
Research on the Application of Chinese Dragon Cultural in the Creation of Jun Porcelain

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Abstract

This paper carries out an in-depth study on the traditional production process of Jun porcelain and explores the feasible methods of combining the art of Jun porcelain with the elements of Chinese dragon culture. By analysing the artistic characteristics of Jun porcelain and its production process, combined with the symbolism of dragon culture, a series of innovative creative concepts and methods are proposed, aiming to provide new design ideas for the creation of modern Jun porcelain, so that the works of Jun porcelain can be further developed in inheritance and innovation.

Keywords: *Jun Porcelain; Chinese Dragon Culture; Innovation.*

Introduction

Jun porcelain is a treasure in Chinese ceramic art. As one of the five famous kilns of the Song Dynasty, it is famous for its unique glaze colour and artistic style. Dragon culture has a profound historical origin in traditional Chinese culture, symbolising nobility, good fortune and power. Incorporating the elements of dragon culture into the creation of modern Jun porcelain is both an inheritance of traditional culture and an innovation in the art of Jun porcelain.

1 Craftsmanship and Artistic Characteristics of Jun Porcelain

1.1. History and evolution of the production process of Jun porcelain

The production process of Jun porcelain began in the Tang Dynasty and flourished in the Northern Song Dynasty. The production process includes the selection of clay, moulding, glazing and firing. Each step of the process requires a high level of skill and experience on the part of the craftsmen. Jun porcelain is known for its "one colour in the kiln, ten thousand colours out of the kiln", and its unique kiln-change effect gives each piece of Jun porcelain a unique artistic charm⁰.

1.2. Artistic characteristics of Jun porcelain

Jun porcelain is not only a kind of practical ceramics, but also a kind of artwork with deep cultural heritage. Its glaze colours are mainly kiln-varied red, blue and purple, with many variations and brilliant colours, giving people a strong visual impact. The shapes of Jun porcelain are mostly simple and heavy, with far-reaching meanings, often incorporating traditional cultural elements such as auspiciousness and good fortune.

Kiln variation is one of the most characteristic and fascinating artistic features of Jun porcelain. The so-called kiln change refers to the complex chemical reaction of the glaze at high temperatures during the firing process of Jun porcelain due to the changes in temperature and atmosphere in the kiln, resulting in natural and unpredictable changes in colour and texture⁰. The kiln-change effect makes each piece of Jun porcelain a unique work of art. Even the same vessel shape and the same glaze will show a very different visual effect after kiln-change. The creation and application of new technology has provided a new starting point for the creation of Jun porcelain. Since people have mastered the chemical ratio of glazes, more and more rich glazes have been produced, which undoubtedly brings a convenient way to innovate the glaze colours of Jun porcelain. The kiln-variation effects of Jun porcelain are diversified, including milky spots, flowing glazes, flame patterns and other forms. These kiln-variation effects often give people a sense of naturalness, harmony and vitality, which fully demonstrate the artistic charm of Jun porcelain.

2. Symbolism of the elements of dragon culture and design principles

2.1. Symbolism of the Chinese dragon culture

The dragon is one of the most representative divine beasts in traditional Chinese culture, symbolising nobility, good fortune, power and strength. Dragon culture embodies the wisdom and faith of the Chinese nation and is an important part of Chinese civilisation. The image of the dragon has become richer and more diverse with the evolution of history, and is both a symbol of Chinese culture and a witness to the integration of various cultures of the Chinese nation.

2.2. Design principles for incorporating elements of Chinese dragon culture into the creation of Jun porcelain

Junchen is a product with both aesthetic and practical values, and in addition to fulfilling certain practical functions, it also has to consider aesthetic needs. The purpose of integrating dragon culture elements into the creation of Jun porcelain is to enhance the value of Jun porcelain, and anything that is not related to or even contrary to this purpose should not be taken into consideration⁰. The integration of dragon culture elements in modern Jun porcelain creation should firstly respect the tradition and ensure that the shape and meaning of the dragon can be inherited. At the same time, the design should focus on the harmonisation of the shape, glaze colour and firing process of the porcelain, and avoid putting the elements together in a

rigid way. The design should focus on simplicity and simplification to make the work more intriguing and timeless⁰.

3. Practical Application of Chinese Dragon Cultural Elements in the Creation of Jun Porcelain

As an important symbol of Chinese civilisation, dragon culture has a profound historical origin and extensive cultural influence. Incorporating dragon culture elements into the creation of Jun porcelain not only enhances the cultural connotation of the work, but also adds a unique artistic charm to it. In the creation of Jun porcelain, there are various ways of applying the dragon cultural elements, and the following are some common and effective ways of applying them:

3.1. Expression in relief

Relief carving is a decorative technique that creates a concave and convex effect by carving or stacking patterns on the surface of objects⁰. In the creation of Jun porcelain, the use of relief techniques to express the elements of dragon culture can effectively enhance the three-dimensionality and hierarchy of the work. In the specific application, the craftsmen can engrave the image of dragon on the surface of the artefacts to make them more visually impactful and artistic.

The method of relief carving requires a great deal of carving skills from the craftsmen. Firstly, it is necessary to accurately grasp the form, posture and proportion of the dragon, so as to make it appear lifelike on the artefacts of Jun porcelain. Secondly, the depth of the relief and the smoothness of the lines have an important influence on the final effect. The lines of the dragon relief should be smooth and natural, with distinct layers, highlighting the majesty and mystery of the dragon, but also harmonising with the overall shape of the porcelain.

In the specific design, the relief dragon pattern can be arranged in the main part of the object, such as the neck of the bottle, the belly of the bottle or the lid knob, to form a visual focus. In addition, the relief dragon pattern can also be combined with other traditional decorations such as auspicious clouds and seawater patterns to enhance the decorative effect and give the work a richer cultural connotation.

3.2. Method of representation of attachments

The attachment method is to bond small sculptures or other decorations on the surface of the artefacts in order to enhance the beauty and cultural connotation of the works. This method can present the image of the dragon in three dimensions on the works of Jun porcelain, making the dragon cultural elements more prominent and vivid.

In the application of the attachment method, craftsmen usually bond small dragon sculptures or parts of the dragon image, such as the dragon's head, claws, and tail, to key parts of the Jun porcelain objects. This decorative method not only strengthens the image of the dragon, but also makes the works of Jun porcelain richer and more diverse in shape. For example, in the design of Jun porcelain bottles and pots, the dragon's head can be used as the decoration of the spout or the ear of the bottle, while the dragon's tail can be designed as the handle or the bottom decoration of the pot, forming a complete image of the dragon.

One of the key points of the attachment expression method is that the combination of the decorations and the artefacts themselves should be natural and smooth, without being abrupt. The image of the dragon should be in harmony with the overall design of the vessel, avoiding over-decoration or inconsistency with the style of the vessel. In addition, in the glaze selection and firing process, the colour transition between the ornament and the main body of the object should be as natural as possible, so as to make the overall sense of the work stronger.

3.3Mudflaps

The clay flake representation method involves engraving a designed pattern on a clay flake and then pasting the flake onto the surface of the vessel. This method not only retains the texture of the clay flakes, but also presents a simple and deep aesthetic through the change of kiln-change glaze colour. In the application of dragon cultural elements, the clay flake decoration method is mainly used to carve the scales, claws, fins and other detailed parts of the dragon, which makes the image of the dragon more vivid and realistic.

In practice, craftsmen can use clay flakes to express local features of the dragon, such as the texture of the scales, the strength of the claws or the flow of the lines of the dragon's fins. The combination of the texture of the clay flakes and the glaze colour of Jun porcelain can create a layered decorative effect after firing. The advantage of the clay flake decoration method is that it can fully display the details of the dragon cultural elements, while complementing the heavy texture of Jun porcelain.

When using the clay flake expression method, craftsmen need to pay attention to the thickness of the clay flake and the position of the attachment. The thickness of the clay flakes should be moderate, not only to ensure the decorative effect, but also to avoid affecting the overall shape of the object and cracking during the firing process. The layout of the clay flake decoration should take into account the overall aesthetics of the artefacts, so that they can visually form a coherent pattern and texture.

3.4. Carving and hollowing combined

The combination of carving and hollowing is another effective way to express the elements of dragon culture. The carving technique can finely portray the form and details of the dragon, while the hollowing technique can enhance the three-dimensionality and spatiality of the work by removing part of the clay and creating a translucent decorative effect. The combination of the two can make the works of Jun porcelain more visually colourful.

In specific applications, craftsmen may choose to carve a full body or partial image of a dragon on the surface of a Jun porcelain object, and use openwork techniques around the dragon to form light-transmitting panes or patterns. The hollowed-out part can be designed with cloud patterns, water patterns and other patterns related to the dragon, so that the whole work presents a unique visual effect in the light. This combination method not only highlights the dragon cultural elements, but also increases the sense of decorative layers of the Jun porcelain works.

The combination of carving and hollowing techniques demands the highest level of skill from the artisan. The carving part requires delicate techniques and rich artistic expression to ensure that the dragon's image is lifelike, while the hollowing part requires precise cutting and design to ensure that the work will not be deformed or broken due to uneven force during the firing process.

3.5. Combination of glaze colour and texture

The kiln-variable glaze of Jun porcelain has a strong artistic expression in itself, and by combining the elements of dragon culture with the glaze colour and texture, it is possible to create works of great visual impact. The majesty and mystery of the dragon can be expressed through the clever use of the natural flow of the glaze and the kiln-change effect.

For specific applications, craftsmen can modulate the kiln atmosphere and the glaze formula so that the glaze will form a texture or colour change similar to dragon scales during the firing process. For example, kiln-formed red can show the dragon's fiery momentum, while blue glaze can express the dragon's spirituality and mystery. In addition, the natural cracks or flowing glaze colours formed during the kiln-forming process can also be used to symbolise the strength and vitality of the dragon.

The method of combining glaze colour and texture requires a deep understanding and grasp of the kiln-change process in order to create works with unique artistic effects. The flow of the glaze colour and the shape of the vessel should match each other, so that the elements of dragon culture are presented naturally in the vision, avoiding a sense of raw patchwork.

4. Challenges and Prospects for the Integration of Junchen and Dragon Culture

4.1 Technical challenges

The craft of Jun porcelain is itself known for its complex production process and unpredictable kiln changes, and the introduction of dragon culture elements into modern Jun porcelain creations has further increased the craft challenges. Firstly, the representation of dragon culture requires a very high level of modelling and decorative techniques, especially on the difficult material of Jun porcelain, and the accurate and vivid representation of the dragon requires a very high level of craftsmanship. Secondly, the kiln change of the glaze colour of Jun porcelain is extremely uncertain, and it is a major technical challenge to precisely control the glaze colour change process in order to express the dragon's charm and momentum. Once again, the complex modelling design combining the elements of dragon culture is prone to deformation or cracks during the moulding and firing process, how to maintain the integrity and beauty of the work is a test of the craftsmen's technical ability. In addition, the development of new glazes is also a challenge. How to enhance the expression of the dragon culture elements through innovative glazes while maintaining the richness of the traditional glaze colours of Jun porcelain is an important direction for future research⁰.

4.2 Market acceptance

As a high-end artwork, the market audience of Jun porcelain is relatively niche, mainly including traditional culture enthusiasts, collectors and high-end consumers. With the development of the times, the aesthetic demands of consumers are also changing. The integration of dragon culture elements in the creation of Jun porcelain can enhance the cultural connotation and artistic value of the work, but at the same time, it also faces the problem of market acceptance. When choosing artworks, modern consumers pursue the depth of traditional culture, but also hope that the works have modern aesthetics and personalised features. Therefore, we need to find a balance between tradition and modernity in the design of Jun porcelain works, neither relying completely on traditional elements, nor losing the cultural characteristics of Jun porcelain by catering to modern aesthetics. In addition, marketing is also a big challenge. How to make more consumers understand and recognise the works of Jun porcelain combined with dragon culture through effective marketing means is an important issue for future development⁰.

4.3 International promotion

As the process of globalisation accelerates, the influence of Chinese culture in the international arena continues to increase, and Jun porcelain, as one of the representatives of Chinese culture, has gradually entered the international market. However, the international promotion of Jun porcelain faces challenges in language, cultural background and aesthetic differences. In the international market, although the dragon culture is well known as an important symbol of Chinese culture, a great deal of cultural dissemination and education is still needed to make foreign consumers truly understand and accept this cultural connotation. Incorporating dragon culture elements into the design of Jun porcelain can enhance the cultural recognition of the work and help its promotion in the international market, but it is also necessary to pay attention to the issue of cultural adaptability to avoid misunderstanding or rejection caused by cultural differences. In addition, the high price and uniqueness of Jun porcelain also put forward higher requirements for its international market promotion. How to gain more recognition and acceptance of Jun porcelain in the international market through market positioning, brand promotion and channel construction is an issue that needs to be focused on in the future.

5. Conclusions and outlook

5.1 Conclusions

By systematically exploring the combination of the traditional craftsmanship of Jun porcelain and the elements of dragon culture, this study proposes effective ways and methods of integrating dragon culture in the creation of modern Jun porcelain. It is found that the combination of Jun porcelain and dragon culture not only enriches the cultural connotation of Jun porcelain works, but also enhances its artistic value and market competitiveness. In specific creations, dragon culture elements can be cleverly integrated into the works of Jun porcelain through modelling design, glaze matching and decorative ornamentation, creating Jun porcelain artworks with traditional cultural flavour as well as modern artistic characteristics. By analysing the technical challenges and market acceptance, the study also points out that future creations of Jun porcelain will need to be innovative and achieve breakthroughs in design, materials and craftsmanship while maintaining traditional craftsmanship, in order to cope with the changes in market demand and the challenges of international promotion.

5.2 Future Research Directions and Prospects for the Creation of Junzhen Ceramics

Future research can be carried forward in depth from several aspects. On the one hand, the combination of Jun porcelain with other traditional cultural elements can be further explored, such as combining other auspicious symbols, religious totems or folklore, to explore richer artistic expressions and cultural connotations. On the other hand, research on technical bottlenecks in the creation of Jun porcelain can be strengthened, such as experiments and innovations in the controllability of kiln changes in glaze colour, the stability of complex

shapes and the development of new glazes. In addition, market research is also an important part of future research, exploring the positioning and promotion strategies of Jun porcelain works in different markets through in-depth analyses of consumer needs and market trends. Finally, research on international promotion should not be neglected, and the influence and recognition of Jun porcelain in the international market can be enhanced through cultural exchanges, transnational cooperation and brand building.

As Chinese culture spreads globally, the art of Jun porcelain will also blossom more brilliantly on the international stage. In the future, the creation of Jun porcelain will find a more harmonious combination between tradition and modernity, the East and the West. Through continuous innovation and exploration, Jun porcelain will continue to develop and grow, becoming an important art form that showcases the glamour of Chinese culture. Jun porcelain works that incorporate dragon culture will not only win more attention and affection in the domestic market, but will also gain wider recognition and esteem in the international market. Technically, with the continuous emergence of new materials and techniques, the possibilities for the creation of Jun porcelain will become more diversified, and the artistic expression will become more powerful. Culturally, as an important carrier of Chinese culture, Jun porcelain will continue to undertake the mission of spreading and promoting Chinese culture and become an important window for the world to learn about and understand China. Through continuous efforts and innovation, the art of Jun porcelain will surely shine even brighter in the new era.

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