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MINISTRY OF CULTURE OF UKRAINE

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

Master's Thesis submitted for the degree of **Master**

Specialty B2 Design

Educational and Professional Program "Visual Communication Design"

The qualification work contains the results of independent research.

The use of ideas, results, and texts of other authors is properly referenced.

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Kharkiv – 2026

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ABSTRACT

Yixing has its development and fame from pottery. The culture of pottery in the region surrounding Dingshu is deeply rooted in centuries of tradition of making pottery, selling it and inheriting technology from each other. Jun Tao, which is one of the most ancient ceramic cultures in Yixing, has a long history, unique glazing and rich palette of decorative techniques – but even so, as many people say, it is "a well-known secret."

The main points in the thesis are that under the integration of culture and tourism, the information visualization needs to ensure first of all the truthfulness of cultural information. Then, it is supposed to be based on cognition of users and regional visual characteristics as the medium for this kind of information and adaptation to offline guiding, online education and external communication. Such layered communication ensures a lower threshold of perception allowing the audience to see the history, connection and technological uniqueness of Jun Tao. Thus, the study provides a sample for communication and branding of Jun Tao as well as similar traditional arts.

Keywords: cultural and tourism integration, Yixing Jun Tao, information visualization, digital experience

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INTRODUCTION

The significance of the research: The current research should be considered against the backdrop of the combined development of culture and tourism. Within this environment, making the valuable traditional cultural heritage accessible to the perception of tourists in the form of interactive experience has become the crucial problem. The systematic quantitative recording and design provide the more exact and effective transferring of Jun ware culture; this method goes beyond the boundaries of conventional oral and practical teaching and thus opens a broader way for the future of the craft.

Purpose of the research: Based on the idea of the integration of culture and tourism, this research will concentrate on the cultural significance, production system, and tourism resources of Yixing Jun-ware. Information visualization design will be used to solve the problems including information fragmentation, inefficient dissemination, and high cognition difficulty for the audiences. Finally, this research tries to construct an information visualization design framework of ceramic culture to enhance the integration of culture and tourism and distinctive features of regional culture.

For accomplishing the above-stated objective, the following objectives are established:

1. Extrapolate the underlying visuals of the Jun-Tao pottery culture and metamorphose them into visual metaphors and icons.
2. Plan different information routes and different depths of information content for each category of users (like casual tourist versus enthusiastic) to prevent either information overload or shallowness in the visual design.
3. Culture-tourism integration should balance between “experiential value” and “consumption.” Too much emphasis on the entertainment side of things can lead to

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the trivialization of the importance and significance of Jun-Tao culture, while too much focus on cultural dissemination can fall short of fulfilling tourists' requirements of a cultural tourism activity.

4.The difficulty here is in representing the characteristics of craftsmanship visually without losing the culture's essence because of digitization.

5. Elements like methods of craftsmanship have to be authenticated by the inheritors of the intangible cultural heritage.

Research object - In view of cultural and tourism integration theory and concentrating on Juntao culture information, a dual-drive model integrating "cultural and tourism integration" and "information visualization" is proposed.

Research subject – Increase awareness of Jun Pottery culture among the general public and the quality of their tour experiences; serve as a reference for improving the quality and brand of cultural tourism in Yixing City; and assist in optimizing the promotion of Jun Pottery culture and improving visitors' experience in Yixing City.

Chronological context of the research – The evolution of the Yixing Jun-ware culture throughout history and the period of modern day design practices. Territorial context of the research – Yixing city, Jiangsu province, China. The techniques of making Jun pots—a traditional art of Yixing—were recognized as an element of national Intangible Cultural Heritage in 2014. Design helps to preserve this heritage in a more exact and effective way; by overcoming the boundaries of tradition, the craft acquires new foundations and perspectives.

Research methods: Literature Review: Applying various sources including CNKI, Web of Science, and the museum industry report to combine the theories and cases about the relationship between culture and tourism, information visualization, and Jun Pottery culture, thus forming a theoretical framework and information organization foundation.

On-Site Field Research: Performing observation of visitors' movement and dwell time to recognize problems; interviews of management staff, cultural bearers, and different categories of visitors to collect first-hand data regarding their requirements.

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Case Studies: Choose representative cases from both domestic and international settings in order to understand the merits and shortcomings of each case.

Design Practice: Design development and implementation on the basis of research results, using various software like Adobe Illustrator, Photoshop, SketchUp, Hiplot, and Chiplot.

Relevance of the study: As a National Famous Historical and Cultural City, Yixing boasts unique cultural and tourism resources. Striving to build a national-level model area for the development of the cultural and tourism industry, the city will firmly hold on to its brand positioning of "China's Capital of Ceramics: Charms Worldwide" and persist in its cultural and tourism integration approach.

Publications on the topic (if any): No.

Structure and volume of the thesis. The thesis contains an introduction, three chapters, conclusions, bibliography (__ entries) and a set of illustrations (__ entries). The main part of the research includes … pages; the entire volume including appendices is … pages.

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CHAPTER 1

HISTORIOGRAPHY OF THE ISSUE. RESEARCH METHODS

1.1. Review of the Literature

1.The National Policy Context

Recently, the process of integrating culture and tourism has been seen as a significant way of mobilizing local cultural resources. Yixing has been making use of cultural and tourism integration through the “China Pottery Capital, World Delight” brand for the city, and in 2025, Yixing City became the second batch of demonstration zones for integrated cultural and tourism industry development in Jiangsu Province. In the same year, Yixing released its first list of ceramic cultural resources, which has organized and listed the heritage sites and heritage items and their holders that are protected in the city. This means that pottery culture in Yixing has gone beyond protecting individual crafts to resource integration, communication, tourists’ experience, and branding.

Yixing Jun Tao Craft Technique has been included in the list of China's Intangible Cultural Heritage in 2014, with the value of craft, heritage preservation and public education all at once. While traditional heritage preservation focuses on the truthfulness of craftsmanship, cultural tourism communication focuses more on mass participation and efficiency of communication. The two do not contradict with each other; what counts is the translation of information in an accurate, moderate and layered way — a translation which avoids both being hindered by professionalism and losing its culture due to excess of fun. Information Visualization just happens to serve this purpose.

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2. Advances in Digital Technology

The rise of digital media technologies has brought about a new pattern of presentation and communication of cultural information. The current studies have been mainly conducted on digital exhibitions halls and other tools like augmented reality, and the systematization of information visualization of ceramic traditional crafts has not been very good. Technology alone is not enough. If a project concentrates merely on technology, it may find itself facing problems of high cost, venue dependency and homogeneous content. For this reason, this thesis argues that there should be a "lightweight and systematic approach," which includes sorting out the cultural information first and choosing corresponding forms of visual representations for flexible use in panels, guidance systems, mobile devices, etc.

Moreover, digital technology makes it possible to transcend the boundaries of the museum building to create cross-scenario interactions. Prior to the visit, people can gain information related to the subject matter online; during the visit, people will require maps and interpretation; after the visit, cultural artifacts and online materials will aid in remembering. Information visualization may go through the entire process — helping to cognize prior to the visit, explain and navigate during the visit, and memorize after the visit. In this approach, the key importance of digital technology is in maximizing information management and user experience, not in the innovation based on technology itself.

3. Theoretical Significance

From a theoretical perspective, this thesis aims to integrate the field of cultural and tourism integration, craft culture and information visualization. Currently, the research of cultural and tourism integration is moving towards the industrial, policy and product development side; the study on information visualization is inclined towards the aspect of data presentation and interaction design; and the study of Yixing Jun Tao is mainly about its history and technique. Integrating all the three perspectives will enable this research to go beyond the introduction of Jun Tao

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culture to something practical, i.e., sorting and understanding Jun Tao information and integrating it into tourist scenario.

On the other hand, the thesis also considers “cultural accuracy” to be a key aspect. Design is not only about pulling out symbols from a culture but requires balancing simplification and integrity. Consequently, the research places significant importance on maintaining the essential elements of the craft within visual translation and developing the design guideline of “easy to understand without oversimplifying.” In essence, the research raises the question of what would happen when a craft with its extensive language encounters people who have no time and less knowledge to comprehend the craft — and how design can intervene within such a situation.

4. Practical Significance

Practically speaking, the study addresses the issue of public communication in Yixing Jun Tao. The field investigation conducted during the proposal phase revealed that the Yixing Ceramic Museum, Yixing Museum, other affiliated organizations, and kiln cluster locations are jointly responsible for the city's pottery culture; however, the current presentation approach remains object-oriented and textual, leaving information unconnected and disorganized. This paper applies the information categorization system and the consistent language style to organize scattered information in various contexts into a coherent cultural communication system.

Visualization makes it easier for normal people to understand something – they will be able to distinguish Jun Tao from other types of pottery as well as understand basic stages of making such pottery. The chronology, the diagram of the process, and biography will provide an easy access for the fans of pottery and tourists on study tours to more professional content. For those who specialize in this field, all visual materials could be helpful in exhibitions and promotions.

The integration of culture and tourism also necessitates that cultural communication be connected to tourist behavior. In this design, there is a pottery

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culture map that guides the visitor about the venues where he will see and do various activities with his hands. When the visitor knows the locations, the information goes beyond the single-point display and becomes a scenario-based activity for cultural tourism.

1.2 Research Methods

1. Design Principles

The task of information visualization is to make visible in terms of space, form, color, scale, and positioning, what is not readily perceptible: time, sequencing, classification, heredity, distribution, meaning. The relationships that Jun Tao seeks to visualize are much more than numeric. They include temporal relationships, sequences of techniques, classifications, hereditary succession of masters, spatial distribution, and meaning. For this reason, a wider definition of information visualization is employed in this thesis, with infographics, diagrams, timelines, relationship charts, classification charts, and culture charts included in the domain of research.

There are four guiding principles in the design. First is accuracy. The historical dates, personal connections, the techniques of crafts and description of these techniques cannot be simplified in any careless way in order to make it look more beautiful. The proposal demands clearly that the timeline is made based on authoritative sources of history and the craft description is checked by inheritors of intangible heritage. This thesis makes “the information verification” prior to any design work. Accuracy does not mean making all of it rigid in the form of table. This principle means that any simplification in the design must have a clear link to the fact it symbolizes – date, process, connection – in order to check, to correct and to prove the design.

Hierarchy comes second. Tourists will read the tourism environment information only in a brief moment of time. There are three layers that will be

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designed - overview, details and extensions. The first layer describes what Jun Tao is about, while the second layer describes its history, craftsmanship, and cultural connections. The third layer will provide more professional materials, parameters, numbers and indexes of literature. The hierarchy will be made on the basis of size, location, color and linkages.

The third one is narrativity. Craft knowledge in tradition consists of processes and people; when it is merely catalogued in classification tables, it loses its cultural warmth. The timeline shows the evolution that has occurred historically, the process diagram shows how clay turns into a pot, the relationship diagram shows how skills get transmitted, and the cultural map shows how culture is related to location. Here, narrative refers not to literature, but to an organization of the data to form a path of understanding.

Adaptability is the fourth characteristic. The same amount of information may carry varying density depending on the medium: a gallery wall may contain a detailed panorama, a mobile device needs simple cards, signage has to be clear regarding direction, and cultural artifacts have to use symbols that can be memorized. If adaptability is successful, the information system becomes truly usable.

2. Design Elements

Information visualization elements, after all, include structure, graphic symbols, color, typography, layout, proportion, and medium. The elements of Jun Tao, however, cannot be dissociated from the cultures they emerge from, as contours of vessels may act as graphic language, huadui marks may give way to abstract patterns, Jun glaze colors may be used in a color system, and clay texture can be used as a material for support. When extracted like this, the elements will have the identity of the region rather than the template one.

There is a need for graphic symbols to find the right balance between “recognizable” and “simple enough.” There is flexibility with regards to vessel form which may be partially outlined using lines that denote its shape and proportions,

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while huadui needs three-dimensionality which cannot be achieved with an outline only; tool-making can be iconicized, but certain actions require a diagram. Different kinds of information are encoded in different ways visually.

The color of the design comes from the Jun Tao objects themselves. This proposal refers to sky-blue and moon-white in the glaze colors as the primary inspiration for visual tone, but one cannot imagine a "traditional palette." During the formal phase, glaze colors need to be determined from the actual objects via photographic representation with consideration to the discrepancy between the printed photo and the screen. Auxiliary colors are utilized to differentiate the classification of information so that color becomes a means of cultural identification and coding of information simultaneously. There is one more consideration with regard to color sampling: the glaze color changes with lighting and firing process; therefore, it is easy to mislead oneself based on one photograph only.

Text and layout have a direct impact on readability. Proper letter spacing and line spacing are essential for body text, whereas the levels of headings should be distinct. Any explanation in a timeline, flowchart, or map should be short. A grid is used for controlling density in layout, and white space is used for creating rhythm. Any technical term used for the first time should have a definition so that visitors are not blocked while reading it.

Conclusions to Chapter 1

This chapter will explore the connections between culture and tourism integration and information visualization at the level of theory. Culture and tourism integration is what determines the working environment for design; information visualization is the approach to managing complex cultural information. Together, what becomes the target of design is not just the improvement of a visual impact of one particular panel or interface, but of improving cultural cognition, tourism decision making and scene-based experience by organizing information. This chapter does not intend to provide an exhaustive literature review of the two fields.

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Rather, what it does is pick up the relevant concepts from each of the two fields and test their compatibility in the Jun Tao framework.

CHAPTER 2

ANALYSIS OF DESIGN THEORY AND PRACTICE

2.1. Overview of Yixing Jun Tao

1. History and Evolution

The process of development of ceramic culture of Yixing is impossible to separate from the local clay, local kiln technique, and local mode of production and living. The culture of Jun Tao is very local because its products are used for both functional and decorative purposes and the culture of Jun Tao is formed by color of glaze and huadui. It means that Jun Tao culture cannot be regarded as just a “history of objects”.

Another connection between Jun Tao and local culture is that the space of production and living overlaps. The kiln still stays near Dingshu, and the ceramic production facilities and museums combined make up the space where Jun Tao culture exists. In order for the cognition of visitors to be complete, they need to go beyond objects, kilns, craftsmen, etc. That is the reason why the research, besides historical chronology, also treats places as nodes of information in the cultural tourism map.

Jun Tao evolution can be characterized by the following stages: ancient ceramics as its base, the Ming-Qing era as the era of Jun glaze and shape development, organized arts and crafts era of Jun Tao, and intangible heritage era.

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The sources reveal that during the Ming era Ou kiln made thick monochrome glazes, such as sky blue; in the Qing era Yixing Jun became part of the court; during the Qianlong era the Ge Mingxiang brothers continued to develop the glaze color and decoration, and their production was named the "Ge kiln." The glaze color and decoration, accordingly, can be considered the key elements of the Jun Tao history. The point is that not only the shape of vessels, but also the glaze and decorations preserved the Jun Tao culture through its brightest era, which is the lesson for the visualization.

Even after 1949, huadui colors continued to evolve and assume different forms like gongbi painting techniques and expressive styles. The current practitioners are still developing on and adding innovations to both the huadui painting technique and the art of making the colors. History of Jun Tao, therefore, cannot be said to be a “ancient-modern” dichotomy but rather an unbroken chain.

Dates alone cannot be included in visualization. In this thesis, time nodes are set against “people – craft – objects – places.” So, if a period creates a new color in a glaze, the people and objects representing that period will be juxtaposed with the time node, and if an inheritor develops a new appliqué technique, then the technique will be related to the time node. This timeline goes from being linear to becoming multidimensional.

2. Production Techniques

The process of ceramics begins with material. Jun Tao makes use of local clays like jia clay, nen clay and bai clay. The latter two clays are specifically targeted in the treatment of materials. Various clays vary in terms of colors, plasticity and firing behaviors, and these aspects have a direct impact on shaping and subsequent glazing. Knowledge about clay is relatively technical; for the general visitors, visualization should start with explaining to them “where the clay comes from, why it needs treatment, and how treatment converts it to a shapeable body.”

Information on the raw material is structured hierarchically, in four levels: “source-state-processing-use.” The source level refers to the source of the local

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clay. State provides information about how the raw material or ore looks. Processing includes crushing, washing, aging, and kneading. Use gives information about the type of use, objects or decoration. For scientific study purposes, more specific distinctions and needs can be added for each material.

In terms of visuals, color blocks of the material, particle diagrams, arrows of process steps, and photographs of textures aid people to form impressions about the material. The color of the clay cannot be employed as a background for decoration purposes; it has to be adjusted to the actual material. Once photos of workshop clays are at hand, the final version will have to include a standard material color chart.

Forming is the process whereby clay takes on the shape of the vessel. The table of contents defines three main areas of focus: coil forming, slab construction, and mold forming. Already from the late Ming to the early Qing period, the Yixing ware was made through coil forming or slab construction along with drying and glazing for the complete manufacturing process. Each of the three methods can be identified based on the form of the vessel, its size, and the requirements of production. In other words, each of the three is the basis for explaining “how Jun Tao is shaped.” The selection of any of these methods by the workshop is rarely a matter of choice but rather necessity based on the form of the vessel.

Continuous action diagrams demonstrate the process of coil building where the clay is formed into coils, stacked upon each other, and shaped through beating and trimming. Slab joining shows the process of cutting, joining and seams handling of clay slabs, appropriate for large vessels or vessels of specific structures. Mold pressing shows the sequence of actions "clay - mold – demolding - finishing". It is impossible to apply one and the same step template for all the techniques because each of them is characterized by its specific actions.

3. Craft Techniques

Huadui is one of the most distinctive decorative methods of Yixing Jun Tao and will be the subject of visualization in this thesis. As stated in the proposal

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documents, the traditional huadui can be described as a collection of techniques that can be done using the fingertips, such as rolling, pinching, smoothening, pressing, and pressing down. In recent times, two different forms of huadui have been identified as "semi-relief appliqué" and "full-relief appliqué." Huadui uses clay as the material and works on the surface of the body with fingertips and simple tools.

There is also a distinction between the functions of each action. Roll involves twisting the clay into lines or ribbons; pinch is a rotation and shaping process of an area by hands; smooth creates a transitional surface. Press and press-down actions regulate the relationship between clay and the body and shape. While for the formal thesis, the definition of each action needs to be verified in interviews with the inheritors, from a design point of view, the five actions turn out to constitute a triad of “gesture – clay change – resulting effect.”

The Semi Relief and Full Relief appliqué are modern developments from the traditional style. The design materials give a brief introduction to Li Shoucai, the man responsible for coming up with these two styles through his practice of painting murals on a large scale and studies. Unlike the traditional flat designs, they focus on depth and dimension. The visualization should include section drawing, side view and shading to depict the dimensional difference.

Regarding subject matter, huadui is usually illustrated by folk auspicious motifs such as swimming dragons and dancing phoenixes, prosperity and longevity, the five grains, and flower-and-bird motifs. For the cultural tourism discourse, "craft action" and "cultural theme" should be separated into two levels, where the former explains the process of making, and the latter explains the motive for decoration. These two levels are related by representative objects, and thus, visitors recognize huadui as a craft and culture.

Glazing gives the color and surface texture of Jun Tao. The proposal talks about glazes like sky blue and moon white; the attraction of Jun Tao is in its glaze exactly. However, glazing is more abstract than the form of the container; the final color of the glaze depends on its composition, thickness, and the process of firing in

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the kiln. Visualization helps to connect a chain of processes like "glaze material - glazing - entry into the kiln - firing - final color" in one sequence and makes people realize that the color of glaze is not something applied by a brush. The same glaze can have a different effect on a thick wall and a thin rim; this is the reason why glaze color is considered as a material property in the thesis. This difference is important for the visual perception, since the color used for coding should remain stable, while the color used for evoking the craftsmanship can vary.

Glaze color scheme is both an area of study and a design palette. The color scheme should be scientifically determined using collection objects or actual objects under uniform light conditions and taking into consideration the influence of the glare effect from the glaze. If a particular color cannot be quantified scientifically, its screen color value cannot be taken as the traditional glaze color value.

Glazing needs to relate with the form and the decoration of the vessel: the color of the huadui clay, the form and the glaze make up a contrast of layers, while changes in color in various parts of the object create an imbalance in terms of visual weight. Jun glaze color is therefore not only a background color but has to serve three purposes at once.

2.2. The Role of Information Visualization Design in Cultural and Tourism Integration

1. Design Requirements from the Cultural and Tourism Integration Perspective

Taking the direction of the field research into account, it is possible to identify four major problems of Jun Tao's current communication processes.

First, dispersed data. Information about history, craftsmanship, objects, and sites is scattered throughout the catalogues, display boards, WeChat official account, and even through in-situ descriptions; visitors are not able to form an overall impression in a short time.

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Second, a high threshold. The term “clay,” “glaze color,” “forming,” “firing,” etc., are all technical terms, and the average audience would get stuck on “the shape and the color.”

Third, monotonous visual presentation. The conventional method of exhibition involves displaying objects along with their textual description. However, processual crafts and personal connections cannot be explained through this process. Huadui is the unique craft form of Jun Tao, but merely exhibiting the final product means visitors will not get to know about the process by which the fingers manipulate the object.

Fourth, disconnected stories. There is not a connected information pathway linking all the museums, kiln locations, workshops, and tourist walkways. Visitors might be familiar with an item but not with the locations that have any historical significance to the process.

Design considerations need to shift accordingly from “how to beautify the display” to “how to reduce the cognitive load and establish information connections between tourism and culture”: visually, to make information scannable; semantically, to segment complex information; and geographically, to link the nodes via routes and themes.

The survey was constructed in order to answer four issues: how familiar is the audience with Jun Tao? What category of cultural information do tourists desire to obtain the most? Which presentation styles do different audiences prefer? And, last but not least, is there any use of guide, interaction, and cultural products in cultural tourism contexts? The sample involves tourists, ceramic collectors, university students and scholars, and related practitioners, including age, frequency of visits, and knowledge of ceramics. It was supposed that the results would provide more than common sense but would also show which information types are the most valued by users, if there are any differences in visual preferences among them, and if the discrepancy between understanding the craft and knowing where to experience it is as large in practice as it looks in theory.

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This gives rise to a two-dimensional model of “depth of content x scenario tasks.” The X-axis refers to cognitive depth from skimming to deep reading; Y-axis stands for different tasks, ranging from online viewing and site visit to study program and communication. This design is not concerned with presenting the same content to everyone; rather, it aims at providing a hierarchical entry point, whereby each user gets access to the most relevant information possible in a limited span of time.

2. Collecting and Organizing Jun Tao Cultural Information

Information gathering is based on three aspects: reliability of sources, structural clarity, and sustainability of updates. Sources range from local annals and Jun Tao-related literature to museum collections and displays, photography from the field, interviews with the holders, and public policies and cultural resources inventories. All information collected must cite its source, including dates in history, authors of the works, process of making, and the location where all this happened to prevent mistakes being passed on second-hand.

These are organized according to six thematic modules. The module of "Origin of the clay" deals with history of development; "The craft" deals with manufacture and basic techniques; "The patterns" deals with huadui patterns; "The forms" deals with vessel forms classification; "The works" deals with the examples of objects; "The journey" deals with places of exhibition, kilns, studios, and cultural tourism routes. These six modules both cover the content of design practice in the thesis and constitute visual communication themes.

The organizational structure follows the pattern “node - attribute – relationship”. Let us take, for instance, the case of Dingshu kilns. Attributes consist of location, history, purpose and status of each kiln. Relationships refer to firing processes and tourism scenarios. When organized in this way, the content can then be used to generate not just individual maps but also maps that show relations between people, crafts and space. Traceability is considered an independent quality parameter – the nodes lacking a source will not simply disappear, but will be

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flagged for further verification because it is always easier to fix something that is clearly visible.

3. Refining Visualization Design Ideas (Visual Elements, Color System)

The visual elements can be derived from the shapes of vessels, huadui patterns, glazes, clay, and craft tools. The shapes of vessels work well as outline symbols for categorization purposes, as nodes and layout design on maps; huadui patterns can be applied for layered auxiliary graphics; glaze color can be used as the primary color scheme; clay texture can be utilized as the low intensity background; the tools and gestures can be used to explain the craft process.

There are two types of colors. Cultural identity colors are inspired by Jun glaze, clay and actual objects to establish a visual context for Jun Tao while information function colors distinguish history, craft, people, objects and locations. Colors are not layered on each other: limited amount of dominant colors, low saturation secondary colors and hierarchy created through shades. Balance between the two categories is established through their different roles and scale – identity colors dictate the context while function colors code information; as long as both of them remain within a limited number, a coherent system is formed.

Modular grid is applied for layout design: panoramas are represented in the form of panels in the horizontal direction; folded sheets follow the pattern of reading order; mobile devices are made up of card and screen parts. The font size for headings, descriptions, notes, and references remains the same, along with adequate amount of white space between pictures and text.

The story develops from “vessel into culture,” where visitors are first enticed by the visual appearance and color of the objects, and then the exhibition begins with a presentation of common vessel shapes or huadui motifs before going on to crafts, people, history, and places.

2.3. Research Framework and Innovations

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1. Research Framework

The following is the process through which the thesis applies five research methodologies in answering the proposed research question. These five research methods include literary research, field study, case analysis, user study, and design practice. Literary research forms the theoretical and cultural background for the research while field study studies the displays and physical characteristics of Jun Tao. Case analysis looks at the information structure and media used in other cultural visualization projects. User study identifies the information needs of various users.

The flow of research could be defined as follows: “Problem identification – theoretical research – information organizing of Jun Tao – analysis of user needs – design strategy formation – series of design practice – evaluation and summarizing.” In this research, the links of information organizing and user need analysis are the intermediaries between theoretical and design aspects. If there were no such intermediate stages, the design would inevitably fall into decoration. Also, without validating scenarios, the theory would hardly become the practical one. Thus, the following three criteria are used consistently in this thesis: whether the information is true, whether the user understands it and whether the scenario is appropriate. There is no strict sequential order for applying the five methods; they overlap. While literary research goes on, the field research brings up new issues, and the result of user research impacts the process of information classification. What binds everything together is again the same three criteria.

2. Research Innovations

Innovative approach is the first feature that distinguishes this research. The thesis neither explores the craft of Jun Tao, nor the industry of cultural tourism, nor infographic separately. Instead, it takes an integrated approach using "cultural and tourism integration + Jun Tao culture + information visualization" as the key framework for the analysis of traditional craft culture in the tourist context.

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The second aspect can be found in the information content systematically structured. According to the material provided within the proposal, the thesis additionally relates the three types of information on Jun Tao - historical, craft, and cultural - to people, things, and cultural tourism sites, thereby creating a multi-nodal information system without limiting itself to any single craft or single product for visualization.

This one is in the layered design approach. The thesis creates a “information layer – visual layer – scenario layer” design process, while assigning different users with “overview – detail – extension” levels of information depth. This way visual design moves from choosing the formal style to working on the content level.

This one can be attributed to the use of practice paths that are lightweight and portable. While digital screens are dependent on bulky hardware, the thesis focuses on the development of an information structure that can be applied to different forms of panels, prints, mobile stations, and guidance systems, thus eliminating the dependence of any communication plan on a single technical criterion.

Conclusions to Chapter 2

In this chapter, the relationships between cultural and tourism integration and information visualization will be examined theoretically. Cultural and Tourism Integration specifies the environment where the design takes place; Information Visualization offers the tools for managing complex cultural data. Together, the task of the design is not only making the appearance of individual panels and interfaces better, but improving cultural cognition and tourism decision making and scenes through the use of information management. This chapter does not intend to offer an overview of either one of the fields; instead, it will pick out and test the most functional theories from both cultures and see whether they fit each other in the context of Jun Tao.

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CHAPTER 3

DESIGN PROPOSAL

The third chapter supports the design proposal and presents the requirements for practice, etc. The name of the chapter should correspond to the specific assignment, for example:

3.1. Idea. Concept

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1. Background

The process of cultural and tourism integration is inseparable from the evolution of tourist consumption pattern. Previously, tourism paid more attention on landscape and efficiency; nowadays, cultural differences, learning, and participation have gained prominence in tourist concerns. As for the historical and cultural city, cultural elements play an important role in not only attracting visitors but also forming the city's overall tone. In the case of Yixing, its pottery culture includes three aspects and can be easily associated with tourism.

“Jun Tao” is of much greater significance than “the display of a few objects.” The memory of the visitor constitutes a series of processes from the initial knowledge of Jun Tao and its connection with Yixing, to knowing the glazing and huadui of Jun, knowing the production process of the objects, observing the actual objects in museums, workrooms or kiln sites, and lastly engaging in the craft personally or acquiring cultural products. In other words, the essence of the integration of culture and tourism does not lie in the embedding of culture in scenic spots, but in linking cultural information with the actions of the visitors.

The tourists of today have expectations that are entirely different from those of the tourists of yesterday. The tourists take photographs, they post their photographs on websites and compare; an experience that gives them nothing to recall or share is a failure. It is for this reason that cultural communication has to be more compelling, more engaging and more memorable.

2. Conceptual Discussion

The thesis perceives cultural tourism integration in terms of three levels. The first level involves resource integration, which involves gathering materials from different places and institutions and then arranging them to form a kind of content that can be reused. The second level involves scenario coordination, whereby there is involvement of different sites such as museums, scenic spots, workshops, streets, and online forums in carrying out the information task.

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Within this context, there is a clear place for information visualization. Information visualization is not only an expressive tool after the resource integration but a visual connection that ensures consistency of information in various contexts. The same series of icons in the shape of vessels may be used not only on panels of museums but in mobile orientation and cultural product packaging as well. The same historical time scale shown either on screen, or on a folded sheet of paper or on a wall of the exhibition can be detailed to different extents.

This then is the reason why the “conceptualization of cultural and tourism integration perspective” does not involve simply the incorporation of some symbols of tourism or city slogans into an image. The designer should be responsible for both cultural authenticity and the comprehension of users, as well as the routes in space and medium. Cultural information can only be involved in the entire process of cognition and experience through this.

3. Development

Integration between culture and tourism shifts from project-oriented presentations to systematic operations. The cultural entities are valuing more the organization of the digital resources and the communication of the brands, while the access point of the visitors' information is becoming increasingly fragmented, which includes offline exhibitions, short videos, social media, maps, ticketing, and educational programs as components of the tourist information context.

There are two tangible implications that can be drawn from this. Firstly, cultural organizations need to realize that their products are no longer to be created as stand-alone objects, since each sign, projection or leaflet is only one step in a long process. Secondly, the same basic information needs to be adaptable to different levels of detail, as the person looking at a sign on a kiln site is different from the person browsing through a phone at home.

Jun Tao could opt for the approach of “core database plus multiple scenario presentation.” The database holds the associations between the nodes of history, people, techniques, vessels, patterns, artworks, and locations. Exhibitions convey

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information; guides convey location and navigation; online media favor speed and dissemination; education programs dissect the process and analyze its depth; cultural artifacts focus on symbolism and memorization. All scenarios use the same set of facts, just at different levels of informational density and visualization.

3.2. Project Description

1. Design Requirements from the Cultural and Tourism Integration Perspective

In accordance with the direction of the field study, there are four types of communication issues with Jun Tao.

One, fragmentary information. Historical information, information on crafts, object information, and information about sites are scattered in catalogs, display boards, WeChat public platforms, and at-site descriptions. Visitors cannot put together the whole information in a short while.

Secondly, there is a high threshold. “Clay,” “glaze color,” “forming and firing” are all technical terms, and the average audience will cease at “seeing the shape and the color.”

Thirdly, repetitive form of visual communication. Conventional method of display includes objects along with text tags but processual craftsmanship and relationships are not communicated. Huadui is the unique form of craftsmanship in Jun Tao, but by displaying only the end product, one cannot see the movements of fingers, how the clay is molded or layered.

Fourth, isolated scenarios. The lack of connection of information between the museums, kilns, workshops, and tourist streets is evident. People would be aware of a specific artifact but not the historical places linked to it.

The design objective must therefore shift from “beautification of the interface” to “minimizing cognitive cost, making information relations, and linking cultural tourism scenarios”: aesthetically, make information easily scannable; in terms of

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content, deconstruct knowledge hierarchies; spatially, link paths and themes between nodes.

The survey aims to establish the following: the level of familiarity with Jun Tao among the audience, the category of cultural information that tourists need most, the preferred format of information by different groups, and the use of guidance, interaction, and cultural products in cultural tourism situations. The sample includes typical tourists, ceramic aficionados, college students and scholars, as well as relevant professionals, taking into account their age, number of visits, and ceramic expertise. Apart from confirming the obvious, the findings were supposed to identify which information categories rank the highest among the users, if there are differences in visual preferences between groups, and if the gap between "understanding the craft" and "experiencing it" is as big as it seems on the surface. This would be used to determine the priority of the six content modules.

A two-dimensional demand pattern for “content depth x scenario task” emerges from this approach. Here, the X-axis stands for the cognitive depth ranging from browsing to deep learning, while the Y-axis stands for the various tasks such as online preview, site visits, study courses, and communication. However, the design is not concerned about presenting the same content to everyone, but is designed to make layers of access such that the right information reaches the respective users in time.

2. Collecting and Organizing Jun Tao Cultural Information

The rules of information gathering include three criteria, such as credibility, organization and sustainability of updating. Sources may consist of local chronicles and specific literature related to Jun Tao, museum exhibits and exhibition materials, on-site pictures, interviews with the holders of inheritance and official documents about culture resources. All pieces of information must indicate their sources, especially regarding historical dates, authorship of artifacts, crafts' technology and site-related data to avoid further distribution of mistakes.

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The content is divided into six themes. “Origin of the clay” deals with the history of development, “the craft” with manufacturing and main techniques, “the patterns” with huadui patterns and their cultural significance, “the forms” with classification of vessel forms, “the works” with selected objects and “the journey” with places of exhibition, kilns, workshops and cultural tours. The six themes not only include all the necessary information about the design practice but also create a full visual communication theme set.

The structural framework is “node – attribute – relation.” For example, Dingshu kilns: attributes refer to location, history, function and present state of the kiln; relations link the technique of firing and the tourism case. Thus, this structure will allow not only creating separate charts but also the relations between people, crafts, and places. Traceability is regarded as the property of its own: the node without the source is labeled as to be checked rather than just ignored, since a gap that is obvious is easier to fill than the invisible one. The practice of labeling unclear information persists through the visualization process as well.

3. Refining Visualization Design Ideas (Visual Elements, Color System)

The visual elements are obtained from the shapes of vessels, huadui patterns, glaze, clay texture, and craft tools. The shape of the vessels is useful for creating outline icons for categorization purposes, map nodes, and layout; huadui patterns are suitable for the auxiliary layer of graphics; glazes can be used to create a primary color scheme; the clay texture works well as a background; the craft tools and gestures are useful for the explanation of the craft process.

Color is classified into two categories. The cultural identity color scheme uses Jun glaze, clay, and real objects for the creation of visual atmosphere for Jun Tao; information function colors represent historical context, craftsmanship, people, objects, and place. Color is not additive: fewer key colors, desaturated supporting colors, and hierarchization based on lightness. This balance of the two color categories is achieved through assigning different roles and scales of application to them – identity colors create the atmosphere, and function colors perform coding

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functions; if their quantity is kept within modest limits, the resultant system becomes legible but not excessive.

Design employs a grid system, whereby exhibition panels present a landscape through horizontal display; folded brochures employ an order of legibility; mobile terminals are composed of cards and screens. Headers, descriptions, notes, and citations all use standard font sizes, with adequate spacing between images and text. Through the grid design and elements, the modules can be understood separately but as a series.

This story develops from the concept of "vessel into culture," wherein the visitor's attention is first drawn through visual and color aspects of the artifacts, while the introduction offers an example of either a vessel or a huadui pattern, and then transitions to craft, individuals, history, and location.

3.3. Practical Implementation

1. Historical and Cultural Information Visualization

The idea behind the timeline of history and culture section is to develop the concept of timeline in Jun Tao not just as "a list of dates," but as an extensive timeline reflecting the connections between people, their crafts, and their artifacts. The main timeline runs according to significant periods of history, each period generating two types of nodes – events nodes representing changes in the kiln business, technology or institutions; and culture nodes – linking prominent people, colors, vessels.

There are two variants of the layout design. The exhibition layout utilizes horizontal scrolling format, where years or epochs serve as the axis, people and events are located above, and objects and changes in craft go below; while the mobile version offers vertical cards that can scroll through the screen. The node coding for both variants is identical in order to avoid any confusion during cross-media navigation. However, the layouts cannot be referred to as being similar on the scale level because the horizontal scrolling makes it possible to read very long

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cause-and-effect chains at once, while in the case of vertical cards scrolling the designer is obliged to divide the narrative into separate segments.

In terms of visual appearance, the shape of the vessels themselves represents the graphic representation of the nodes of significance, and different lines are used to distinguish between "historical events," "changes in craft," and "representative examples." The significant nodes are drawn in larger font with brief descriptions, while the additional details are linked by thin lines in order to keep from cluttering the timeline.

2. Craft and Cultural Information Visualization

Craft Culture module follows the sequence “from clay to pot.” The whole procedure is structured in the following manner: raw material processing, clay preparation, shaping, body trimming, decorating, glazing, firing, and final product. The three shaping techniques – coiling, slab construction, and mold pressing – form the branches of this process. The main line gives the general idea for the common visitors to grasp in one glance; the branches are for the study visitors.

The same format is followed for all the crafts, which include action graphic, tool/material, and one sentence explaining the step. In the forming step, emphasis is laid on the interaction of hand and clay, while in the glazing step, on the coverage of glaze material on the body. The firing process is described with the help of temperature/time stage diagrams. Parameters that have not been provided in the proposal will be added in the formal design process through craft literature and discussion with the inheritors.

This means that the color of the process reflects the condition of the material: for instance, the coloration of the stage of the clay reflects the neutral colors of clay, and the stages of glazing and firing include the introduction of the colors of the Jun glaze. Thus, a story “from the clay color to the glaze color” is formed. Changes in the process are evident, and, along with them, there appears the cultural color. The subordination of the branch lines is an intentional action: otherwise, giving equal

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value to the forming process and to the main process would destroy the clarity of the diagram.

3. Huadui Pattern Information Visualization

The huadui design block module is made up of two parts, which include techniques and themes. The technique part describes the five-finger techniques and the half-relief and relief techniques, explaining how the clay beneath the fingers can turn into lines, surfaces, and volumes. The theme block categorizes the designs into flowers-birds, animals, auspicious designs, and production-and-life designs.

From a visual perspective, huadui should not be charted like an ordinary two-dimensional pattern. It starts off by recording its visual form through photos or rubbings done in high contrast, then extracting the form and drawing thickness using hatching or contours or even layer lines. The usual elements are shown in side views that give the impression that it is "built up" rather than "painted."

The chart for patterns follows the schema of “category-pattern-meaning-vessel.” It enables a researcher to trace a particular pattern to its category, typical vessels, and its meaning, and vice versa to trace a particular vessel to its decoration. Such bidirectional search is more valuable than merely listing images of patterns. Side views should be highlighted in this case because huadui is an art of depth. An observer who knows nothing about it is unable to deduce from the frontal illustration whether a pattern is surface-based or raised, and only one tiny side view resolves the problem.

4. Vessel Form Information Visualization

The objective of this module is to allow individuals to perceive what the Jun Tao vessels look like. This is achieved through the classification of vessels according to their use and subsequent comparison of the different parts of these vessels including mouth, neck, shoulder, belly, and foot.

The standard side profile outlines act as the basis for the comparison, and the vessels are grouped together according to their similarity in terms of proportion and

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scale. In cases where the size variations are great, two outlines are included; the one labeled “proportion comparison” indicates the relative size of the vessels, while “form comparison” places the outlines at the same height level to indicate differences in form. Each vessel is listed with its name, function, common crafts, and period. The honesty of the comparison comes from the consistency of the basis – the contour outline; otherwise, the eye would be forced to compare apples and oranges.

Vessel-shaped icons can be used to navigate through the entire visual system as well: contours on the map signify the thematic areas; continuous patterns in cultural products; and classifications within mobile lists. In other words, vessel shapes turn from research material into visual language which recognizes itself.

5. Cultural Tourism Map and Guidance Information Visualization

It is here that the current study deviates from a regular craft map as the map is centered on the three following key questions: Where to find Jun Tao, where to learn about the craft, and where to encounter pottery culture? It begins by taking into account Yixing Ceramic Museum, Jun Tao organizations, Qianshu dragon kiln, Qianjin kiln site, Shushan kiln cluster, and the ceramic culture of Dingshu Town. These will be confirmed through on-site visits during the actual mapping process.

The map applies dual coding of “geographic location+cultural theme” – the geographic location provides orientation while icons classify the museums, kiln sites, workshops, and experience points. The nodes provide not only the name but also “recommended highlights” and “corresponding module” with regard to the kiln sites (firing techniques), museums (representative works), and workshops (huadui experience).

There are three kinds of routes that are made for guidance purposes: historical guidance, skill experience, and overall pottery culture. The routes do not have to contain all nodes; they are constructed depending on time and interests. The mobile terminal can sort out routes, while the paper maps mark them with different line styles and numbers. It is necessary to stress that this map is a cultural guide but not

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a transport one. That is why the criteria of its accuracy differ from those of a transport map – it has to be accurate enough to reach the destination point.

6. Cultural and Creative Extensions and Derivative Design

The concept of cultural and creative products is not about printing infographics on any product but rather using visual symbols and knowledge modules as a means for communicating through products that are actually used by individuals. Light weight products including folded leaflets, postcards, stickers, fridge magnets, and ticket cards are useful in retaining the vessels in the memory of visitors.

Postcards are produced as “one vessel, one piece of knowledge” cards, where the front contains the vessel and its imagery, and the back contains some sentences on the craft. The fridge magnet takes the shape of common vessel forms and has a QR code on the back that leads to digital information. Handbooks are used as study materials for converting the process of craft production into checklists.

The derivatives have to bring together the colors, font, symbols, and information hierarchy, so that they would not seem like separate designs. In this draft, mass-production materials and methods are not manufactured. There will be no costs or logistics invented; dimensions, materials, and production descriptions will be added after sampling. The idea behind all of them is quite simple: the item should contain some information, not just a symbol. A souvenir that could be described in a single sentence – “here is the form of the Jun Tao jar and here is the composition of the glaze used on it” – would have done more good for the art than any other gift.

Conclusions to Chapter 3

The chapter converts the previously mentioned information system and design approach into several visual designs. The subject matter is the history, craftsmanship, relief, vessel shapes, and masterpieces of Jun pottery, in addition to cultural tourism maps and creativity derivatives. Through these four modules of

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"Culture, Craft, Vessel and Tourism," this program hopes to develop a regional digital platform for intangible cultural heritage and thus make the tourism of Jun pottery change from mere sightseeing to immersive experience.

CONCLUSIONS

The thesis adopts the theory of cultural and tourism integration and is centered on three major questions. These include how the Jun Tao information should be systematized, how it should be visually coded, and how it should enter into the context of cultural tourism. The thesis reveals that the visual coding of Jun Tao cannot be limited to the display panel only, but it should create a whole process.

Regarding information, the thesis combines the aspects of history, technique, object, inheritor and cultural tourism resource in one system, which allows making timelines, flow charts, graphs and maps, eliminating the fragmentation of materials. Regarding visual presentation, we should not neglect information perception and authenticity; three-dimensional techniques, such as huadui, should be able to maintain action, material and space levels, rather than just a flat one. Regarding scenarios, the guidance within scenic area, mobile terminal, study tour and cultural product are included in one system, in which the core information is communicated and the media changes according to different situations; the cultural tourism map connects cultural knowledge with concrete spaces, transforming communication from "knowing knowledge" to "walking knowledge."

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APPENDIX A (analogues)

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.).







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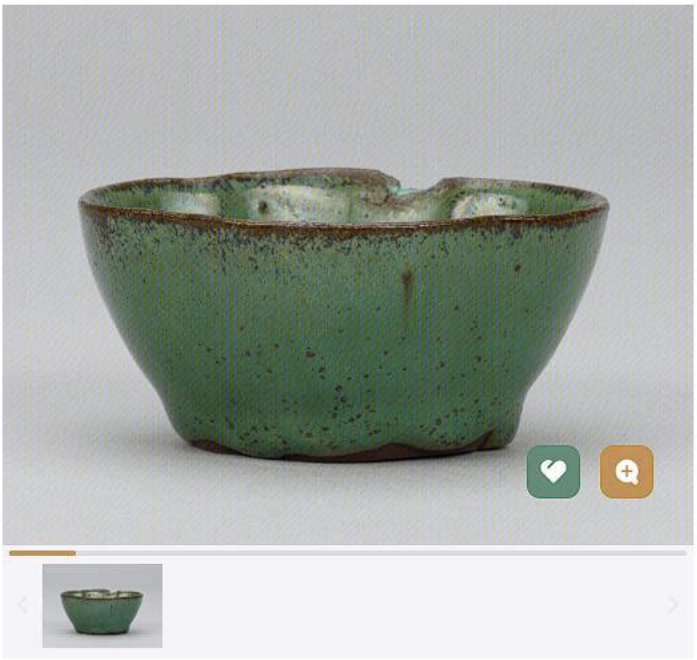
APPENDIX Б(sketch and project proposal)

Main color accent color and Accent color

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





Design sketch

Title Font



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Production process



Regional Distribution Map



Basic Information about Jun Tao

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Design draft







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