



The Cultural Connotation of Literati Space During the Qianlong Period of China: Designing Contemporary Ceramic Products for Literati with Innovation

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Received 18/01/2024

Revised 23/01/2024

Accepted 10/02/2024

Abstract

Background and Aim: This study takes the cultural connotation of the literati space in the Qianlong period of China as the theme. The utensil culture in the literati space during this period was the most aesthetic period in history. The ceramic products were more exquisite, and the shapes, patterns, colors, and other elements of the ceramics were all Designed and produced according to the aesthetic standards of emperors and scholar-bureaucrats must have a high aesthetic trend in the selection process of ceramic elements. Through research, it is obtained to create a Qianlong-themed "literati space" furnishing system, promote the development and innovation of ceramic art, and more importantly, restore and reproduce the cultural elements and artistic styles of the Qianlong period, allowing people to regain their confidence and pride in traditional Chinese culture. Enhance national identity and cultural pride.

Materials and Methods: This study uses document analysis and interview methods to study the cultural connotation, elements, form, composition, etc. of "literati space" in the Qianlong period, and conducts a systematic analysis based on the classification, composition form, and display principles of contemporary literati space ceramics. Three experts in various ceramic-related fields, including Le Xiaomao, Chen Shi, and Cai Lingling, were selected as interview subjects. They respectively studied the historical origin of literati space, the spatial layout, elements and patterns of literati space, the field of meaning, and the field of product design or innovation. In the field of design, he puts forward his unique understanding and insights on the development of literati space and the creation of contemporary literati space.

Results: The results show that the "literati space" during the Qianlong period paid great attention to the principle of meticulous and elegant furnishings, paying attention to details and quality, and demonstrated the pursuit of materials, craftsmanship, and beauty through carefully selected ceramics, furniture, calligraphy and paintings, and furnishings. At the same time, attention is paid to the balance and harmony of space and the unity of function and aesthetics. Through Qianlong's themed "Literati Space" and the creation of ceramic works, we can promote the development and innovation of ceramic art, explore new materials, techniques, and expression methods, and inject modern elements and thinking, making ceramic art more in line with the aesthetic needs and needs of contemporary society. cultural expression.

Conclusion: Based on the research results, a furnishing system was obtained to create a Qianlong-themed "literati space", which promoted the development and innovation of ceramic art. More importantly, it restored and reproduced the cultural elements and artistic styles of the Qianlong period, allowing people to regain traditional Chinese culture. confidence and pride, and enhance national identity and cultural pride.

Keywords: Qianlong Period; Literati; Literati Space; Cultural Connotation; Innovation

Introduction

After the reform and opening up, China created a large amount of material culture through vigorous economic development, but the development of spiritual and cultural construction was difficult, and traditional culture did not receive sufficient attention. It was not until 1997 that Mr. Fei Xiaotong opened the Institute of Sociology and Anthropology at Peking University. When the concept of "cultural consciousness" was first proposed at the Second Senior Seminar on Social and Cultural Anthropology, China's traditional culture began to receive people's attention and attention. "Literati space" is relative to "literati". "Literati" in traditional culture mostly refers to those elites in the intellectual class who have high cultural attainments and represent social morality. Specifically, it refers to people who were engaged in writing and had ideals and aspirations in ancient times. (Liu, 2021). As one of the manifestations of "literati space", the ancient literati study room is also an important part of traditional Chinese culture. On the one hand, as a historical and cultural relic, it not only has rich historical value but also provides cultural information for understanding ancient Chinese architectural art and creation art. Value, in a sense, the essence of the literati's study room furnishings is that the object of its design is not the study room itself, but the lifestyle and culture with the study room as the





carrier. It can be said that the study room design is the literati's understanding of the lifestyle and culture. The design and creation of culture (Wang, 2014). On the other hand, as the spiritual carrier of ancient literati, it embodies the aesthetic value and life sentiments of ancient Chinese literati. Therefore, the inheritance and protection of ancient literati study rooms and how to discover and develop the essence of traditional Chinese culture contained in the "literati space" are of great significance to the cultural consciousness and cultural confidence advocated by the country and the nation. According to the records of ancient books and documents, there are many studies on "literati space" with similar meanings, but the angles of explanation are different. These can only be part of the "literati space" and cannot fully explore the content of "literati space", but this basic research has paved the way for a comprehensive understanding of "literati space".

In this article, the "literati space" of the Qianlong period is chosen as the time category and object of research, which is extremely important and has significant characteristics compared to other periods. The literati study rooms of this period are also the most typical. The utensil culture reached its peak, and it was the period when the utensil culture in the "literati space" was most aesthetically pleasing. Ceramic products are particularly exquisite, and the shapes, patterns, colors, and other elements of ceramics are designed and produced according to the aesthetic standards of emperors and scholar-bureaucrats. These people have experienced the education and baptism of traditional culture. In the selection process, ceramic elements must have a high aesthetic tendency. Emperor Qianlong's physical actions laid the foundation for establishing a typical "literati space" during the Qianlong period. Under the initiative of Emperor Qianlong, feudal officials and scholar-bureaucrats in the Qing Dynasty, as well as civilian literati, were very particular about the study room, from the name of the study room to the utensils in the room. The selection and placement of utensils all follow the aesthetic tendencies and life ideals of ancient literati (Space, 2019).

Therefore, taking the literati space in the Qianlong period as the historical background, we analyze its composition form and aesthetic principles, interpret the important role of artifact culture in the literati space, extract the craftsmanship and aesthetic elements of ceramic artifacts for innovative design, and explore the artifact culture and utensil culture in the literati space. Spatial design has very important academic value and historical significance for the integration and development of traditional culture and contemporary social culture.

Objectives of the Study

1. To analyze the cultural connotation, elements, form, composition, etc. of the "literati space" during the Qianlong period.
2. to obtain knowledge about the historical origin of literati space, the spatial layout, elements, and patterns of literati space, as well as the field of meaning and product design or innovative design.
3. Innovative design is carried out based on the classification, composition, and display principles of contemporary literati space ceramics, and a Qianlong-themed "literati space" is created.

Literature Review

1. From the perspective of "literati and studies", representative works: Wang (2014), the book delves into the layout, furniture placement, and decorative elements of study rooms during the Ming and Qing dynasties, revealing the cultural significance and aesthetic value behind these elements. The book discusses the layout and functions of the study in detail, including the design and placement of desks, bookshelves, seats, screens, and other furniture, as well as wall decoration, display of the four treasures of the study, and other aspects. This book is of great significance for understanding the characteristics and cultural connotations of literati study rooms in the Ming and Qing Dynasties. It helps to integrate traditional study culture elements into contemporary space design to enrich the connotation and meaning of the space. At the same time, this research also provides useful reference and inspiration for the inheritance and protection of study culture in the Ming and Qing Dynasties.

2. From the perspective of "literati and artifacts", representative works: Zhu (2016), the book introduces the concept and characteristics of literati space, including its pursuit of nature, thoughtful atmosphere, and emphasis on aesthetics and cultural traditions. The influence of literati space on the aesthetic concept of daily ceramics is analyzed. Literati space emphasizes the beauty of nature, simplicity, and elegance. This aesthetic concept is reflected in the pursuit of simplicity, refinement, and harmony in daily ceramics. This book explores the influence of literati space on the design concept of living ceramics. The literati space emphasizes the harmony between the inner and outer environment and pursues the expression of artistic conception and emotion. This concept is reflected in the design



of living ceramics by integrating natural elements into works, focusing on the unity of form and function, and pursuing unique personal expression.

3. From the perspective of "literati and tea art", representative works: Gui (2023) this book explores the important position of the tea ceremony in traditional Chinese culture and its value as an aesthetic art through the research and analysis of literati tea ceremony. The unique status of the tea ceremony in Chinese traditional culture is explained. The concept and connotation of the literati tea ceremony are discussed, and the unique understanding and pursuit of the literati tea ceremony are revealed. This book describes the expression form and artistic value of tea ceremony in literati art by analyzing the aesthetic characteristics of tea ceremony art. It deeply explores the emotional experience, aesthetic feeling, and spiritual communication of literati during the process of drinking tea, as well as the influence of the tea ceremony on the literati's artistic creation. The book also elaborates on the artistic value of tea sets and the importance of the tea ceremony to the literati's self-cultivation, ideological realm, and spiritual pursuit.

Summary: The research documents of Wang Wenyu, Zhu Xi Rui, and Yue Lu demonstrate the furnishing principles and artistic expression forms of literati space, which can appear in the form of utensils, such as tea sets, flower utensils, tableware, etc., or in the form of sculptures, such as human sculptures, animals, etc. Sculpture etc. These works demonstrate the aesthetic concepts and value pursuits of literati space through the design of materials, shapes, patterns, and decorations.

Conceptual Framework

The conceptual framework of this research is illustrated in Figure 1.

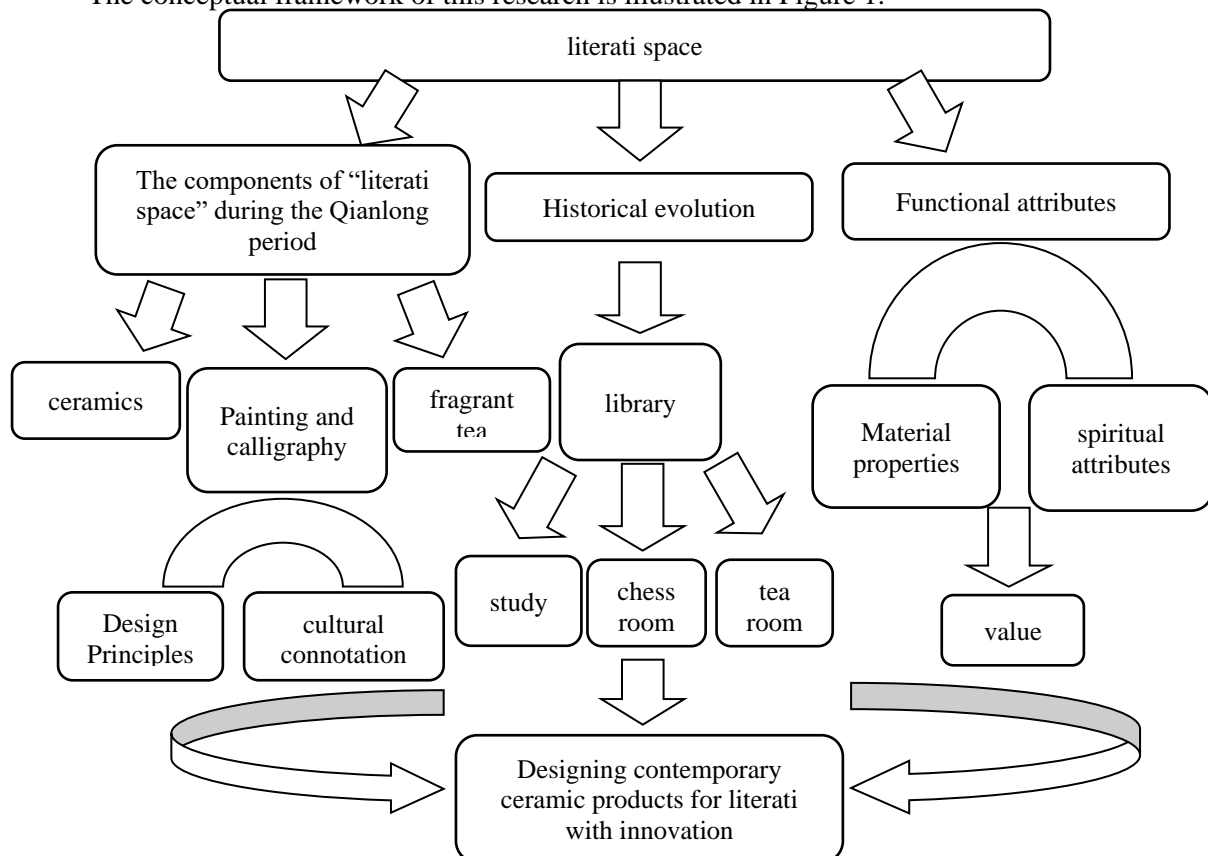


Figure 1. Conceptual Framework

Note: Constructed by the author

Methodology

Literature Review Method: This approach involves analyzing historical documents, artistic works, and academic papers. In this study, by examining different types of literati spaces such as Emperor Qianlong's study, scholar-officials study, folk literati study, Qianlong tea room, and Qianlong chess and music room, we gain a comprehensive understanding of the cultural background and artistic



characteristics of literati spaces during this period. The focus is on the layout design of the study, the use of ceramic utensils, and other art decorations. This method allows us to interpret the cultural significance and artistic expressions of literati spaces during the Qianlong period from a historical perspective.

Interview Method: This study includes in-depth interviews with three experts in the field of ceramics, Le Xiao Mao, Chen Shi, and Cai Lingling. Through these interviews, we obtain professional insights into the historical origins, spatial layout, and elements of literati spaces, as well as a deep understanding of the trends and innovations in the use of ceramics in contemporary literati spaces. The opinions of these experts help us analyze the modern evolution of literati spaces from a professional perspective and explore how to integrate modern design concepts and technologies while preserving traditional elements.

Le Xiaomao is currently the owner of Jingdezhen Yaqin Kiln, general manager of Jingdezhen Yaqin Ceramics Co., Ltd., and an expert in the field of antique porcelain culture and design in the three Qing dynasties (Kangxi, Yongzheng, and Qianlong).

Chen Shi is currently the director and professor of the Ceramic Culture and Art Research Center of Jingdezhen University, and the person in charge of the first batch of ceramic culture inheritance bases of the Ministry of Education of China.

Cai Lingling, currently the vice chairman of the Overseas Chinese Association of Jingdezhen City, Jiangxi Province, a master of Chinese ceramic design art, and has long been engaged in the design and promotion of ceramic paintings, ceramic products, and other fields.

Results

1. The cultural connotation, elements, form, and composition of the literati space during the Qianlong period

1.1 Emperor Qianlong's study

Qianlong was very fond of the study rooms of Han literati. Due to the review of memorials, Qianlong opened many places for collecting books and reading in the palace. Among them, San Xi Hall is the one that best reflects the Han culture and royal style (Figure 2).

San Xi Hall is located in the Xi Nuan Pavilion of the Yang Xin Hall of the National Palace Museum. It was originally called Greenhouse and was later changed to San Xi Hall. As a study room with clerical attributes, it is mainly reflected in the following aspects:

The first is the "San Xi Hall" plaque written by Emperor Qianlong. It is broad, powerful, and powerful, which fully expresses Emperor Qianlong's profound calligraphy skills. The naming of San Xi Hall has profound meaning and has the same origin as the traditional culture of the Han nationality.

The second is the utensils in San Xi Hall, especially the study utensils and wall vases (Figure 3). Although these are relatively simple compared to the Ming-style study room, the basic standard configuration of the study room is consistent. Especially the ceramic wall vases are rich in the tradition of Han culture. For example, the wall vase with imperial poetry and prose is made of green land and pastel flowers. This ceramic object has a round mouth and a square body, which fully reflects the ancient literati's simple cosmic concept of "a round sky and a round earth"; the decorations are evenly distributed on the left and right sides. The holding ears reflect the symmetrical aesthetic concepts of ancient literati; the combination of calligraphy, seals, poetry, and ceramics in the pottery wall bottles demonstrates the artistic pursuit of ancient literati's poetry, calligraphy, painting, and sealing.





Figure 2. A corner of San Xi Hall

Note: Retrieved from
<http://www.dpm.org.cn/Home.html>



Figure 3. Utensils and wall vases

Note: Retrieved from
<http://www.dpm.org.cn/Home.html>

1.2 Scholar-bureaucrat's study

Because of the particularity of the emperor's status, the emperor's preferences can largely affect the princes and ministers around him during the development of traditional Chinese culture. Here we take Ji Xiaolan's "Yue Wei Thatched Cottage" as an example (Figure 4).



Figure 4. Yue Wei Thatched Cottage

Note: Retrieved from [http:// www.meipian.cn/21kik7s1](http://www.meipian.cn/21kik7s1)

Yue Wei Thatched Cottage is the former residence of Ji Xiaolan. The material space of the study is mainly composed of furniture and utensils. The furniture consists of bookshelves, desks, and chairs. Pottery is an important manifestation of the "Yue Wei Thatched Cottage". For example, all the study utensils in the study are made of ceramics. There are many types of ceramics in the study, including statues and vases. For example, the Qianlong blue and white vase with entwined branches in the Qing Dynasty has a profound meaning (Figure 5), because loyalty to the emperor and patriotism are the ideals of ancient literati, and loyalty to the emperor must first be The body is upright and honest, with lotus as the main decoration, which means clean and honest. After all, "lotus" is the aesthetic pursuit of ancient

literati, and it is the representative of a gentleman who "comes out of the mud but remains untainted". (Tie,2006)



Figure 5. Blue and white vase

Note: Retrieved from <http://www.auction.artron.net/paimai-art5041304056>

1.3 Folk literati study

The popularity of literati study rooms in the Qing Dynasty lies in the rise of folk literati study rooms. Under the influence of the antique style throughout the dynasty and the guidance of the imperial court, folk literati during the Qianlong period of the Qing Dynasty also paid attention to the construction of study rooms. Pu Song Ling, one of the folk Although life is simple, the study room also highlights the temperament of the literati, such as "Liao Zhai" (Figure 6). The study room is composed of utensils and furniture, but the utensils are far less luxurious than the study rooms of feudal officials. The main utensils are mainly ceramic study utensils.



Figure 6. Liao Zhai

Note: Retrieved from <http://www.wenhui.whb.cn/third/zaker/202007/03/358402.html>

1.4 Emperor Qianlong's Tea Room

Emperor Qianlong's tea room was his exclusive private space in the palace, so it was designed with great attention to detail and beauty. In terms of furnishings, Qianlong Teahouse pays attention to meticulous and exquisite furnishings and exquisite tea sets. Tea sets usually use high-quality porcelain, such as purple clay teapots, blue and white porcelain, etc. These porcelain wares not only have practical functions but also show the taste and status of Emperor Qianlong. The Qianlong Tea Room was not only a place for the emperor to drink tea, but also a space for him to study and appreciate tea culture. Books, calligraphy, and paintings related to tea culture are usually displayed in the tea room, creating a strong cultural atmosphere and artistic sense. These cultural elements echo each other with the ceramics in the teahouse, jointly demonstrating the cultural spirit and aesthetic pursuit of the royal family during the Qianlong period (Figure 7).

During the Qianlong period, tea culture was also widely disseminated and popularized among the people, and people's love and pursuit of tea gradually spread to all social classes. Folk teahouses during the Qianlong period were places where ordinary people enjoyed tea culture in their daily lives. They were also significantly different from the teahouses in the palace. The space was usually simple and unpretentious, pursuing a natural and harmonious atmosphere. The layout and design style of teahouses focuses on practicality and comfort. In terms of furnishings, the decoration of folk teahouses is relatively simple and focuses on functionality. Tea sets and ceramics usually use ordinary ceramic cups or bowls, as well as simple teapots.



Figure 7. Emperor Qianlong's Tea Room

Note: Retrieved from [http:// www.jiajuol.com/subject/15836](http://www.jiajuol.com/subject/15836)

1.5 Emperor Qianlong's Qin and Chess Room

Emperor Qianlong set up a special place for playing piano and chess in the Forbidden City. Such as Qianlong Zhai, Yu Bei Pavilion, etc. Emperor Qianlong had a strong interest in music and chess so that he could enjoy these two arts in his leisure time. Emperor Qianlong's Qin and Chess Room was a beautifully decorated and quiet space, equipped with furniture, musical instruments, incense vessels, tea sets, ornaments, screens, etc. so that the emperor could enjoy playing the piano, smelling the fragrance, playing chess and drinking tea (Figure 8).



Figure 8. Emperor Qianlong's Qin and Chess Room

Note: Space and Furnishing Editorial Office, 2019

2. Interview with experts

This study mainly interviewed three experts in various ceramic-related fields, including Le Xiao Mao, Chen Shi, and Cai Lingling. They put forward their own unique cognitions and insights on the development of literati space and the creation of contemporary literati space.

2.1 The field of historical origins of literati space

Le Xiao Mao expressed his views on the historical origins of literati space based on his own work experience. He believed that the "literati space" during the Qianlong period was a space rich in creativity

and cultural connotation. Its artworks and ceramics were not only highly appreciated at that time, and are still regarded as a precious cultural heritage today. The design and production of these works incorporate the aesthetic concepts and technologies of the time, showing the culture and spiritual outlook of that era. For the creation of "literati space" in the future, we can get some inspiration from the "literati space" during the Qianlong period (Figure 9).



Figure 9. Author interview

Note: by the author

2.2 Spatial arrangements, elements and patterns, and areas of meaning in literati spaces

Combining his own work experience, Chen Shi expressed his views on the spatial layout, elements, patterns, and meaning areas of literati space. He believed that: Ceramics, as one of the representative art forms of traditional Chinese culture, is also widely used in literati living spaces. In ceramic design, many design elements and styles are derived from symbols and patterns in traditional Chinese culture, such as lotus, fish, dragon, etc. These patterns and symbols have their own unique cultural meanings and symbolic meanings, which are closely related to the aesthetic taste of literati, consistent with cultural accomplishment (Figure 10).

The layout of contemporary literati spaces emphasizes the inheritance and development of traditional culture. The layout focuses on atmosphere creation, mainly through the layout of the space, the selection and placement of ceramics, and the design of lighting to create an atmosphere of literati.



Figure 10. Author interview

Note: by the author

2.3 Product design field or innovative design field

Cai Lingling expressed her views on experts in the field of product design or innovative design based on her own work experience. She believes that the value of "literati space" ceramic design in the current market is mainly reflected in the fact that ceramic design, as an important element of the literati space, can improve the artistic taste and grade of the space and attract more high-end consumers. Literati Space ceramic design products can promote the spread of Chinese culture and improve the country's comprehensive strength through cultural exchanges, cultural tourism, etc., so "Literati Space" ceramic design will definitely be one of the trends in ceramic design in the future, especially for those with Chinese characteristics. The creation of a themed "literati space" with excellent traditional cultural heritage will be used in the personal space of contemporary literati in the future (Figure 11).



Figure 11. Author interview

Note: by the author

Through the above interview analysis, in the contemporary "literati space", the innovative use of ceramic utensils should combine traditional ceramic craftsmanship with modern design concepts, incorporate modern design elements, focus on functional design, cultural inheritance, and other factors, and can also be customized Cultural design to present rich cultural connotations and artistic values, such as the creation of Qianlong-themed "Literati Space" ceramic works.

3. Classification, composition forms, and display principles of ceramics in contemporary literati spaces

3.1 Classification of contemporary ceramics in "literati space"

Ceramics Tea Set: Ceramic tea sets are one of the common ceramic art forms in the literati space. Tea culture has a long tradition in Chinese history and has an inseparable relationship with literati. Ceramic tea sets in contemporary literati spaces generally include teapots, tea cups, tea trays, and tea cans.

Ceramic incense vessel: In ancient times, ceramic incense vessels were often used in religious ceremonies and the lives of nobles. Ceramic incense vessels in contemporary literati spaces are usually handmade by artists and are both artistic and practical. At the same time, the shapes, styles, and materials of ceramic incense vessels are also very rich and diverse.

Ceramic flower pot: Ceramic flower vessels are usually used as decorations and containers for green plants in literati spaces and have certain practicality and decorative properties. They usually use exquisite craftsmanship and exquisite designs, reflecting the literati's pursuit of beauty and love for nature.

ceramic study room: Ceramic study rooms are one of the important ceramic elements in the scholar's space because they are both practical and have extremely high artistic value. In the Chinese cultural tradition, the Four Treasures of the Study refers to the four utensils of pen, ink, paper, and inkstone. The inkstone is made of stone or ceramics, so the ceramic study room is also one of the Four Treasures of the Study.

3.2 The composition of contemporary "literati space"



Tea tasting and communication space: Ceramic utensils in the tea-tasting communication space of contemporary literati have various forms, including teapots, tea cups, tea trays, saucers, tea sets, teaspoons, tea colanders, tea pets, tea sieves, tea cans, etc. In terms of furnishings, these utensils usually match the atmosphere and theme of the entire space, such as using color and texture matching to enhance the overall sense of the utensils and space. They also follow functional and aesthetic principles to make the furnishings more effective for perfection.

Art creation space: The form of ceramic utensils in the artistic creation space of contemporary literati is generally based on traditional culture and incorporates modern art design elements. These ceramic utensils come in various forms, including traditional tea sets, flower utensils, incense burners, four treasures of the study, etc., as well as modern ornaments and decorations.

Entertainment and leisure space: Contemporary literati entertainment and leisure spaces usually refer to private or public entertainment places, such as private clubs, teahouses, etc. Ceramics often play an important role in these places. In addition to practicality, they also create an atmosphere and enhance cultural connotation through their shapes, materials, colors, etc.

3.3 The display principles of contemporary "literati space"

Feature: Ceramics in the space of contemporary literati are not only works of art but also have certain practicality, decoration, cultural symbolism, and spiritual sustenance.

Space atmosphere: The contemporary literati space creates a harmonious, natural, and comfortable space atmosphere through the organic combination of ceramics and other elements. In addition, under soft lighting, the outlines and textures of ceramics will appear softer and three-dimensional, enhancing the emotional experience of the viewer.

Cultural communication: Ceramics in contemporary literati spaces are not only decorative and functional, but also play a role in cultural dissemination. Ceramics carry the connotation of history, culture, and art, and through their display and use in literati spaces, they convey these values and spiritual beliefs.

Conclusion

The "literati space" during the Qianlong period paid great attention to the principle of meticulous and elegant furnishings, paying attention to details and quality. Through carefully selected ceramics, furniture, calligraphy and paintings, and furnishings, it demonstrated the pursuit of materials, craftsmanship, and beauty. At the same time, attention is paid to the balance and harmony of space and the unity of function and aesthetics. Symmetry, color matching, spatial flow, etc. in the furnishing layout are all important factors in pursuing overall harmony and beauty. These spaces create a unique atmosphere through careful arrangement and design.

Through interviews with experts in three different fields, knowledge in related fields was obtained, which provided a theoretical basis for the creation of a contemporary Qianlong-themed "literati space" and the creation of ceramic works.

The creation of contemporary Qianlong-themed "literati spaces" and the creation of ceramic works not only promote the development and innovation of ceramic art but more importantly, restore and reproduce the cultural elements and artistic styles of the Qianlong period, allowing people to regain their confidence in traditional Chinese culture and pride, enhancing national identity and cultural pride. The creation of this kind of literati space is not only the inheritance and protection of historical culture, but also the promotion and dissemination of the Chinese national spirit, stimulating people's thinking and return to traditional values, improving the cultural literacy and creativity of the entire nation, and serving as a foundation for China's excellent traditions. Contribute to the development of culture and the great rejuvenation of the Chinese nation. From now on, I will combine the research results to continue or participate in the innovative design and creation of ceramics for contemporary literati spaces, and better carry forward the excellent traditional Chinese culture through the creation of thematic spaces.

Discussion

Through early literature research in various fields with "literati" as the main body, we have a deep understanding of the symbolic significance of literati space to literati on both the material and spiritual levels. As a treasure of China's excellent traditional culture, ceramics played an important role in the literati space during the Qianlong period. Through observation and analysis, the relationship between ceramics and other furnishing items in the space was identified, and other furnishing items other than





ceramics were also analyzed. After detailed interpretation and analysis, further research on the design principles and furnishing layout of literati spaces and ceramics during the Qianlong period will be considered in the future to form a more comprehensive theoretical system and methodology.

This study deeply analyzes the cultural connotation and implication of the literati space in the Qianlong period and then applies it to the creation of a model for the contemporary Qianlong-themed literati space. It also considers the subsequent verification and evaluation of the practice of creation, and the accumulation of cases to verify it. practicality and effect, and make corresponding improvements and optimizations.

Using the principles of cultural product design, the researcher innovatively related the auspicious patterns, shapes, and quantities of the Qianlong period and applied them to the design of contemporary ceramic products. These ceramic products have a significant impact on the atmosphere, function, culture, and atmosphere of contemporary literati spaces. Feng shui has an important impact, making it more competitive in the market.

In an era where the field of new media technology is so rapid, consider conducting research in information dissemination, social media, digital entertainment, online education, etc., to bring new possibilities to the lives and creations of literati.

Recommendation

General advice:

1. Consider engaging in interdisciplinary collaboration with art historians, environmental design experts, and cultural scholars to explore more deeply the historical, artistic, and cultural values in creating a thematic “literati space.”
2. Consider incorporating new media technology into the static literati space creation for dynamic transformation, which will provide new creativity and possibilities for the creation of a Qianlong-themed “literati space”, and also provide opportunities for the dissemination and promotion of culture. A broader platform.
3. Examine the economic value of creating a Qianlong-themed “Literati Space”, such as its impact on the development of the cultural industry and the inheritance and innovation of ceramic culture.

Recommendations for further research:

Consider continuing to explore the concept of sustainable development in the creation of the Qianlong-themed literati space, including the use of environmentally friendly materials, energy conservation, and emission reduction. While inheriting traditional culture, we promote the goals of environmental protection and sustainable development. Consider maintaining the original flavor of the literati space in the context of commercial operations so that it can meet modern aesthetic and functional needs, maintain its unique artistry and cultural value, and thereby enhance social influence.

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