price will be reduced according to the student's needs. In the case of tourists, producers first consider the portability of the product or cooperate with logistics and express delivery, which laterally promotes the development of interaction between various industries. The first thing to do is to express your own design language and artistic style when targeting the artist community and then make products that move people's hearts. In the case of ceramic practitioners, the unique craftsmanship and value of the product should be considered. There may be a crossover of audience groups, so we need to design our own artistic language to reflect the uniqueness and irreplaceability of the product.

Secondly, there are differences between the three in the overall design of the center. Sanbao Pottery Village was accumulated and transformed little by little during the practice of artists' long-term residency, creating an open art center that has multiple viewing forms and flexibility to face different audience groups. Initially, Sanbao relied on the pottery village's own works and other income to support it when it was established. After a long period of continuous investment and operation, it was finally able to break even. Its survival and development can be attributed to the continuous maintenance of artists and pottery lovers to form a more prosperous situation today. It is also this kind of San Bao pottery village that brings a "utopia" full of emotions for artists. Although Letian Creative Industry Center is an individual-led art center, it also brings with the advantage that Letian Creative Industry Center continues to attract a wide range of young people from around the world with a talent for ceramic art, as well as tapping into the creative enthusiasm of the student community, bringing a new cultural vision to Jingdezhen. A constant young blood influx has filled Letian Creative Industry Center with enthusiasm and vitality. Through continuous development, Letian Creative Industry Center's creative market has become one of the representative industries of Jingdezhen Ceramic culture. The government planned the Taoxichuan Cultural and Creative District and is an important step in Jingdezhen's economic transformation, so it is of great significance. It combines multi-faceted services in one, with an adequate center design and large capital investment. With the clear business model, enterprise positioning, and development plan, which is still under constant construction and improvement today, it has quickly become the pillar of Jingdezhen's cultural Creative Industry. Meanwhile, Taoxichuan has a large number of design and management talents, which provides a guarantee for the development of Taoxichuan.

## 6. Conclusion

The following table can be derived from the comparison of the three aspects:

From the comparative study of Creative Industry Center, it can be concluded that the social levels of cultural and creative centers have their own advantages. Sanbao Pottery Village has beautiful scenery and international identity. Letian Creative Industry Center is conveniently located and has a high level of social spontaneity. It is easily accessible and socially spontaneous, while the Taoxichuan Cultural and Creative Community has wide coverage and rich social resources. In terms of cultural level, all three cultural and Creative Industry Centers have a complete history and culture of porcelain making and combine the characteristics of modern culture while developing their original strengths, incorporating a variety of modern cultural activities, and not limited to ceramics as a carrier, greatly enlivening the cultural atmosphere of Jingdezhen. On the design level, Sanbao Pottery Village is dominated by individual artists' creations. In recent years has been developing a variety of supporting facilities, which together form a new scene of prosperity in Sanbao Pottery Village. Letian Creative Industry Center products are designed by a wide range of designers with few restrictions, reflecting great creative energy and enthusiasm. Letian Creative Industry Center Cultural and Creative Industry Center combines a variety of service models with a complete center plan. All three also have something in common with each other: ① It is closely based on the development of ceramic culture. ② It has convenient porcelain-making technology and production conditions. ③ The pattern of cultural activities is closer to the audience group, as shown in Table 1.

Table 1: Comparative study of Sanbao Pottery Village, Letian Creative Industry Center and Jingdezhen Ceramic Creative Industry

Jingdezhen Ceramic Creative Industry Center	Social Level	Cultural Level	Design Level
Sanbao Pottery Village	1. Natural resources: beautiful scenery, rural architecture 2. Social resources: international identity	1. Cultural heritage: the history of traditional porcelain making 2. Cultural presence: artist residency, academic lectures, art exhibitions, regular cultural activities, etc.	1. Product design: personal creation of artwork 2. Overall design: continuous transformation by artists, government investment in construction
Letian Creative Industry Center	1. Natural resources: convenient transportation, the old factory site remains 2. Social resources: personal influence of artists, spontaneous participation of society	1. Cultural heritage: individual workshops, porcelain artisans 2. Cultural presence: creative bazaar, academic lectures, pottery classes, art exhibitions, artist-in-residence, cultural festivals, etc.	1. Product design: artwork, daily-use porcelain, integrated materials 2. Overall design: spontaneous, with creative energy and enthusiasm
Taoxichuan Cultural and Creative Community	1. Natural resources: convenient transportation, the old factory site remains 2. Social resources: government-led, socially rich resources	1. Cultural heritage: Ming Dynasty round kiln, coal-fired tunnel kiln, inverted-flame coal kiln, oil-fired tunnel kiln, gas-fired tunnel kiln preserved 2. Cultural presence: creative bazaar, academic lectures, pottery classes, art exhibitions, artist residency, musical performances, etc.	1. Product design: artwork, daily-use porcelain, catering, cultural and creative products 2. Overall design: well-planned, multi-faceted facilities, clear business model, and development plan

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