



Conference Review

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Culture and Identity: MSPL Second Anniversary Annual Meeting | Academic Overseas Conference Plan Seminar: Minutes

MSPL

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On January 17, 2025, the MSPL Second Anniversary Conference (2023-2025) was held on Gulangyu Island in Xiamen. The purpose of holding this annual conference is firstly to summarize and clarify the mission and development direction of the MSPL journal, and to publish more representative academic papers in the future; secondly, it is to strengthen communication and connection between academic publishing institutions and scholars and promote more Chinese scholars' research achievements to go global. This annual meeting invited internationally renowned designer Masayuki Kurokawa and six strong young and middle-aged experts from China to share their research in their respective fields. The sharing theme of Chinese and foreign scholars focused on exploring traditional wisdom, national cultural identity, and introspection of Eastern thought, reflecting a rethinking of factors such as localization, identity shaping, and cultural dissemination context in design research.

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Journal of Design Service and Social Innovation focuses on design research and cultural dissemination, but does not involve any political views or cultural biases.

Assistant Editor:
Devyn Zhao

Speech Title: the Essence of “Art Village Construction”

Dr. Zhang Ben, Professor at the School of Fine Arts, Nanjing Normal University

With the comprehensive promotion of the rural revitalization strategy, the integration of culture and tourism has become a new engine for rural revitalization, effectively activating new industries for rural development. Therefore, “artistic rural construction” has become a hot topic in recent years. The speech elaborated on the essence of “art rural construction” from the following two aspects:

- Intervention and Integration: the essence and purpose of “art rural construction;”
- Reconstruction and Empowerment: The Essence and Approach of “Artistic Township Construction.”

Professor Zhang Ben pointed out that under the trend of cultural and tourism integration, “artistic rural construction” requires the participation of artists. However, intervening in rural construction from an overly artistic perspective and concept essentially shows a disregard for the target countryside. The significance of art participation in rural revitalization is not the fundamental reconstruction of existing rural culture, but rather the awakening and stimulation of the subject consciousness of the villagers based on restoring

and repairing the order of rural customs and ethical spirit. The construction of “art villages” should not only complete the transformation from artistic enlightenment to rural ontology—rural culture—ecological system construction, but also focus on activating the aesthetic genes of rural seclusion but vitality, participating in the generation and reconstruction of contemporary aesthetic experience, ultimately integrating local advantageous resources, reconstructing the development mode of rural cultural ecology, and accelerating the goal of sustainable development of rural society in the new era.

Speech Title: Early Book Design in New China and Overseas Dissemination: Starting from Leipzig

Dr. Zhang Lei, Professor at the School of Design and Creativity, Tongji University

The speech analyzed the overseas dissemination of Chinese book design from a cultural research perspective. Professor Zhang Lei pointed out that the art of book design in China transformed from cultural politics to cultural trade in the 20th century. The speech was mainly divided into two parts:

- The “Seventeen Years” of the founding of the People’s Republic of China: Cultural and Political Communication in the Context of “Nation-State” (1949-1966);
- The New Era of Reform and Opening up: Cultural Trade Communication in the Context of “Nation-World” (1978-1990).

Overall, the overseas dissemination of Chinese book design in the 20th century has undergone a paradigm shift from cultural politics to cultural trade. The two have different value orientations and pursuits: cultural and political dissemination constructs the cultural identity and national image of the “nation-state” through book design; the dissemination of cultural trade applies the cultural communication logic of the “nation-world” to book design, thereby promoting the internationalization, marketization, and diversification of book cultural commodities. This successful transformation laid the foundation for the rapid recovery, development, and transition of overseas communication towards cultural industry communication in the new century. In 2003, the Shanghai Municipal Press and Publication Bureau initiated the first “China’s Most Beautiful Books” selection and obtained the qualification to represent China in sending and participating in the evaluation of “The World’s Most Beautiful Books” by contacting the German Book Art Foundation.

Speech Title: Traditional New Bottles: The Road to the Formation of New Chinese Design Thought

Dr. Huang Houshi, Professor at the School of Design, Sichuan Academy of Fine Arts

The speech was mainly divided into three parts:

- Firstly, taking “Feitian” Maotai as an example, it briefly describes the dissemination and

application of Feitian's image;

- Secondly, the discussion on the popularization path of design formed during the Yan'an period for old bottled new wine reflects that the pursuit of design popularization should be in line with the actual needs of propaganda during this period;
- Finally, there he reflected on the concept of "new wine in old bottles." The old bottled new wine brings a basic guarantee of national style and aesthetics, but at the same time, it also forms a relatively single trend in design, it is manifested as a lack of flexibility and diversity in order to achieve a specific ethnic style or seek a sense of security, appearing conservative.

Speech Title: Yixing teapot and Chinese style: Imitation and innovative design of early 18th century British ceramic industry

Dr. An Cong, Associate Professor at Beijing University of Information Science and Technology

The speech took the introduction, understanding, imitation, and appropriation of Yixing purple clay by British potters in the 18th century, as well as local innovation, as the observation framework. Based on the perspective of craftsmanship and combined with the theory of imitation innovation, the study focuses on the imitation and innovation path of Yixing purple clay by British potters.

The history of imitation innovation of Yixing purple clay is divided into several stages: basic innovation (1690s), improved innovation (late 17th century), and fundamental innovation (mid-18th century). The article analyzes how British ceramic enterprises have achieved technological transformation and industrial adjustment in the ceramic industry through innovation in clay raw materials, molding technology, decoration technology, and firing technology, fundamentally promoting the development of the local ceramic manufacturing industry.

Speech Title: the Meaning of Patterns and Carvings: An Analysis of the Connotation of Bronze Decoration Patterns in the Eastern Zhou Dynasty

Dr. Cheng Gang, Teacher at Lu Xun Academy of Fine Arts

The speech began with the scene of "catching fire" recorded on bronze vessels during the Spring and Autumn and Warring States periods.

- Firstly, the objects of "catching and shooting" were discussed separately, including geese, and why they are geese, that is, the relationship between hunting methods and the use of prey;
- Secondly, we discussed why it was for the purpose of "catching fire" instead of shooting

geese with arrows;

- Finally, a comparative and analytical analysis was conducted on the preliminary research of the tools used for “injection.”

Teacher Cheng Gang’s research revealed that catching birds through entanglement is mainly used to meet the needs of live birds in ceremonial activities. The largest demand for live poultry in ancient ceremonial occasions was during weddings, so the flat or round-headed arrows shown in the picture without shooting ability are arrows used for volleying.

Speech Title: Exchange between Yue Kiln Celadon and Korean Peninsula Ceramics—Yue Feng Xu Lai, Goryeo as Makeup

Dr. Wang Huiwen, Professor at Guangzhou University

The speech was structured on the following aspects:

- Ceramic cultural exchange between the Eastern and Southern Dynasties and the Korean Peninsula;
- The exchange of ceramic culture between the Tang and Five Dynasties Yue kilns and the Korean Peninsula;
- The maritime exchange route between Vietnam and the Korean Peninsula during the Tang to Five Dynasties period;
- Buddhist exchanges between Wu Yue and the Korean Peninsula;
- Combination of Goryeo celadon Buddhist ritual utensils;
- The dissemination of Yue kiln porcelain making technology and the development of the Goryeo celadon;
- Distribution of Korean celadon kiln sites;
- The firing process of the Goryeo celadon;
- Korean celadon unearthed in China.

Finally, it was pointed out that:

- The dissemination and exchange of Buddhism between Wu Yue and the Korean Peninsula promoted the Maritime Silk Road and the Ceramic Road;
- The ceramic exchange experience between the two places shifted from the export of Yue kiln products to the export of ceramic technology;
- The functions, shapes, and decorations of the early Goryeo celadon were modeled after those of Yue kiln celadon, with the main theme of worshipping Buddha, limited to the upper-class society and temples in Goryeo; in the later period, the Goryeo celadon

developed inlay techniques, and decorative patterns were mainly based on ethnic auspicious patterns.

Celadon products gradually entered ordinary households, achieving the localization of the Goryeo celadon; from the mid-13th century to the end of the 14th century, the Goryeo celadon declined with the decline of the Goryeo dynasty.

Speech Title: Future Message: Asian Ideas Achieve the Future

Mr. Masayuki Kurokawa, Japanese architect and industrial designer

The speech was mainly divided into five parts:

- Asian Thought and Future Prospects. European thought emphasizes the study of quality and origin, emphasizing a unified and independent monotheism and the dominance of space and matter under monotheism; Asian thought, on the other hand, originates from polytheism and diversity, with a greater emphasis on the study of chaos, phenomena, and states. It believes that there are various forms of storms, demons, souls, thunder gods, and other forms of diversity in living conditions.
- Comparison and Reflection on Eastern and Western Worldviews. Asian thought values the image of the human heart, respects each individual's unique thinking, and emphasizes diversity and abstraction. European thought, on the other hand, is a unified order and space established under monotheism, reflecting the rational pursuit of material beauty in Western thought, while Eastern thought pursues meaning, aura, and implication. In terms of design, Asian thinking places more emphasis on abstraction and symbolism, perceiving the ocean in the midst of it, and emphasizing the understanding of bodily sensations and emotions. In contrast, European thought places more emphasis on rational, scientific, and objective thinking, emphasizing the observation of viewpoints. These two worldviews were advancing in parallel, forming their own unique cultures.
- The embodiment of region and intention in art. Eastern painting places more emphasis on the relationship between objects and emphasizes the collective nature of things, while Western painting places more emphasis on space itself. In addition, there are geographical differences between the East and the West. The East has terrain such as deserts, plateaus, and the Qinghai Tibet Plateau, while the West has convenient shipping conditions such as the Mediterranean. In terms of religion, Christianity produced a unified ideology in Europe, but its influence was relatively small in the East and Japan.
- The collision of Japanese design and Western thought. The design philosophy of Japan originates from the inner core of Asia, such as the condition of forests, diversity, and wildness, all of which are derived from the East. Japanese architecture is different from Western architecture, such as the columns in Japanese style architecture, which are like small forests, a unified field of existence. When designing furniture, the design concept also incorporates many elements such as biological complexity and contingency. In

addition, the design drawings of the art museum being designed were also mentioned, showcasing various design works.

▪ Rebellion and integration of design and thought. It mainly discusses the designer's personal philosophy and design style. Designers consider themselves as designers of objects and enjoy incorporating core words and concepts into their designs, creating a variety of works. They use light and shadow to showcase their back and shadow, expressing a state of soulfulness. At the same time, they also paid attention to the uncertainty and instability of Western thought, believing that these are things that are more worthy of respect in the future. Designers hope to showcase states of self-discipline, fairness, wildness, self-perception, as well as hunger and dissatisfaction through design. He believes that the new birth generated by destruction is precisely a confrontation against the so-called stability of the past and a new regeneration.

Comment

Mr. Zhang Fuye, Professor at Tsinghua University

Mr. Masayuki Kurokawa is an internationally renowned designer who not only engages in design practice but also attaches great importance to design theory and conducts in-depth analysis of both Eastern and Western design ideas. He believes that Western thought is scientifically rational and steadily developing, while Asian thought places more emphasis on the mental images behind phenomena and has variability. Mr. Yashi Kurokawa's speech showcased his broad international perspective and in-depth analysis of two vastly different worldviews. His ideological foundation comes from rich practical experience, which provides new ways of thinking and research methods for design theory research.

A good designer is first and foremost a thinker. Mr. Masayuki Kurokawa's design theory is based on in-depth research on religion, philosophy, historical culture, aesthetics, and other aspects. He believes that design ideas represent the most advanced ideas and concepts currently available, which not only affect Asia but also the world. He called on everyone to abandon the worship of foreign things and discover and respect their ideas, concepts, and cultural confidence. Finally, he called on everyone to jointly explore Asian ideas and let Asian ideas contribute to the future of the world.

The End

Through the academic sharing and exchange at this annual conference, the interaction between publishers and scholars has been promoted, and development suggestions have also been obtained from the attending experts. We firmly believe that the innovative wisdom and research achievements of Chinese scholars need to be disseminated to the international academic community through international academic platforms. This is not only the goal of MSPL, but also the only way for Chinese design to move towards internationalization.