

**INNOVATIVE DECORATIVE DESIGN
SUGGESTION FOR NIXI BLACK POTTERY
HANDICRAFT AT YUNNAN, CHINA**

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**INNOVATIVE DECORATIVE DESIGN
SUGGESTION FOR NIXI BLACK POTTERY
HANDICRAFT AT YUNNAN, CHINA**

by

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LIST OF SYMBOLS

n	Number of people
$+$	Add
χ	Questionnaire
κ	Number of items
σ_1^2	Variance of item i
σ_χ^2	Total variance of the questionnaire
α	Cronbach's alpha
κ	Proportion of agreement between two raters
P_o	Observed proportion of observations for which two raters agree
P_e	Expected proportion of observations for which two raters agree by chance

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- Appendix A Questionnaire
- Appendix B Semi-structured interview

CADANGAN INOVASI REKA BENTUK DEKORASI UNTUK KRAFTANGAN TEMBIKAR HITAM NIXI DI YUNNAN, CHINA

ABSTRAK

Seramik hitam Nixi di Kampung Tangdui, bandar Shangri-La, Wilayah Yunnan, China, adalah warisan budaya tidak ketara dengan sejarah lebih dari 2,000 tahun. Banyak penyelidikan berkaitan seramik ini menunjukkan bahawa hiasan produk seramik hitam Nixi pada masa ini mempunyai masalah reka bentuk corak yang tidak berubah-ubah, kurang kepelbagaian dan tidak memenuhi estetika moden. Permasalahan ini memberi kesan kepada penerimaan generasi zaman ini terhadap karya dan rekaan seramik hitam Nixi sekaligus menyebabkan jualan produk semakin merosot serta kurangnya pewaris yang berminat untuk mewarisi ilmu pembuatan seramik hitam Nixi. Kajian ini bermatlamat untuk mencadangkan reka bentuk inovatif untuk hiasan tembikar hitam Nixi berdasarkan estetika kontemporari yang bersesuaian untuk generasi masa kini. Kaedah penyelidikan akan menggunakan model penyelidikan campuran dengan gabungan kaedah pemerhatian tidak berstruktur, menemuramah pihak-pihak yang terlibat dalam penghasilan seramik hitam Nixi untuk mengumpul data yang berkaitan tentang ciri hiasan sedia ada, dan menjalankan analisis imej pada data gambar yang dikumpul untuk menganalisis elemen hiasan dan hiasan tembikar hitam Nixi dalam seberapa banyak perincian yang mungkin. Kemudian, dengan merumuskan program reka bentuk inovatif disimulasikan, beberapa sampel inovasi reka bentuk baharu corak hiasan seramik hitam Nixi telah dihasilkan. Selanjutnya, dengan menggunakan sampel corak hiasan yang telah dihasilkan kemudiannya diajukan kepada pembuat-pembuat seramik hitam Nixi yang berpengalaman serta penggemar atau pembeli seramik hitam Nixi

untuk mengesahkan reka bentuk corak yang sesuai dan berkesan untuk diaplikasikan dalam rekaan seramik hitam nixi pada masa akan datang.

INNOVATIVE DECORATIVE DESIGN SUGGESTION FOR NIXI BLACK POTTERY HANDICRAFT AT YUNNAN, CHINA

ABSTRACT

The Nixi black pottery from Tangdui Village, Shangri-La City, Yunnan Province, China is an intangible cultural heritage with a history of more than 2,000 years. The main problem of Nixi black pottery decoration is the lack of diversified design thinking. The research goal is to propose innovative design suggestions for Nixi black pottery decoration based on the modern aesthetics of the younger generation. A mixed research model was adopted to collect 251 picture samples in the Nixi black pottery production area through unstructured observation. It was clarified that Nixi black pottery decoration usually takes religious elements as the main body, and other types of elements as the foil. The decorative layout is decorated with double-sided continuous patterns layer by layer around the object in a concentric circle manner. The porcelain inlay decoration technique is a technique that has never been seen by the outside world. The source of decorative tools is not restricted and the method of use is flexible. Subsequently, an innovative design plan for Nixi black pottery decoration was formulated, the design process was simulated, and about 15 innovative decoration design samples were obtained. Semi-structured interviews were conducted with 3 Nixi black pottery makers from the production area, and questionnaires were distributed to 237 Chinese ceramic enthusiasts. It was verified that the innovative design procedure for Nixi black pottery decoration can retain the existing decorative characteristics while innovative designing decorative patterns that meet the modern aesthetics of the younger generation. The results show that Nixi black pottery makers can try a systematic decorative innovation design procedure

and carry out decorative innovation design of Nixi black pottery according to the suggestions of decorative elements, decorative types, decorative techniques, decorative tools, decorative processes and innovative design. The important contribution of this study is to provide more comprehensive and systematic decorative innovation design suggestions for Nixi black pottery makers in the production area, filling the research gap in related fields.

CHAPTER 1

INTRODUCTION

1.1 Introduction

This chapter will discuss the research background, problem statement, research questions, research objectives, research significance and scope and limitations of Nixi black pottery decoration. and provide a thesis outline and research framework.

1.2 Research Background

At present, people are deeply aware of the importance of culture when seeking economic and social development in the context of global social development. As an integral part of regional development, cultural development is no longer just regarded as a value but is also considered to contribute to economic development through cultural activities. Culture has a strong influence on the development of society today as it builds regional character and image, also promotes the attribution of regional production and strengthens the sense of local identity (Eliitto. 2011). Regional culture refers to the the different cultural connotations cultivated by regions in material civilization include the development patterns and behaviors of regional culture in different periods, as well as unique social culture and spiritual civilization. Regional culture refers to a cultural system formed and inherited in a specific geographical area, which reflects the history, geographical environment, social customs, values and artistic expression of the region (Li & Qian, 2023). The trend of using culture as a regional development policy has started around the world since the 1990s. In order to enhance their competitive position, towns and cities have begun to implement culture-led development policies (Miles & Paddison. 2005). However, because culture does not have a tradition that is universally applicable to mainstream society, it lacks a

strong theoretical foundation, which poses a substantial obstacle to large-scale empirical exploration (Bourdieu, P. 2005).

In today's global multicultural context, different regional cultures have gradually developed rich and diverse cultural products through human creation. These cultural products carry the cultural characteristics of their respective regions, and some of them are displayed to the world through visual presentation. Multi-party research results show that because culture is representative of universal values, beliefs and behaviors, culture is rarely homogeneous and coherent across countries (Kaasa A, Vadi M and Varblane U. 2014). Culture creates a country or nation. It becomes difficult to roughly summarize the respective culture, which also means that there are subcultures within each region (Švarc, lažnjak, Dabić. 2019). In a broad sense, culture can include all ways of life and things created by these ways of life, as well as the psychology and behaviour based on these ways (Li, La. 2017). Culture is about social groups, and people are members of many different groups and categories. An outer layer of culture surrounds this layer, made up of "artefacts and products" (non-behavioural objects), and the other side of "rituals and behaviours" (patterns of human behaviour) (Moalosi, et al. 2007). Artefacts include visible and easily described cultural elements that have a direct emotional impact (Schein. 1999). Designers often neglect the inner core layer that is integrated into the culture and design products based primarily on the outer layer (Lee. 2004).

Regional culture is the core of the innovative design of cultural products, which can show the cultural characteristics of different regions and is commemorative, artistic and practical (Zhang. 2024). In the design of cultural and creative products, the main problem is the homogeneity of the design. Especially for those areas with similar

geographical locations or similar cultural genes and cultural resources, there is a certain degree of homogeneity in the development and design of cultural and creative products (Alamri. 2023). Design is seen as both a mirror and an agent of change, so the correlation between design and culture has taken many twists and turns over the centuries (Moalosi et al. 2005). It is clear that as economies and technologies develop, local cultures will change. Demand changes not only because of increases in income and education but also because of technological developments that create new art forms and open up possibilities for cultural transmission (Trine Bille, Günther G. Schulze. 2006). To solve this problem, it is necessary to explore the cultural differences that exist in the culture of the target region so that they can be more appropriately applied to creative products; secondly, it is difficult for most cultural product designs to truly inspire emotions and resonance between people and cultural products, resulting in weakening it reduces the value of regional culture in cultural and creative products and hinders the modern development of cultural and creative industries. To resolve the above controversy, it is necessary to infiltrate people's emotions into the product during the design process, making it have the additional effect of movement, infection and attraction.

Due to the long-term unified social pattern, China's regional culture has the uniqueness of a comprehensive combination of nature and man-made. There are "East and West" and "North and South" determined by spatial region, and "Huayi" and "Chinese and foreign" determined by cultural taste. "The definition and division of the first-level regional culture; there are also secondary cultural faunas composed of four major cultural blocks: the central plains flora, the southern flora, the northern flora, and the Qinghai-Tibet flora (Qin, Tao, Dong, & Luo. 2016). China's regional culture can be divided into 11 types, namely: Loess Plateau Culture, North China Plain

Culture, Upper Yangtze Mountain Culture, Middle Yangtze Plain Culture, Lower Yangtze Plain Culture, Southeast Coastal Marine Culture, Northeast Forest and Farming Culture, and Northern Grassland Culture, Oasis and Desert Culture, Snowy Plateau Culture and Metropolitan Culture. According to the cultural standards related to work and management, these 11 cultural types can be aggregated into 7 types, which are: the middle and lower reaches of the Yellow River Cultural Circle, the middle and lower reaches of the Yangtze River Cultural Circle, the Southwest Mountain Cultural Circle, and the Southeast Coastal Ocean Sexual Cultural Circle, Northern Agricultural and Animal Husbandry Bordering Cultural Circle, Tibetan Snowy Plateau Cultural Circle and International Metropolitan Cultural Circle (Qin, Tao, Dong, & Luo. 2016). Since the Industrial Revolution, under the impact of industrial manufacturing technology and the wave of modern science and technology, the inheritance of national folk handicrafts has shown an overall declining trend (Liu. 2013).

An important resource for China's rural development strategy is also culture (Oakes. 2006). The Chinese government formally proposed culture for the first time in 2006 in an important document (the "National Eleventh Five-Year Cultural Development Plan"). The suggestion of combining industry with creative design emphasizes that China's cultural and creative design is not a direct copy of other regions, but is combined with regional traditional culture to give it Chinese characteristics and connotations. "Creative designs originating from China's localization, after technological reprocessing, can produce products with more tradition and value, forming a large-scale, international, and marketable industry (Shan. 2023). At present, Chinese scholars are discussing the design of cultural and creative products and have emphasized the importance of combining regional cultural

elements with modern creativity in the cultural and creative industries. The next key direction for the development of the cultural and creative industries is the development of cultural and creative products. Cultural and creative design products include two main Parts: material carrier and cultural creative content (Wu & Han. 2022). When designing cultural and creative products, designers should design from local characteristics and culture, so that consumers can emotionally connect with the regional cultural characteristics that they are familiar with products resonate (Yu, Feng, Wang, Kong, & Chen. 2022). The accompanying question is how to extract regional cultural characteristics and integrate regional cultural characteristics into the design while ensuring that people's emotional resonance is stimulated to achieve the difference and value of regional culture. In specific design practice, designers should study this cultural heritage from multiple angles and levels, and combine modern design concepts and design techniques based on following objective laws and keeping the fundamental content unchanged. Bring newer application methods and display forms (Johansson - Sköldberg, Woodilla & Çetinkaya. 2013).

National handicrafts in specific regions and specific cultural environments rely on the long-term accumulation of history, culture, craft value and the tourism cultural value endowed by modern society so national handicrafts have shown a pattern of inheritance, revival and large-scale inheritance (Liu. 2013). The ethnic minority culture in Yunnan province is famous both at home and abroad for its originality, marginality, pluralism and unity, and other characteristic cultures. It has gradually formed its unique cultural objects and has great potential for artistic value (Hu. 2010). The object of this study is the craftsmanship of Nixi black pottery in Shangri-La City, Yunnan Province, China. In 2008, Nixi black pottery was selected as a national intangible cultural heritage. However, with the continuous development of

modernization, these precious traditional crafts are facing the crisis of falling behind (Jing, Duan, Chu. 2021).

Those various traditional cultural expressions and cultural spaces that are closely related to people's lives and passed down from generation to generation of various ethnic groups are what is commonly called intangible cultural heritage (referred to as "intangible cultural heritage") (Bai, Ren. 2023). Intangible cultural heritage is not an economic burden but a precious resource in modern society. This resource must first be rescued and protected and inherited and developed through cultural innovation. Intangible cultural heritage can truly survive only through functional transformation, integration into the modern cultural system, and new functions (Zhang. 2020). The artistic redesign of intangible cultural elements is a trend in the current design field. Especially the intangible cultural and creative products in various exhibitions and markets have pushed the oriental aesthetics brought by intangible culture to a climax. (Wang, Qin, & Harrison. 2013). Given the limitations and difficulties of intangible cultural heritage in the inheritance process, and based on the practical needs and spiritual pursuits of cultural and creative products, integrating and innovating the two can undoubtedly create greater cultural power (ARANTES,et al. 2005).

Research on the relevant geographical environment shows that the Nixi black pottery production area is located in Tangdui Village, Nixi Township, Shangri-La City, northwest Yunnan Province, China, with 160-170 households in the village (Elliott. 2011). It belongs to the southern extension of the Qinghai-Tibet plateau and is the highest altitude area in Yunnan Province. In Chinese history, this area is the only route along the Tea Horse Road. It has a long history of making pottery, and the technology

of making pottery has been passed down for more than two thousand years. The forest coverage rate in Tangdui Village is 67%, which provides a strong guarantee for the firing of Nixi black pottery. The climate in this area changes significantly vertically, forming the vertical agricultural distribution and three-dimensional ecological characteristics of "one mountain with four seasons". The unique topography, landforms and climatic conditions have formed the basis for the Tibetan people in Tangdui Village to focus on agriculture, collection, and forestry, An economic form supplemented by the transportation industry. This economic form has an important impact on the clothing, food, housing, transportation, family structure, national character and behavioural psychology of the residents in the Nixi black pottery-producing areas (Bi . 2017).

In the literature on the humanistic and social level, Nixi black pottery is called the "living fossil of primitive pottery production" (Sun, 2015). It is widely recognized and loved and has high artistic value and scientific research value (Cheng, 2020). Nixi black pottery is black in colour, simple in modelling, and unique in style, with the features of Tibetan style, generosity, plain, kindness, nature and original ecology, some are even adorned with white porcelain, black and white contrast, conspicuous and chic (Cao. 2022). Nixi black pottery contains Tibetan cultural and spiritual connotations in terms of craftsmanship, shape and decoration, and expresses the concepts and forms of beauty created by the Tibetan people (Chen & Zhang. 2021). Diqing Tibetan Area is one of the Tibetan areas in China. Like other Tibetan areas, almost all Tibetan residents here believe in religion. In addition to Tibetan buddhism, folk beliefs are also one of their beliefs (Li, Li & Chen. 2007). Nixi black pottery is not only a daily necessity for the local Tibetan people but also shows the local Tibetan

culture. Tangdui Village in Nixi Township has unique craftsmanship, which is one of the important symbols of Tibetan culture in Yunnan Province (Plate 1.1).



Plate 1.1 Traditional black pottery of Nixi. Source: <http://www.yunnanji.com/specialty/166.html> (2020).

On the government side, under the guidance of national policies, major universities are actively practising and working together to establish and improve a normalized mechanism for ethnic unity education, promote exchanges and exchanges among students of all ethnic groups, and promote cultural integration and innovation of all ethnic groups. National policies and educational dimensions have attached great importance to the inheritance, innovation and development of traditional culture, as well as the integration of national cultures. This has brought new opportunities for Nixi black pottery to go out of the mountains, which will open up the development of Nixi black pottery traditional handicrafts. A new chapter will also face huge challenges (He & Zhuolin Luosang Zhengze. 2022). In the mid-19th century, Nixi black pottery craftsmanship had reached maturity. Butter teapots, clay pots and other pottery have become very popular living utensils for people in Tibetan areas. In 1978,

the Zhongdian County (today's Shangri-La City) government allocated 5,000 yuan to support the establishment of a clay pottery production company in Nixi Township (Johnson, 2006). In the early 1990s, the government recognized northwest Yunnan as a tourist destination. Since then, tourism has continued to grow. Tourists who come to the city of Shangri-La to experience the rich and colourful culture of the Tibetans often pass through Tangdui Village, where Nixi black pottery is produced, on their way to other, more glamorous destinations, which brings new markets for Nixi black pottery. Tourism brings the largest number of consumers, so producers would logically want their pieces to match the needs and desires of visiting customers. Overall, this means that Nixi black pottery is changing from traditional functional vessels to new Functional vessels, or even purely decorative ones (Elliott, 2011).

From the perspective of the importance of Nixi black pottery to people, Nixi black pottery reflects the unique regional culture and human development conditions of the Shangri-La Tibetan area in Yunnan. Its pure bright black color gives people a sense of solemnity and solemnity, and at the same time contains elegance. The taste of grace (Sun, 2015). It has extremely high artistic value and scientific research value (Cheng, 2020). Many young people in the village began to learn pottery-making skills to improve their economic conditions, and many families who used to rely on transportation as their main sideline also turned to pottery-making. The pottery-making industry has become another major industry in Tangdui Village after the matsutake collecting industry (Du, 2016). Nixi black pottery has been sold to the United States, Japan and many European countries (Huiming, 2013). Its artistic value and unique modelling characteristics have also been recognized by ceramic enthusiasts and researcher at home and abroad, and it has become an important intangible product worldwide. cultural heritage and is widely recognized and loved

(Cheng. 2020). According to relevant research, it can be seen that Nixi black pottery has an important impact on people's regional cultural value, humanistic development, economic development, artistic value and scientific research value.

The problem faced by Nixi black pottery in recent years is that with the continuous impact of modern design, more and more excellent national cultures have gradually become lonely. The country has paid more and more attention to the disappearing crafts and precious national cultures. The current development of traditional crafts has faced a new opportunity, we have ushered in the most favourable social conditions and historical opportunities for transformation. While inheriting traditional skills, we can also adapt to drive the regional economy and find a way to coexist between localization and globalization (Jing, Duan, Chu, 2021). Due to the relative lag in economic development in Tibetan areas, traditional pottery has not yet completely withdrawn from people's lives. How to comprehensively understand and explore a suitable protection method for Tibetan folk craft culture in a tight time is what the times have given to resercher and creators of handicraft culture important task (Zhou & Ning. 2008). How to effectively preserve and develop Nixi black pottery in the context of modern society, highlight its advantages, balance localization and globalization, and promote and develop each other is very meaningful and challenging (Xuan, Yang & Guo. 2017).

1.3 Problem Statement

By summarizing the decorative problems of Nixi black pottery in various documents, the problem can be divided into three parts: the decorative design problems of Nixi black pottery, the causes of Nixi black pottery decoration problems and the impact of Nixi black pottery decoration problems. Sort, discuss and

summarize the content according to chronological order, find the main problems that need to be solved in this study, discuss the causes of the main problems and the impact of the main problems, and summarize the research objectives and expected research results.

1.3.1 Decorative design issues of Nixi black pottery

Relevant research on the decoration of Nixi black pottery shows that the problem with the decoration of Nixi black pottery is that the decorative patterns continue a certain pattern, and the makers use a little more flexibility in the depiction, just to decorate the utensils. Good decorative patterns require a certain amount of aesthetic ability and enthusiasm, the ability to observe and understand life (Duan, 2013). While Nixi black pottery enjoys a high reputation as an iconic tourist product in the Tibetan area of Shangri-La, it also suffers from the relatively primitive production method, relatively fixed and single patterns, limited artistic effects, lack of portability and diversity, and is more suitable for use by residents and other issues (Duan, 2013). However, the current tourism industry in Shangri-La is developing rapidly. The tourism industry has inevitably changed the material life and aesthetic taste of the local Tibetan people. As a result, some black pottery sold in black pottery product sales stores, hotels, and tourist attractions have decorative patterns that highlight the modern and complicated trend. (Yang, 2013).

Therefore, the main problem with Nixi black pottery decoration is that while it enjoys a high reputation as an iconic tourist product in the Shangri-La Tibetan area, it also has primitive production techniques, relatively fixed patterns, and a relatively single art form, which is more suitable for residents' daily use than art limitations of

promotion (Sun, 2015). The shapes and decoration styles tend to be the same and monotonous, which is not suitable for modern life (Dutt. 2018). There are also problems such as relatively primitive production methods, limited artistic effects, and insufficient portability and diversity (Cheng, Yang, Wang, 2018).

Relevant researcher also pointed out based on the main problem of Nixi black pottery decoration that the current inheritance of Nixi black pottery is insufficient in innovation. How to focus on inheritance and development requires not only following traditional factors but also breaking the inherent traditional model. Explore a language in decoration that is in line with peoples modern aesthetics (He, Lan. 2022). From the decoration and modelling point of view, Nixi black pottery has the same styling style. The special firing technique is both an advantage and a disadvantage for the development of Nixi black pottery. The unique "carburization" fumigation technique prevents Nixi black pottery from being used too much. The painted decoration is currently mostly done with the help of colour-assisted decoration from broken porcelain pieces (He & Zhuolin Luosang Zhenge. 2022). Nixi black pottery artists should stand on the height of the inherent Nixi black pottery culture and continue the rough, simple and unrestrained personality of Nixi Tibetan black pottery in the development process, this is commendable. Therefore, the craftsmanship of Nixi black pottery in Nixi urgently needed to be recorded with illustrated text descriptions, video materials, and an open mind. Change its inheritance situation to smoothly promote the continuation and inheritance of Nixi black pottery-making technology in a living form (Yang, 2013). If Nixi black pottery wants to have more vitality in artistic creation, it needs to integrate more modern culture and modern art elements based on combining its unique history and craftsmanship value. Today, when digital information technology sweeps everything, Nixi black pottery can still maintain its unique charm

and become a treasured work of art. Nixi black pottery is one of the symbols of Tibetan culture and the material carrier of Tibetan culture. As an intangible cultural heritage, Nixi black pottery not only needs to be inherited and protected but also needs to be infused with new technologies and the spirit of the times (Jing, Duan, Chu, 2021).

In recent years, the main problem with the decoration of Nixi black pottery has been repeatedly mentioned. In the decorative design, the decorative design pattern of Nixi black pottery is fixed, the diversity of decoration is not enough, and the styles of decorative design are the same. It is necessary to innovate and design to meet the needs of modern times. It not only meets the needs of daily life but also carries the unique local art and culture of Nixi black pottery decoration.

1.3.2 Reasons for Nixi black pottery decoration problems

Since all Tibetan-style black pottery in Nixi is now purely handmade and produced in a family unit structure, the production volume of Nixi black pottery is relatively small and there is an obvious waste of resources. During the peak season, it cannot meet the needs of daily production, order orders, and tourist purchases. From the perspective of inheriting Nixi black pottery culture and protecting the ecological environment, we should try our best to cultivate pottery masters and promote the quality of Nixi black pottery products. The creation of an industrial chain for pottery making is strongly encouraged, showing a pattern of large-scale Nixi black pottery making (Yang, 2013). The traditional master-apprentice inheritance model and the main focus on the production of utensils also restrict the development of Nixi black pottery artistic decorative patterns (Duan, 2013). The Tibetan-style black pottery-

making craftsmanship in Nixi is mainly passed down through family teaching, master-disciple learning, and oral and heart-to-heart teaching, and many local artists have attended literacy classes (Yang, 2013).

The linear inheritance model of Nixi black pottery craft has resulted in a traditional production process that has not kept pace with the times. Nixi black pottery is only related to Tibetan life and beliefs and cannot be integrated into public life. The inheritance and development are in a state of stagnation. At the same time, pottery craftsmen most of them have narrow knowledge structure and vision, and limited design capabilities. It is difficult to design novel Nixi black pottery products (Du, 2017). Nixi black pottery production techniques are not innovative (Dutt, 2018). Nixi black pottery has deficiencies in craftsmanship, artistic aesthetics, and modern promotion, which has led to its development encountering bottlenecks (He, Lan, 2022). Tangdui Village still retains the traditional Nixi pottery-making and firing techniques without much innovation and development. Nixi black pottery lacks a large amount of academic theoretical guidance and practical basis. The soil raw materials of Nixi black pottery are relatively rough and granular, there are many impurities. Although it has distinctive characteristics, it requires advanced ceramic production industry chain technology to drive development (He & Zhuolin Luosang Zhenge, 2022). Nixi black pottery does not use any machine equipment in the pottery-making process and still maintains a relatively primitive handicraft. This craft has not changed for almost thousands of years. The pottery craftsmen only use a set of homemade wooden tools a wooden case. and several wooden board bases to make Nixi black pottery. This process is also the reason why the quantity of Nixi black pottery is not large (Jing, Duan, Chu, 2021).

The reasons for the main problems in Nixi black pottery decoration can be divided into production technology, production tools, inheritance mode and the design thinking of Nixi black pottery makers. Compared with modern technology, the production technology and tools of Nixi black pottery are relatively traditional and backward. In addition, the production model of Nixi black pottery producers has low output. The producers cannot guarantee the stable output of innovatively designed Nixi black pottery decorations. To attract tourists when purchasing, most producers choose to combine traditional and inherent decorative patterns, creating a visually complicated effect but losing innovation and diversity. The traditional master-apprentice inheritance model of Nixi black pottery combines the average cultural level of the producers. During the inheritance process, the inheritors are unable to give the inheritors systematic academic theory and practical basis for innovative design thinking. This is the main reason why Nixi black pottery decoration is mainly important factor in the problem. To solve this influencing factor, it is necessary to provide Nixi black pottery makers with a more scientific, systematic and operable effective design program to help them make innovative designs for Nixi black pottery decoration.

1.3.3 The influence of Nixi black pottery decoration problems

The first problem affecting Nixi black pottery decoration is its dissemination. Modern Chinese ceramic art has developed rapidly in recent years. Various ceramic art exhibitions have frequently appeared in art galleries and exhibition halls. Academic exchanges of ceramic art from various countries have become increasingly frequent. However, among the many types of ceramic art, there are very few works that express the concept of modern ceramics in the form of Nixi black pottery. This is

a phenomenon worthy of attention in China, which has a long history of Nixi black pottery (Ning, Lei, 2009). The long history and unique style of Nixi black pottery may have better development if we seize the opportunity of art promotion. In the future, it will be necessary to make innovations and changes to existing products that are more in line with modern art aesthetics.

These changes make the future quite uncertain. Some Nixi black pottery makers adjust their products to meet demand, while others support maintaining the status quo of traditional crafts and resist changing the status quo. While these positive changes are enabling the transition from everyday handcrafted products to works of art, some have also raised concerns that the changes will have an impact on traditional production processes with a rich history. Without in-depth thinking about the factors driving change, there is no complete good or bad, and going too extreme will create a worse situation. This also allows people to more accurately assess how Nixi black pottery will be affected by these changes (Elliott, 2011). The original handmade Nixi black pottery is thick and simple, but with the rise of the tourism craze, diversification of types, patterns and portability, as well as the impact of pile-firing methods on the environment, etc., are factors that need to be considered for the long-term development of Nixi black pottery (Duan, 2013). The key skills of pottery making are impossible to record in detail in writing. Many classic Nixi black pottery styles gradually disappear and are forgotten. This is reflected in the fact that the death of the craftsman takes away the craftsmanship, leading to the end of the inheritance (Yang, 2013).

Driven by the tourism boom, retaining the original characteristics of Nixi black pottery while introducing new ones, increasing product sales, and promoting

economic development have become issues that need to be considered in the development of Nixi black pottery (Duan, 2013). Due to the relative lag in economic development in Tibetan areas, traditional pottery has not completely withdrawn from people's lives. How to comprehensively understand and explore a suitable protection method for Tibetan folk craft culture in a tight time is what the times have given us who are engaged in handicraft culture research and the creators responsibility (Peichuzhuma. 2023). Compared with other regions in China, the Nixi black pottery production area is relatively backward and has huge room for development (Cheng, Chen, Wang, 2018). Nixi black pottery can introduce new products while maintaining its original characteristics, and expand product sales, thus driving the economic development of Nixi Township (Cheng, Chen, Wang, 2018). The connotation of Nixi black pottery has both pragmatic functions, aesthetic forms and profound cultural accumulation. It is a design product that integrates regional materials, creation concepts and living customs. However, with the development of society, Nixi black pottery faces many difficulties. How to inherit and develop Nixi black pottery with high quality is an urgent problem that needs to be solved (He & Lan, 2022). Combined with modern craftsmanship, it has positive significance for Nixi black pottery to break through the original single-tone to multi-colour decoration and re-innovate traditional craftsmanship (He & Zhuolin Luosang Zhenge, 2022).

As the carrier of local Tibetan culture, the makers of Nixi black pottery have chosen different development paths. Some scholars pointed out that this is not divisive, but developmental, but lacks a systematic development idea. In the field of ceramic culture, the current main problem of Nixi black pottery decoration is one of the factors affecting the lack of popularity of Nixi black pottery. The makers of Nixi black pottery have different ideas on the development of Nixi black pottery decoration, and

the future development is unknown. As an intangible cultural heritage of ethnic minority culture, Nixi black pottery decoration lacks modern aesthetics and diverse innovative designs. In addition to affecting the spread of Nixi black pottery culture, it leads to insufficient cultural visibility. At the same time, the product cannot gain more public favour, thus affecting product sales, when Nixi black pottery makers cannot survive on Nixi black pottery, they will give up the Nixi black pottery industry, which may eventually lead to the problem of loss. In addition, there are still many gaps in the relevant research on Nixi black pottery, and the historical documentation is not comprehensive. If the problem of Nixi black pottery decoration is not solved, the related research field will stagnate. From the perspective of the development of Nixi black pottery products, the protection of regional cultural characteristics, the economic development of local people, and the academic research on Nixi black pottery, the impact of Nixi black pottery decoration issues deserves attention.

1.3.4 Discussion of the main problems and negative effects of Nixi black pottery

At present, the development influence of Nixi black pottery culture is not enough to ensure the inheritance and stable economic development. Its innovative thinking and cultural development lag behind, resulting in the stagnation of craftsmanship. For this study, the most important problem in the innovative design of Nixi black pottery decoration is that the innovative design of Nixi black pottery decoration lacks diversified design thinking.

The main problems and negative impacts caused by the innovative design of Nixi black pottery decoration are summarized from three perspectives.

A. From a product perspective, the innovative design model of Nixi black pottery is fixed, and a single pattern design will limit the variety and development of products. The formation of fixed production thinking will seriously homogenize Nixi black pottery products and limit the diversified development of product styles and types. The lack of product diversity also represents an unbalanced development in the design and production of Nixi black pottery, which carries higher risks in the market. At the same time, the limited product variety and insufficient production will also affect the external promotion and development of local culture.

B. At the economic level, from 2005 to the present, villagers have jointly established the Shangri-La Nixi black pottery development to treat Nixi black pottery as an industry and conduct market operations. This operating model has made production and sales too concentrated, order volume has been limited, and profits have not been achieved. Achieving maximization may cause unsaleable products (Li, Qian, 2023). Under the current limited market situation, Nixi black pottery products will lag behind market trends if their innovative designs are insufficient. The products lack diversity and do not conform to modern aesthetics. The market's enthusiasm for Nixi black pottery products will gradually diminish. When hot-selling items when it is difficult to achieve profitability, without the balance loss of other products, Nixi black pottery may face shrinking sales, further affecting the long-term sales growth and sustainability of Nixi black pottery. When the market economy of Nixi black pottery is not profitable enough to meet the living needs of local producers, the inheritance and cultural protection of Nixi black pottery will face difficult.

C. At the cultural level, Nixi black pottery is lacking in product production, product transformation, product promotion, etc., resulting in the development of Nixi

black pottery still being slow (He, Lan. 2022). Nowadays, with the continuous development of social modernization, the lives of residents are gradually different from the previous life patterns, and the perception of products can be transformed into the perception of consumers' cultural level or social status type (Yang, Cheng, Chen. 2019). If the early Nixi black pottery products cannot meet the economic needs of the producers, they will begin to lose talent. The reduction in the number of groups will intensify the decline in the number and variety of products. At the same time, the spread and influence of culture will gradually decline, which may eventually lead to the inheritance of Nixi black pottery has declined or been interrupted. An overview of the main problems and negative impacts of Nixi black pottery is shown in Table 1.1.

Table 1.1 Overview of the main problems and negative impacts of Nixi black pottery.

Main Problem	Innovative design of Nixi black pottery decoration based on cultural display lacks diversified development of design ideas
Products	<ul style="list-style-type: none"> ● Limit the development of diverse products ● Uneven development of design and production ● Higher risk in the market ● Lags behind market trends
Economy	<ul style="list-style-type: none"> ● Facing shrinking sales ● Impact long-term sales growth and sustainability ● The economy of the market is not profitable to meet the needs of the maker's life
Culture	<ul style="list-style-type: none"> ● Missing talent ● Exacerbate the decline in the number and variety of products ● Decline or interruption in the state of inheritance ● Dissemination and influence are gradually declining

1.3.5 Research goal and desired outcomes of innovative design of decorative Nixi black pottery

The goal of this research is to propose innovative design suggestions for Nixi black pottery decoration aimed at the modern aesthetics of the younger generation, and to use Nixi black pottery innovative design decoration to reflect local cultural characteristics. To improve the modern artistic quality of Nixi black pottery

decoration, it is expected that through this research, the influence and artistic value of Nixi black pottery in the ceramic field will be increased, so that Nixi black pottery can be protected for a long time and local culture can be developed. The rich variety on the market will increase the popularity of products by the outside world. Whether it is industrial Nixi black pottery or artistic Nixi black pottery, it will make up for the lagging part in aesthetics and design and meet people's demand for Nixi black pottery products. The economic benefits brought by the increased sales of Nixi black pottery are not only related practitioners, but also the cultural industry chain gradually formed by the development of the industry will attract more talents and promote the development of the local market economy. Research the results obtained from exploring, collecting, describing and analyzing Nixi black pottery from different angles, and propose innovative design suggestions for Nixi black pottery decoration. This study will demonstrate the innovative design ideas of Nixi black pottery in more detail, filling and improving the gaps in this research field. The importance of the study is summarized in Table 1.2.

Table 1.2 The importance of the study.

Product development	Broaden the creative design ideas of decoration Promote the development of decorative diversity Balance the uneven, fixed and single status quo in the market Increase external love and product popularity Make up for design and aesthetic lag
Market economy	Provide employment opportunity Contributes to economic growth and environmental stewardship Promote the development of local market economy
Humanities and Social	Improve the influence of products in the industry Improve the self-worth of Nixi black pottery Preserve and develop local culture
Knowledge System	The focus is on the development of Nixi black pottery's own characteristic culture, and the decoration innovation design suggestions put forward The innovative design ideas of Nixi black pottery are displayed in more detail Fill and perfect gaps in the field of research

1.4 Research questions

To achieve the research goals, research questions need to be put forward from three aspects: the decorative characteristics of Nixi black pottery, the cultural characteristics of the origin of Nixi black pottery, and the innovative design of Nixi black pottery decoration.

Q1: What is the characteristic of the existing decoration of the Nixi black pottery?

Q2: How to develop the contemporary decoration design from the traditional decoration of Nixi black pottery?

Q3: What are the response from the professional and the young generation about the contemporary decoration design of Nixi black pottery?

1.5 Research objectives

Three research objectives are listed here based on the research questions presented:

O1: To identify the characteristic of the existing decoration of the Nixi black pottery.

O2: To develop the contemporary decoration design from the traditional decoration of Nixi black pottery.

O3: To evaluate the response from the professionals and the young generation about the contemporary decoration design of Nixi black pottery?

The corresponding relationship between research questions and research objectives is shown in Table 1.3.

Table 1.3 Research questions and research objectives.

Research Questions	Research Objective
Q1: What is the characteristic of the existing decoration of the Nixi black pottery?	O1: To identify the characteristic of the existing decoration of the Nixi black pottery.
Q2: How to develop the contemporary decoration design from the traditional decoration of Nixi black pottery?	O2: To develop the contemporary decoration design from the traditional decoration of Nixi black pottery.
Q3: What are the response from the professionals and the young generation about the contemporary decoration design of Nixi black pottery?	O3: To evaluate the response from the professionals and the young generation about the contemporary decoration design of Nixi black pottery?

1.6 Significance of the Study

The discussion on the significance of the research will elaborate on the significance of the research from four aspects: product development, economic market, humanities and society, and knowledge system.

In terms of product development, it can help the makers of Nixi black pottery to broaden their innovative decorative design ideas, promote the development of decorative diversity of Nixi black pottery products, and balance the current situation of uneven, fixed and single types of Nixi black pottery in the market. The rich variety on the market will also increase the popularity and product popularity among the outside world. Whether it is industrialization or artistic Nixi black pottery, it will make up for the lagging part in aesthetics and design to meet people's demand for Nixi black pottery products.

Economically, the production of handicrafts has been identified as a key aspect of sustainable development as it can provide employment opportunities, particularly in rural communities, and contribute to economic growth and environmental

management (Walker, et al. 2018). The economic benefits of the increased sales of Nixi black pottery are not only for relevant practitioners. The cultural industry chain gradually formed by the development of the industry will attract more talents and promote the development of the local market economy.

In the humanistic society, the local characteristic culture is used as a carrier through Nixi black pottery, and innovative forms of decoration are used to design local cultural elements. After the circulation of Nixi black pottery and the improvement of product artistry, the influence of the product in the industry and Nixi black pottery Its own value is improved, and the local culture is protected and developed for a long time.

In previous materials, most scholars have focused on the historical research of Nixi black pottery and cultural souvenirs in the tourism industry, as well as product design or derivative designs that meet the needs of tourists. This study, on the contrary, explores, collects, describes and analyzes the results of Nixi black pottery from different angles, finds out the key points of innovative design of Nixi black pottery decoration for cultural display, and puts forward suggestions that are consistent with local conditions. This research will present the innovative design ideas of Nixi black pottery in more detail, filling and improving the gaps in the research field.

1.7 Scope and Limitation

The research location is Tangdui Village, Nixi Township, Diqing Tibetan Autonomous Prefecture, Shangri-La, Yunnan Province, China. The research focuses on the innovative design of Nixi black pottery decoration (Figure 1.1) .