



KharkivState Academy of Design and Arts
Graphic design department
Visual Communication Design

Research on the Visualization Design of Yixing Jun Tao Information from the Perspective of Cultural and Tourism

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Thesis Information

Master's Thesis Topic:

«Research on the Visualization Design of Yixing Jun Tao Information from the Perspective of Cultural and Tourism»

Territorial and Chronological Scope:

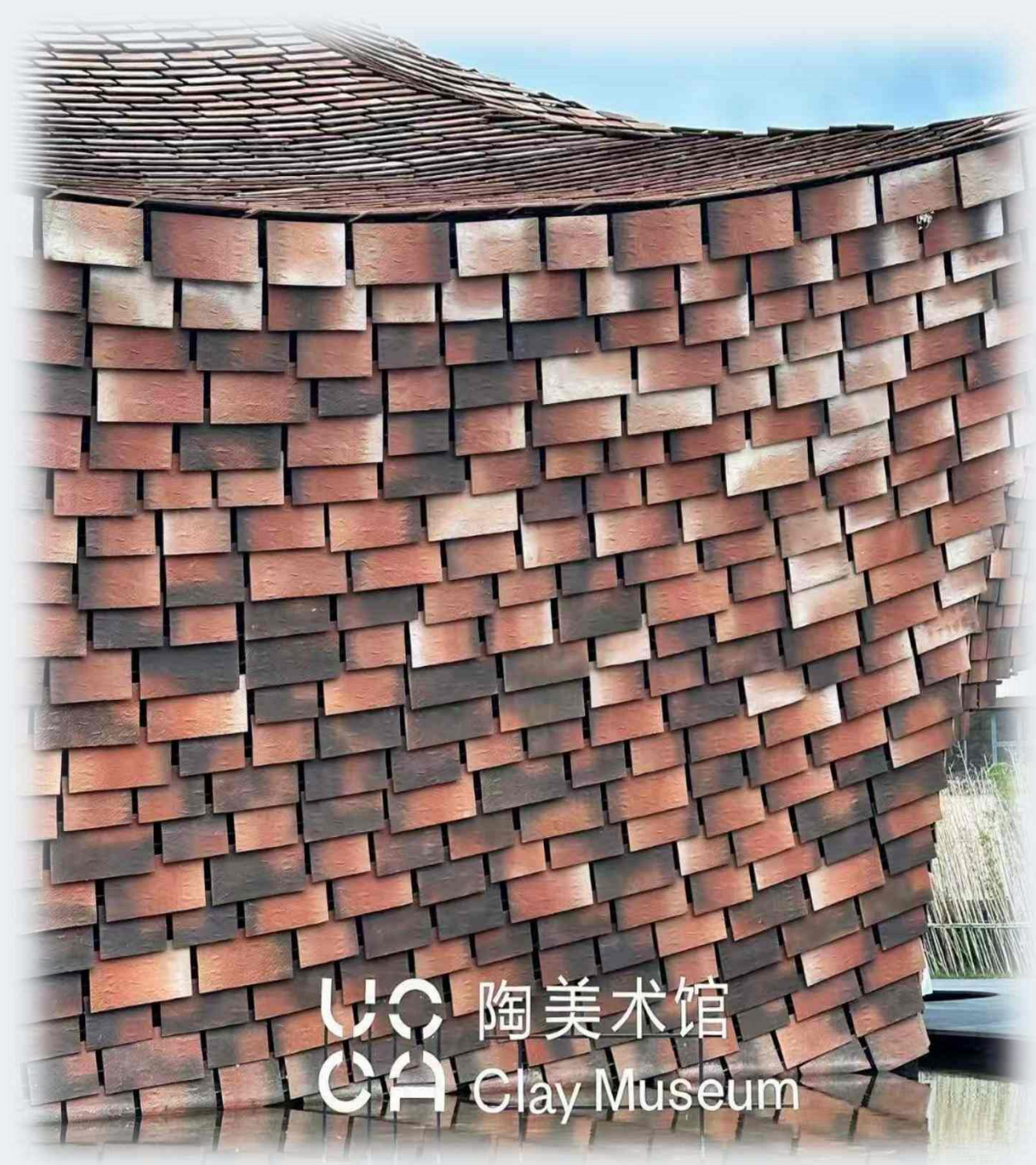
China, tradition to contemporary

Object of Research:

Jun Tao, Yixing

Subject of Research:

Research on Visual Design of Information for the Integration of Culture and Tourism



Project Background and Research Goals

In recent years, the integration of culture and tourism has become an important way to revitalize local cultural resources. Yixing has been promoting cultural and tourism integration around the city brand positioning of 'China's Ceramic Capital, World Ceramic Charm.' The craftsmanship of Yixing pottery was listed as a national intangible cultural heritage representative project in 2014, so it not only has the qualities of a craft product but also carries the attributes of heritage protection and public cultural education.

This study suggests that in the context of integrating culture and tourism, information visualization should be based on the accuracy of cultural information, guided by user cognition, and use regional visual features as a medium. It should also adapt to different scenarios like regional displays and tours, online education, and promotion. By using a multi-dimensional information system and a layered communication mechanism, it can lower the cognitive barrier to Jun pottery culture, strengthen public perception of its historical continuity, regional relevance, and unique craftsmanship, and provide design references for promoting Yixing Jun pottery culture and building tourism-cultural brands.

Research Source

[1] Guo Xuecheng. An Exploration of New Patterns of Fish Motifs on Yixing Jun-ware with Applied Relief Decorations [D]. Nanjing Normal University, 2019.

[2] Ji Chuchu. Investigation and Research on the Production Techniques of Yixing Zisha Pottery and Jun Pottery [D]. Nanjing University of Information Science and Technology, 2016.

[3] Zhang Rui. Research on the Ceramic Art of Cizhou and Yaozhou Kilns and Its Application in Information Visualization [D]. Shaanxi University of Science and Technology, 2015.

[4] Fang Xuefei. An Exploration of the Freehand Style in the Applied Relief Decoration of Yixing Jun-style Pottery [D]. Nanjing Normal University, 2014.

[5] Zhang Fan. Research on Information Visualization Modeling Methods for Yaozhou Ceramics [D]. Shaanxi University of Science and Technology, 2013.

[6] Sun Lin. Research on the Applied Relief Decoration Techniques of Yixing Jun-style Pottery [D]. Tsinghua University, 2006.

[7] Sun Lin. A Brief Discussion on the Artistic Characteristics of Applied Relief Decoration on Yixing Jun-style Pottery [J]. Jiangsu Ceramics, 2006, (01): 17-18.

[8] Chen Xianqiu, Huang Ruifu, Chen Shiping, et al. Chemical composition and phase-separation structure of Ge-ware-style Yijun pottery from the Qing Dynasty [J]. Journal of the Chinese Ceramic Society.

[9] He Panfa. A Preliminary Study on the History of "Yi-Jun" and "Ou Kiln" Wares [J]. Jiangsu Ceramics, 1984, (01): 136-141.

Project Components

- Visual Identity Design

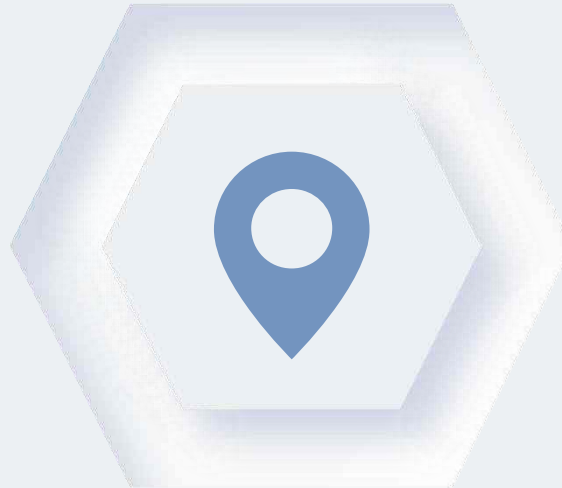
- Information Visualization Posters

- Cultural and Creative
Product Concepts

- Exhibition & Display Design

- Yixing Jun Tao Information
Visualization System

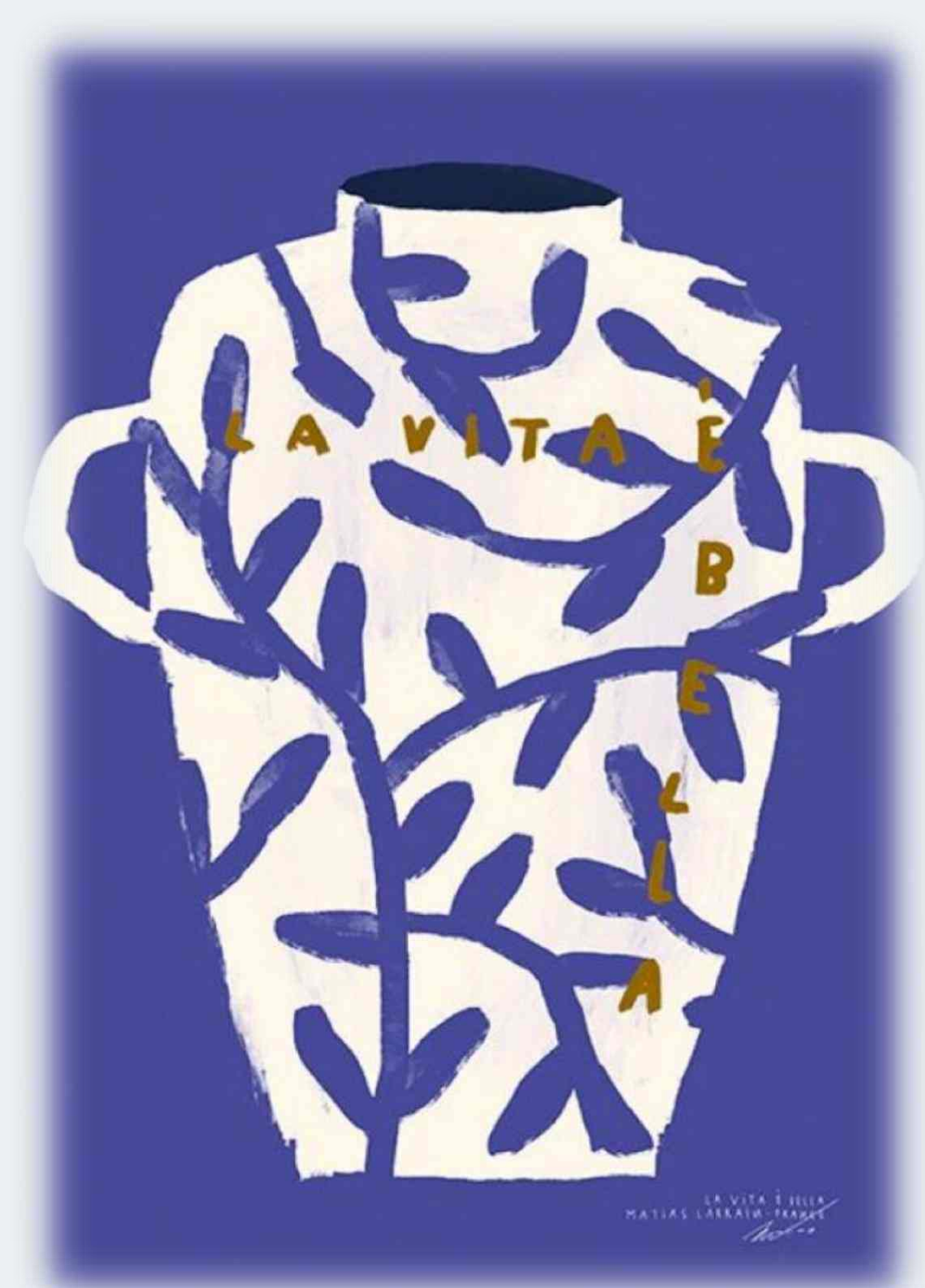
- Heritage Promotion Poster Series



Research Methods and Process

This study follows the research methods proposed in the project proposal, including literature review, field investigation, case analysis, user research, and design practice.

Literature review is used to establish a foundation of theory and cultural materials; field investigation is for observing exhibition methods, visitor flow, and physical features of artifacts; case analysis helps compare the information structures and media approaches of different cultural heritage visualization projects; user research clarifies the information needs of different groups; and design practice turns all the previous research into visualization solutions.





Research Innovations

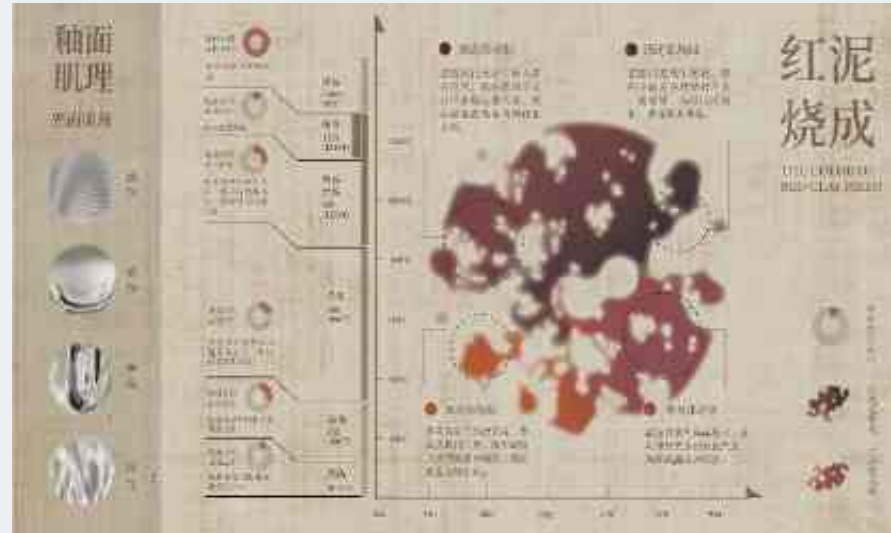
Intersection in research perspective. This article doesn't just discuss Jun ware craftsmanship, nor does it focus solely on the cultural tourism industry or infographic forms. Instead, it uses "cultural tourism integration, Jun ware culture, and information visualization" as an intersecting framework to study how traditional craft culture adapts to tourism settings. Systematicness in information content. This article further connects three types of information about Jun ware—history, craftsmanship, and culture—with people, objects, and tourism locations, forming a multi-node information system, rather than just visualizing a single craft step or individual piece.

Layered design approach. The article establishes a design framework of "information layer—visual layer—scene layer" and matches information depth to different users through "overview—details—extension," allowing visual design to move ahead from just choosing style to focusing on content structure and user research.

Lightweight and transferable practical path. Compared to digital displays that rely on large equipment, this article emphasizes an information structure that can be reused across display boards, print, mobile devices, and guided systems, reducing dependence on specific technical conditions and providing reference for visualizing traditional crafts.

Key Reference Projects

Compare the information visualization design of other existing types of ceramics on the market (like Jun ware, Cizhou ware, Yixing teapots, etc.), and by referencing their information design handling, image layout, and visual style, apply it to the information visualization design practice for Juntao.

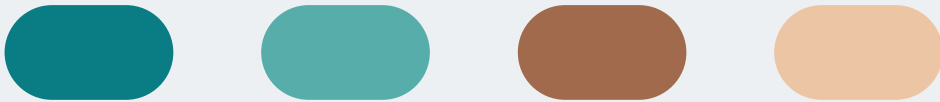


Design sketch



- Primary colors highlight cultural identity.
- Secondary colors enhance information hierarchy.
- Retain the character of traditional artifacts while adapting to modern visual communication.

Main color accent color



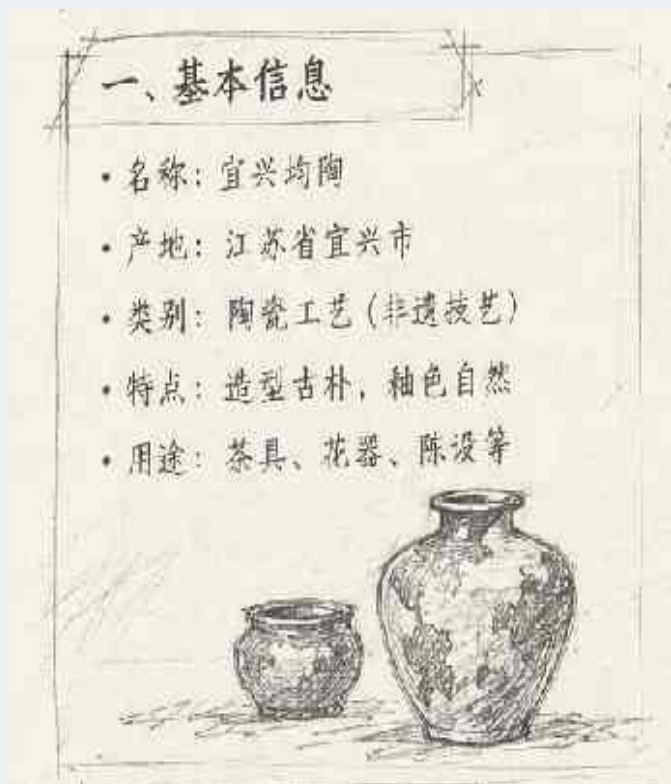
Accent color



Design sketch



- Title Font



- Basic Information about Jun Tao

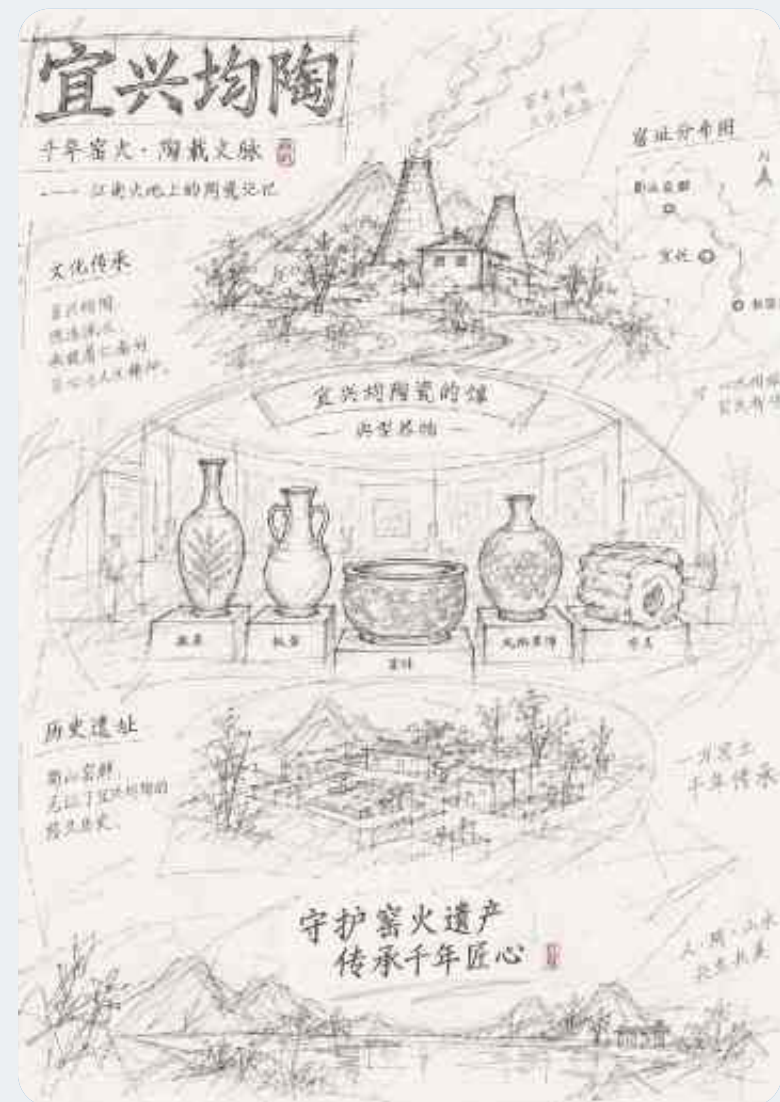


- Regional Distribution Map

- Production process



Design sketch



Design draft

This board organizes Yixing Jun pottery around three themes: cultural meaning, making process, and contemporary communication.

A sequence of scenes at the center follows the journey from clay collection and forming to decoration, firing, and finished work.

The left column explains the design concept, extracted motifs, and color palette; the right summarizes cultural connections, decorative patterns, and craft stages.

Kilns, vessels, landscapes, and artisans recur as both information markers and a consistent visual language.

By turning separate facts into a continuous image narrative, the design makes the craft easier to understand and shows its connection to local culture.



Design draft

This board serves as an overview of the series, bringing together essential information about Yixing Jun pottery, its production areas, historical development, vessel forms, decoration, and cultural value.

The layout divides these topics into readable sections: a map shows locations, a timeline traces development, and illustrated objects introduce common shapes and motifs.

A craft sequence along the lower portion connects this overview to the other boards.

Landscape, kiln, and artisan illustrations make the information easier to approach while reinforcing its connection to Yixing.

The board gives viewers a foundation before they move on to the more focused craft and heritage displays.



Design draft

This board focuses on forming techniques, comparing coil building, slab construction, and mold forming.

It begins with clay types and material preparation at the upper left. Across the center, scenes of artisans at work use numbered steps to show how clay gradually becomes a vessel.

A tool guide occupies the lower right, while a simplified sequence along the bottom connects material selection, forming, refinement, and later decoration.

The three techniques share a similar text and image structure, making their methods easier to compare.

Monochrome linework preserves details of tools, hand movements, and vessel structure, turning technical terms into visible actions.



Design draft

A circular diagram forms the center of this board, showing six stages: materials, forming, raised decoration, drying, glazing, and firing. Arrows clarify the order, while illustrations of clay, unfired vessels, kilns, and finished pottery help viewers recognize each step quickly.

Enlarged details on the right focus on hand movements used in decoration, relief effects, and changes to the glazed surface.

Material samples and a note on craft transmission complete the lower section.

Combining an overall sequence with close views allows viewers to understand both the workflow and the transformation of clay through making and firing.



Design draft

Using kiln fires and historic kiln sites as visual threads, this board explores the transmission and protection of Yixing Jun pottery.

Kilns in the landscape and a regional map at the top connect the craft to its local setting. The central display of vessels and heritage sites shows what can be preserved, studied, and presented to the public.

The side sections outline paths of craft transmission, approaches to protection, and the heritage's historical, artistic, and social value.

At the bottom, the story moves into the present through artisan teaching, education, cultural products, and digital communication.

The layout emphasizes continued care for sites, objects, and living skills.



Design draft

This board presents Yixing Jun pottery through a cultural tourism map that brings together pottery venues, historic kiln sites, natural attractions, and local food.

A winding waterway connects the destinations, while line illustrations of mountains, kilns, buildings, and ceramics create a route that viewers can follow across the page.

The side columns provide themed itineraries, attraction notes, and food recommendations; the lower section adds schedule suggestions, service icons, and cultural products.

The monochrome palette echoes the understated character of pottery decoration and gives the dense information a clear visual order.



Information visualization product

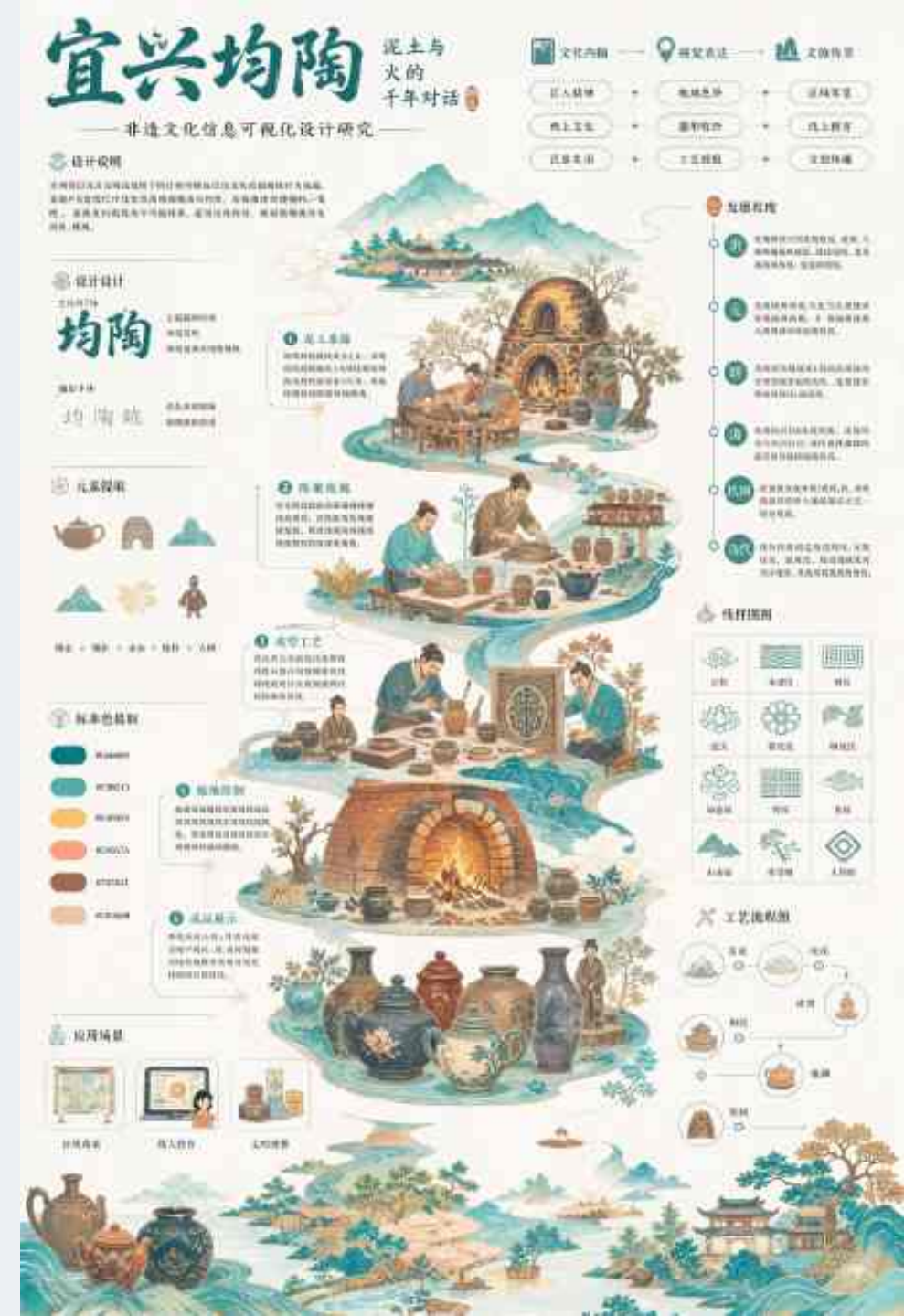
This board keeps the vertical storytelling structure of the black and white draft.

A continuous teal water motif guides the eye through clay collection, forming, decoration, firing, and finished pottery.

Teal, brown, and warm orange distinguish the artisans, vessels, and kiln fire, making the focus of each stage easier to recognize.

The grayscale palette samples on the left become defined colors, while the timeline markers and pattern icons on the right gain a consistent line and color treatment.

The finished version preserves the illustrated narrative and uses warm and cool contrast to make the firing scene and completed vessels stand out.



Information visualization product

The finished version retains the draft's sectional layout but creates a clearer information hierarchy through teal headings, fine borders, and clay-colored icons.

Mountains, waterways, and vessel markers make the central Yixing map easier to read.

On the right, pottery examples accompany each period of the timeline, while a continuous baseline clarifies their sequence.

Selective color in the artisan scenes, vessel types, and pattern samples helps connect illustrations with their captions.

The landscape along the bottom uses lighter tones, sustaining the series' regional character without competing with the main information.



Information visualization product

In the black and white draft, the three forming techniques had similar visual weight.

The finished board gives them consistent teal numbers and headings, then separates coil building, slab construction, and mold forming with distinct panels and close views of each action.

Teal clothing contrasts with the warm brown clay, drawing attention to hand movements and the structure of the unfinished vessels.

Color adds depth to the kiln scene at the upper right through firelight, drying racks, and water motifs.

The tool guide remains restrained for quick reference, while a flowing blue motif connects the sections across the page.



Information visualization product

The finished board makes the circular process diagram clearer.

A teal band, two-tone arrows, and dark numbered markers establish the order of the six stages while separating illustrations from explanatory text.

Clay, unfired forms, glaze, and kiln fire receive colors associated with their materials, helping viewers identify each stage of production.

On the right, skin and clay tones distinguish the hand gestures from the material they shape, while glaze textures suggest changes to the surface.

Greater light, shade, and relief detail turn the large floral vessel at the bottom into a focal point that links the process to its finished result.



Information visualization product

Teal landscapes and warm brown kiln sites replace much of the draft's monochrome linework, making the natural setting, historic remains, and exhibition space easier to distinguish.

Smoke and pathways in the upper kiln scene lead the eye toward the display at the center.

Differences in glaze color, material, and lighting give the exhibited objects a stronger physical presence.

Consistent colors and fine connecting lines organize the transmission steps, protection measures, and value icons on both sides.

Richer landscape motifs support the closing statement at the bottom and connect heritage protection with exhibitions, education, and digital communication.



Information visualization product

The finished board retains the original waterway as the main route connecting attractions.

Teal distinguishes rivers, mountains, and destination markers, while warm clay tones highlight buildings, pottery, and the setting sun.

Tonal variation gives the mountains depth, and texture and open space make the river's direction easier to follow.

Light panels and consistent icons organize the routes, attractions, and food guides on both sides, easing the visual density of the black and white draft.

Photographs and product images at the bottom add a sense of place and connect the illustrated map with actual travel experiences.



Generative design product



- Cultural Tourism Souvenir Tote Bag

Generative design product



- Notebook and dual-style bookmark set



Generative design product



- Small ceramic ware, small ceramic jar with lid

Generative design product



- Lifestyle objects: blue-green flower vessel, lidded ceramic jar, floral tableware.

Generative design product



- Cultural tourism souvenir tote bag, notebook, and bookmark set (two styles)

Generative design product



- IP design: Character figurine

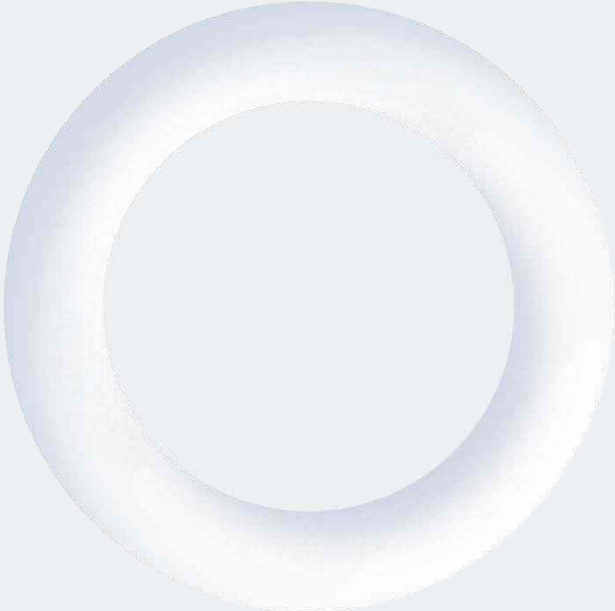
Generative design product



- Overall Layout of the Scene Exhibition

Coclusion

Adopting the perspective of the integration of culture and tourism and focusing on information regarding Yixing Jun-ware, this study explores three key questions: how cultural information is systematically organized, how it is visually translated, and how it is integrated into cultural-tourism contexts. The main conclusions are as follows: the visualization of traditional craft information must be grounded in cultural accuracy, guided by user cognitive levels, defined by distinctive regional visual characteristics, and implemented through multi-scenario synergy. In the case of Yixing Jun-ware, only by simultaneously incorporating historical continuity, the uniqueness of the craft, and regional relevance into the design can one create cultural-tourism information visualizations that possess genuine cultural depth.



THANKS

