

Research on the Composition and Protection of Jingdezhen Ceramics Cultural Landscape

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Abstract

As a collection of craft, architecture, commerce, totem and other cultures, Jingdezhen ceramic cultural landscape carries not only the enriched culture, but also is an important internal factor for Jingdezhen to stand for a millennium. Through the analysis of it, this paper makes a classification according to the regional characteristics in Jingdezhen and current status. On this basis, this paper analyzes the historical and cultural values and evolutionary rules reflected from the landscape, and explores the ways to promote the protection and utilization of the landscape and economic development, so as to realize the sustainable development of culture and economy of Jingdezhen ceramic.

Key words: Jingdezhen; Ceramic cultural landscape, Tourism

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Jingdezhen is one of the twenty-four famous historical and cultural cities firstly announced in China, which has thousands of years of ceramic cultural history, and has left enriched cultural heritage, forming a unique ceramic cultural landscape. Protecting and utilizing these valuable ceramic cultural resources reasonably will promote the development of ceramic cultural industry in Jingdezhen and reinforce the foundation of Jingdezhen's material and culture foundation.

1. THE CLASSIFICATION OF JINGDEZHEN CERAMIC CULTURAL LANDSCAPE

Jingdezhen ceramic cultural landscape has large number, various types and rich connotations. In order to facilitate the research, this paper classifies world cultural landscape into the following three categories according to the classification of current world cultural landscape, namely "The Operational Guidelines for the Implementation of the World Heritage Convention" issued by UNESCO, and combined with actual situation of Jingdezhen.

1.1 Cultural Landscape of Ruins

Jingdezhen has a large number of cultural landscapes, including kiln sites and ancient porcelain mines. Ancient porcelain mine was the place where raw materials were provided for ceramic production in ancient times; while the ancient kiln was a place where people built, designed, and used the ancient porcelain resources to make porcelain. Ancient kiln and ancient porcelain mine are inseparable in the production relationship. Because of the inconvenient transportation in ancient times, most of the kilns were close to porcelain mines, especially before Song Dynasty. (Chen, Yu & Xiao, 2015) At present, the relatively well-known sites are Hutian kiln site, Liyang site, Kaolin clay mine site, imperial kiln site and so on, which are located in Changjiang, Zhushan District and Fuliang County of Jingdezhen. Besides, because Jingdezhen is located in hilly area, land transportation is inconvenient. In order to facilitate transportation, Changjiang area has always been the only choice of Jingdezhen kiln site distribution. (Xiao, Li & Li, 2013)

1.2 Continuous Cultural Landscape

The continuous cultural landscape mainly includes ceramic culture and folk architecture, such as Jingdezhen ceramic workshop, porcelain chamber of commerce, residential lane, wharfs and so on. These architecture

landscapes were created and developed in the process of Jingdezhen people's subjective transformation of nature and the creation of ceramic civilization, reflecting the penetration and influence of Jingdezhen ceramic culture, social system, and people's living habits. Among them, all kinds of ceramic workshops, kilns and other auxiliary buildings can best reflect the regional characteristics of Jingdezhen. With the continuous development of Jingdezhen ceramic culture and art and ceramic industry, it fully reflects the development process of Jingdezhen ceramic culture.

1.3 Cultural Landscape of Humanistic Design

As a city with rich cultural heritage, Jingdezhen has a multitude of ceramic museums and cultural centers, which take on the responsibilities of collecting, studying and explaining the ceramic culture of Jingdezhen. In addition, based on the remains of the ceramic industry left by industrial production, Jingdezhen has combined ceramic culture with industrial tourism, and set up Tao Xichuan and Jianguo porcelain factory and other large ceramic culture and creative industry parks, which has been fundamental to protect and inherit the rich heritage of ceramic industry of Jingdezhen.

2. THE PRESENT SITUATION OF JINGDEZHEN CERAMIC CULTURAL LANDSCAPES

2.1 Part of the Ceramic Cultural Landscapes Have Been Destroyed

Under the background of rapid development of urbanization, Jingdezhen inevitably carries out commercial development and urban renewal. However, the ceramic cultural landscapes, which mainly relied on the attention of feudal centralization and the tilt of resources at that time, could not adapt to or match the rapid development of the city, and were damaged to a certain extent. For example, the ancient streets and alleys near the Royal Kiln factory in Jingdezhen, which are currently undergoing renovation, were built in disorder due for a long time in the past because of the lack of protection consciousness of the managers and the practical needs of local people to improve their living environment. A large number of kiln relics in Jingdezhen, especially the ancient buildings in the urban area of Jingdezhen have been destroyed or even completely demolished due to the economic development of Jingdezhen and the actual demand of speeding up the urbanization process. Along with the destruction of an important material carrier of culture, a large number of related folk traditional cultures such as customs, beliefs and rituals also die out, which greatly influenced the inheritance and innovation of Jingdezhen ceramic culture and the establishment of Jingdezhen people's cultural confidence.

Restoration is the best way to protect and exploit cultural landscape heritage so far, is utilized all over the world. Despite calling for time, efforts and money, renovating cultural landscapes compared with other means, is able to make specific cultural landscape constantly procure the supplement of vigor in the process of development and then become a cultural symbol and the home of human spirit. While pursuing the saving and not widely adopting the restoration approach, Jingdezhen even erects and exploits a quantity of new-built archaic ceramic cultural landscapes represented by "Huang Yao" and "Jinxiu Changnan China Porcelain Garden" that cost a substantial amount of money. Notwithstanding having some positive impacts on the development of Jingdezhen commercially, these landscapes are vastly difficult to make the public feel the generation-to-generation work life of ceramic craftsmen, let alone comprehending the specific spiritual meaning of Jingdezhen long-standing ceramic culture. (Chen & Xiao, 2013)

Nowadays, the government and the public gradually realize the significance of Jingdezhen ceramic cultural landscape, and attach great importance to the protection and development of the heritage. However, some of the damaged cultural landscape is often simply restored to their original state or completely demolished and rebuilt on the original site, which does not do good to the protection of the cultural landscape.

2.2 Insufficient Exploitation of Cultural Meaning

In recent years, Jingdezhen has strived to develop the industry of ceramic cultural creativity. Remolding the previous ceramic cultural landscapes constantly, Jingdezhen creates a batch of cultural tourism complexes that hold study, exhibition, experience and sightseeing as a whole and achieves the great interaction where exploitation fosters protection and industry by turn benefits culture. However, there still exists the phenomenon of excessively stressing economic benefit but neglecting ceramic culture in the process of developing the industry of Jingdezhen ceramic cultural originality. Taoxichuan Ceramic Cultural Originality Park which takes Yuzhou Porcelain factory as the core, for instance, is similar to the sculpture porcelain factory and pottery street which were constructed due to the folks' spontaneous behavior, two of which mainly sell cultural creative ceramic products. So do night fairs in Taoxichuan and creativity market of sculpture porcelain factory on the weekend mornings. Nevertheless, partial stall managers usually set up their own stands and sell the same commodities in two places, which is a serious homogenization phenomenon.

In fact, the ceramic output value of Jingdezhen is obviously unable to compare with the coastal cities. The reason why people choose to travel in Jingdezhen is absolutely not because of the high output value of Jingdezhen ceramics, but because the people of Jingdezhen have created a world-famous ceramic culture.

As a real symbol of cultural heritage, ceramic cultural landscapes should not be protected and developed on the premise of whether it can bring economic benefits in a short time, but should be fully and widely used to create the image of a famous ceramic culture city, and then establish a platform that allows cultural and artistic interchange for the whole country and even the world, and finally complete the revival of Jingdezhen, a famous historical and cultural city.

2.3 The Integrity of Cultural Landscape Is not Strong Enough

At present, most of the Jingdezhen ceramic cultural landscapes that have been developed and protected are single buildings or relics, most of which are situated on the sides of a road in the city. Although there are a large number of them, the integrity is not strong, which are mainly reflected in the following two aspects:

First, the bond between ceramic cultural landscapes is not close enough. The transportation between them is not convenient and cannot be combined as a whole to form complementary advantages and achieve mutual promotion and progress. In addition, the cultural links among the landscapes are also relatively scarce, and the combination of cultural resources is very low. Take tourism routes for an example; the cultural landscapes in Jingdezhen have not formed a “resultant force” and lack of tourism projects with immersive experience and connecting urban cultural themes.

Second, the interaction between ceramic cultural landscapes and other cultural landscapes in Jingdezhen is insufficient. During the development of Jingdezhen in history, in addition to ceramics, Fuliang tea culture is also an important part of Jingdezhen culture. Fuliang is one of the centers of China’s tea trade, and in the Ming and Qing Dynasties, it was paid to the royal family as tribute tea. In addition to tea culture, there are also a large number of exquisite craftsmanship and diverse styles of cultural landscape based on traditional culture and characterized by ancient stages and dramas in Leping, Jingdezhen. However, when it comes to the protection and development of cultural landscapes, neither tea culture nor drama culture has formed a good coordination and interaction mechanism with ceramic culture, showing the present situation of scattered resources and the isolation in between.

3. THE COUNTERMEASURES FOR PROTECTION AND UTILIZATION OF JINGDEZHEN CERAMIC CULTURAL LANDSCAPE

3.1 Strengthen the in-Depth Interpretation and Communication of Cultures

The most important aspect of cultural landscape

protection work is our cognition of its cultural value, which should not be confined to the value of a certain landscape itself, but rather should advocate the objective and fair attitude to face history squarely, interpret deep the human experience, emotional memory that is characterized by historical evidence of landscape, and the exposed human character and spiritual will. (Li & Han, 2015) Since ancient times, Jingdezhen has constantly absorbed and merged then culture of regions and human, the characteristics and spiritual contents of traditional ceramic culture in Jingdezhen are composed of the memory and tradition from the ceramists, generation after generation. On this basis, the landmark, symbolic meaning and openness that Jingdezhen ceramic culture landscape presents will fully interpret the multicultural forms of Jingdezhen, which are mainly ceramics.

There are numerous cultural landscapes for heritages in Jingdezhen, which are the important carriers of Jingdezhen’s unique regionally ceramic culture. In this era of digital communication represented by mobile media, the importance of extensive communication to the public based on new media can not be ignored while culturally interpreting in depth the historical and cultural heritages. Through the new media matrix, the new mode of interactive experience can be sorted out, making more public attention and understanding of Jingdezhen ceramic culture. By participating in the interaction, the public can accurately and effectively obtain the information of heritage values on one hand, and on the other hand, they can transform the information into their own feelings for dissemination through experiencing. (Yang, 2020) In this way, the accumulation effect of public psychology will be generated, and then more public participation will be attracted. Finally, a optimum circle of mutual promotion of cultural value transmission and heritage protection will be achieved.

3.2 Evaluating and Integrating the Use of Ceramic Cultural Landscapes

The cultural landscape of Jingdezhen is diverse and numerous, so that the protection principles and methods are not the same for different types of cultural landscapes. At the same time, the development of the ceramic cultural landscape based on ceramic handicraft production mode is absolutely not static, but a dynamic process of continuous accumulation and condensation of human wisdom and emotion. This requires a comprehensive assessment of the existing ceramic cultural landscape in Jingdezhen. After determining its value, characteristics, and status quo, the overall system of protection and utilization is determined based on the assessment results. On this basis, planning with a holistic vision, the cultural landscape can continue to inspire new vitality in the subsequent development process, on the one hand, to promote the sustainable development of the cultural landscape, on the other hand, through the reasonable use of cultural resources to make

it better integrated into the contemporary social life and to provide the impetus for the development of contemporary society. Ultimately, the cultural characteristics and cultural genes contained in the cultural landscape show new strength in the new era, to achieve the goal of firm cultural confidence and cultural strength.

In addition, Jingdezhen's ceramic culture interacts with local cultures such as tea, local opera, architecture, folklore, and religion, forming a local cultural ecology with local characteristics and ceramic cultural colors. (Yu, Yang & Xiao, 2016) Besides ceramic cultural landscape, tea cultural landscape, local opera cultural landscape, folk food cultural landscape, Buddhist cultural landscape, red cultural landscape, etc. together constitute the diversity of cultural landscape in Jingdezhen. Taking tea culture as an example, the planting and trade of tea in Fuliang County not only has a long history, but also integrates with ceramic culture. The ceramic tea sets are constantly updated and developed, which also forms cultural customs such as tea custom and tea etiquette. By taking the ceramic cultural landscape as the main body and integrating other cultural resources, it is possible to reshape the cultural brand of the city of Jingdezhen and enhance its city cultural image, promoting the development of the ceramic industry, tourism and agriculture.

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