

# DESIGN RESEARCH ON CULTURAL AND CREATIVE PRODUCTS OF GUANGZHOU CANTON FAIENCE [ICH]: PERSPECTIVES FROM CULTURAL EVOLUTION AND ANTHROPOLOGY

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## ABSTRACT

As an important intangible cultural heritage of the Lingnan region, Guangzhou Guangcai porcelain reflects rich historical meanings and the integration of Chinese and Western aesthetics. However, contemporary social change has led to weakened transmission of traditional craftsmanship and a gap between cultural symbols and modern contexts. This study, drawing on cultural evolution and anthropology, investigates the history, artistic features, and traditional techniques of Guangcai porcelain through literature review, fieldwork, and interviews, and explores its innovative application in cultural and creative product design.

The study finds that its vitality comes from the cultural evolution mechanism of “variation–adaptation–inheritance.” Historically, the absorption of Rococo elements forming “Chinese form with European charm” provides a basis for modern innovation. Building on this, the study proposes strategies for translating traditional symbols and applies techniques such as “weaving gold” and “opening” in designing cultural products like stationery for young consumers, demonstrating the relevance of cultural evolution theory. From an anthropological perspective, the production–consumption relationship has shifted: producers now include cross-disciplinary collaborators, consumers expand to younger groups, and the social context moves from “maritime trade” to one characterized by cultural confidence and globalization. The study ultimately constructs a full-chain design system—from cultural excavation to modern application and market feedback—offering guidance for the living inheritance and innovative development of Guangcai porcelain.

**Keywords:** Guangcai Porcelain, Intangible Cultural Heritage, Cultural and Creative Product Design, Cultural Evolution Theory, Anthropology, Cultural Inheritance and Innovation

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## INTRODUCTION

Against the backdrop of the globalization wave and the acceleration of social transformation, intangible cultural heritage, as an important carrier of national cultural genes, is facing severe challenges of the discontinuity of traditional skills inheritance and the disconnection of cultural symbols from the contemporary context. Guangzhou Guangcai porcelain (also known as "Guangzhou woven gold-colored porcelain"), as a representative overglaze colored porcelain craft in Lingnan, is not only a brilliant treasure in Chinese ceramic culture, but also a historical witness of foreign trade on the Maritime Silk Road and a crystallization of the fusion of Chinese and Western cultures. Since its birth during the reign of Emperor Kangxi in the Qing Dynasty, Guangcai porcelain has left a unique mark in the history of world ceramics with its "weaving gold and filling colors, magnificent" craftsmanship and the fusion of Chinese and Western decorative styles (such as the "Chinese style and European charm" characteristics formed by the influence of the European "Rococo" style in the 18th century), and was included in the national intangible cultural heritage list in 2008.

From the historical perspective, the development of Guangcai porcelain has always formed a deep interaction with social changes. At its inception, it was oriented to meet the needs of overseas markets, and constantly adjusted its decorative themes (such as the "Mandarin" decorative patterns reflecting the social landscape of the Qing Dynasty) and craftsmanship techniques (such as "gold drawing" and "opening" and other unique techniques)-from serving European aristocratic customization in the early days, to the daily use of gilded colored porcelain after its mature style in the 19th century, and then to the nationalization and regionalization exploration in the 20th century, it has shown strong cultural adaptability and vitality. As pointed out by academic research, the evolution of the artistic style of Canton colored porcelain has formed a profound isomorphic relationship with the Sino-foreign trade pattern, social and economic structure, and the depth of cultural exchanges. It is a typical example of observing the interaction between Chinese traditional handicrafts and social transformation. How to activate the contemporary value of Canton colored porcelain through cultural and creative product design has become a key proposition for the living inheritance of intangible cultural heritage.

Based on this, this study is based on the dual perspectives of cultural evolution and anthropology, aiming to comprehensively explore the historical and cultural connotations, artistic characteristics and traditional skills of Cantonese porcelain, explore its innovative application paths in cultural and creative product design, and ultimately construct a theoretical system for the inheritance and innovation of Cantonese porcelain, providing a scientific basis for its living inheritance and modern development, and a reference model for the protection and innovation of other intangible cultural heritage.

### **Research Objectives**

This research aims to explore and interpret the historical and cultural connotations, artistic characteristics and traditional skills of Guangzhou Guangcai porcelain comprehensively, and explore its innovative application paths in cultural and creative product design, so as to construct a theoretical system for the inheritance and innovation of Guangzhou Guangcai porcelain, provide scientific basis and practical guidance for promoting the living inheritance and modern development of Guangzhou Guangcai porcelain skills, and at the same time provide reference models and experiences for the protection and innovation of other intangible cultural heritage.

## LITERATURE REVIEWS

### Current domestic research status

#### *Research on the characteristics of the artistic style of Cantonese porcelain*

The formation of the artistic style of Cantonese porcelain can be divided into three stages. In the 18th century, Cantonese porcelain formed a "Chinese style and European charm" under the influence of the European "Rococo" art style. In the 19th century, the decorative themes and contents of Cantonese porcelain changed, forming a unique style of woven gold-colored porcelain and reaching a mature stage. In the 20th century, Cantonese porcelain began to develop towards nationalization and regionalization. It provides a reference for subsequent research. Ning Gang et al.'s (2009) "Glorious Chapter: Analysis of the Artistic Characteristics of Guangcai Porcelain" analyzed the representative works of Guangcai porcelain in the Kangxi, Yongzheng and Qianlong periods from the perspective of arts and crafts. Jiang Tao's (2013) "The Perfect Blend of Lingnan Style and European Rococo-Analyzing the Cultural Characteristics of Guangcai Porcelain from its Visual Characteristics" Huang Yan's (2015) "Intangible Cultural Heritage in the Maritime Silk Road-A Preliminary Study on the Cultural Characteristics and Contemporary Inheritance of Guangcai" He Qianqian's (2018) "Research on the Decorative Colors of Guangcai" discussed the color composition of Guangcai from a design perspective and analyzed the characteristics of materials used in each period; Huang Fangfang's (2017) "Research on the Customized Characteristics of "Mandarin" Patterns on Guangcai Porcelain in the Qing Dynasty" expounded on China and its yearning in the eyes of Westerners around the "Mandarin" pattern.

#### *Research on materials and craftsmanship of Guangcai porcelain*

Zhao Guoyuan (1988) introduced the overall technical process of Guangcai production in "History of Guangcai" and divided the production process of Guangcai into six processes: line drawing, color filling, accumulation filling, edge sealing, furnace room, and new sample design. He also believed that the creation of "Guangcai" was deeply influenced by the "Guang enamel" technique, and also inherited the traditional painting techniques of Ming Sancai and Wucan and was influenced by Guangzhou folk colored porcelain. Ye Junfeng's (2017) "Guangcai Craft Techniques" is divided into ten modules, which elaborates on the drawing tools and ceramic blank selection, color and application, basic painting techniques, dynamic changes, and firing of Guangcai. This book has a relatively important reference value in terms of Guangcai techniques. The Guangcai inheritor Zhai Huiling's "A Brief Discussion on the Creation of Guangcai Porcelain Art" (2017), "Guangcai Art Theory Research" (2018) and Xu Enfu's (2013) "On the Identification of Guangcai Figure Painting" introduced and sorted out the Guangcai techniques from the perspective of artists, and proposed that "tart flower head", "long line figure" and "folded color figure" appeared to compete with European porcelain. There are relevant chapters in the "Guangzhou Intangible Cultural Heritage" that introduce the development context, craft characteristics and inheritance protection of "Guangcai".

#### *Application of Cultural Evolution Theory*

This study mainly adopts the Dual-Inheritance Theory and the Gradual Cultural Evolution Theory as the core analytical framework, which together form the theoretical basis for interpreting the dynamic development of Guangcai porcelain culture.

The Dual-Inheritance Theory was proposed by Peter J. Richerson and Robert Boyd. This theory holds that cultural inheritance is similar to biological inheritance, with a dual-track evolutionary path of "gene-culture", and cultural evolution has stronger adaptability and plasticity-culture can not only be "inherited" through intergenerational transmission, but also undergo "mutation" and "adaptation" through social learning among individuals and cross-group communication. Li Jinhui (2020) This theory provides an accurate theoretical explanation for the historical practice of Guangcai porcelain "actively absorbing foreign cultures and adjusting its own form to meet the needs of different times": Guangcai porcelain

has never been a closed cultural form since its birth, but has continuously adjusted its techniques and styles through "social learning" (such as artisans' observation and imitation of European art styles) and "cross-group communication" (such as meeting the customization demands of European merchants), forming characteristics that combine cultural authenticity and adaptability to the times.

The Gradual Cultural Evolution Theory emphasizes that cultural change is not a sudden break but an iterative process through continuous minor adjustments while retaining core cultural genes. Zhang Yang (2019) This theory is highly consistent with the three-hundred-year development of Guangcai porcelain: from the initial stage during the Kangxi period of the Qing Dynasty (borrowing techniques from Guangfa 琅 and the tradition of Ming Dynasty five-color porcelain), to the 18th century when it was influenced by Rococo style and formed "Chinese style and European charm" (retaining the core technique of "gold thread and colored filling", while adapting the themes and compositions of patterns to European aesthetics), to the 19th century when the style of gold-threaded colored porcelain matured and shifted towards daily use (simplifying the process to meet the mass consumption demands), and finally to the 20th century when it explored nationalization (incorporating local themes of Lingnan such as "Lingnan fruits" and "Cantonese opera characters"), each style adjustment of Guangcai porcelain has not abandoned the core techniques such as "overglaze color" and "gold thread", but has achieved adaptation to different social contexts through "gradual mutation" under the premise of stable core genes. This is a typical practice of the Gradual Cultural Evolution Theory in the field of traditional handicrafts.

#### ***Contemporary Value Contribution from an Anthropological Perspective***

This study mainly relies on the perspectives of Material Culture Anthropology and Practice Anthropology, focusing on the interaction between the material attributes of Guangcai porcelain as a "cultural carrier" and "social practice", providing a three-dimensional analytical dimension for interpreting its contemporary value:

**Material Culture Anthropology Perspective:** This perspective regards Guangcai porcelain as a "frozen cultural symbol", analyzing its material forms such as materials, techniques, and patterns to uncover the hidden social relations and cultural concepts behind them. For instance, Chen Kun (2023) points out that the interpretation of the "Manchurian Official" pattern on Guangcai porcelain from the Qing Dynasty does not merely remain at the level of "decorative patterns". Instead, it delves into the clothing of the figures in the pattern (the Qing Dynasty official's mandarin square) and the scenes (courtyard life) to restore the 18th-century European imagination of an "idealized Chinese society", as well as the cognitive interaction between Chinese and Western cultures in the context of maritime trade. This exploration of the "material-culture" connection elevates Guangcai porcelain from a "craft art piece" to a "historical witness of Sino-Western cultural exchange", providing core materials for "cultural narrative" in contemporary creative design (such as extracting the cross-cultural elements in the "Manchurian Official" pattern and transforming them into modern illustration symbols to convey the historical exchange attributes of Guangcai porcelain).

**Anthropological perspective on practice:** This perspective focuses on the "production-consumption" process of Guangcai porcelain as a dynamic social interaction rather than a static cultural heritage. In the traditional context, the production of Guangcai porcelain was a linear chain of "craftsman-merchant-overseas nobility", with consumption centered on "practical use + collection". In the contemporary context, production has transformed into an interactive network of "inheritor-cross-disciplinary designer-young consumers" (such as the development of stationery products in collaboration with creative designers in this study), and consumption has upgraded to "cultural identity + integration into daily life scenarios" (young people achieve daily perception of Lingnan culture through the use of Guangcai elements in stationery). Chen

Kun (2022) argues that this anthropological analysis of the "practice process" breaks the notion that "intangible cultural heritage can only be protected but not utilized", clarifying that the value of contemporary Guangcai porcelain lies in "transforming historical practice into contemporary life practice", providing a theoretical basis of "user demand orientation" for creative design.

### **Current status of foreign research**

At present, there are few foreign research books and documents on Guangcai, which are mostly mixed in the chapters on export porcelain and heraldic porcelain research, mainly elaborating on the influence of Sino-foreign trade and cultural exchanges. For example, David Howard's (UK) "Chinese Heraldic Porcelain" (Volume 1 and Volume 2) collected more than 4,000 sets of heraldic porcelain in the two books. Through the comparative study of a large number of heraldic porcelain borders, the decorative characteristics of different historical periods were sorted out, providing an important reference for the dating of heraldic porcelain and export porcelain. The book uses many heraldic porcelains with the characteristics of the times to explain in detail the trade history of Chinese heraldic porcelains customized by Britain and the characteristics of different periods. This period information, combined with relevant historical events, provides important reference materials for the division of the ages of Guangcai heraldic porcelains and the study of Sino-Western trade culture. Jane Davis (UK)'s "History of European Porcelain" discusses European porcelain from the 18th century to the early 20th century, and also describes the craftsmanship of Chinese export porcelain and Sino-Western maritime trade. Meigui Ke (UK)'s "Chinese Qing Dynasty Porcelains from the Victoria and Albert Museum in the UK" (Guangxi Fine Arts Publishing House, 1995) includes more than 40,000 Far Eastern treasures, most of which are from China. It displays many representative Guangcai treasures, showing the unique charm of Guangcai porcelain from another perspective. The book "Chronicle of the East India Company's Trade with China (1635-1834)" by John C. Morse (USA) (Guangdong People's Publishing House, 2016) describes the situation of Britain's trade with China, and makes corresponding arrangements on the time, quantity, price, etc. of the porcelain trade between China and Britain. The "Exchange of Chinese and Western Cultures" compiled by Chinosuke Ishida (Japan) (Commercial Press, 1941) discusses Europe's research on Chinese culture and the impact of the disseminated Chinese knowledge on European society, economy, politics, culture, etc.



**Figure 1** Coventry Family Porcelain Plate, Worcestershire, Scotland

## **Application of the "Mutation-Adaptation-Inheritance" Mechanism in the Context of Guangcai Porcelain**

### ***Active Adjustment and Innovation of Cultural Genes through Mutation***

"Mutation" refers to the adaptive adjustments made to the details of craftsmanship, decorative themes, and style forms of Guangcai porcelain under the premise of stable core techniques. This is driven by both external market demands and internal technological exploration. Chen Yongyu (2022) notes that in the mid-19th century, with the rise of the European porcelain

industry (such as Meissen porcelain from Germany and Worcester porcelain from the UK), Guangcai porcelain faced competitive pressures of "high costs and long production cycles". To enhance production efficiency, artisans made mutations to the "gold weaving technique": they changed the traditional "hand-painted pure gold" to "gold foil applique + partial hand-painting", which not only retained the luxurious texture of "gold-filled color" (the core gene remained unchanged), but also reduced the production cycle of a single piece from 15 days to 5 days, achieving a "mutation in craftsmanship efficiency". In the mid-18th century, the European nobility's pursuit of "Chinese style" gave rise to the "customization demand" for Guangcai porcelain. Artisans mutated the decorative themes actively: while retaining the core elements of traditional Chinese "flower and bird patterns" and "landscape patterns", they incorporated European Rococo-style "scroll patterns" and "C-shaped volutes", forming a combination of "Chinese style and European charm" (such as the custom porcelain plate for the Coventry family in Worcester, UK, with Chinese landscapes in the center and Rococo scroll patterns on the rim)-this "thematic mutation" was not a rejection of Chinese traditions but an active response to European aesthetic demands. Qiu Yang (2018)

#### ***Market and Social Validation of Mutations through Adaptation***

"Adaptation" refers to the process by which the mutated form of Guangcai porcelain, through market feedback and social recognition, completes its adaptation to the external environment. The core of this process is the verification of whether the mutation meets the demands of the times. Xu Yang (2015) points out that the "Chinese style and European charm" Guangcai porcelain formed through the mutation of decorative themes was significantly recognized in the European market. According to the "Chronicle of the East India Company's Trade with China (1635-1834)" by Ma, between 1760 and 1780, the proportion of "Rococo style fusion" Guangcai porcelain purchased by the British East India Company from Guangzhou rose from 15% to 42%, and the unit price was 20% to 30% higher than that of traditional styles-market data proved that this "mutation" successfully adapted to the aesthetic demands of European nobility, achieving "market adaptation".

#### ***Intergenerational Transmission of Core Cultural Genes through Inheritance***

"Inheritance" refers to the intergenerational transmission of the core elements of Guangcai porcelain (techniques, symbols, cultural connotations) through techniques inheritance and cultural documentation, becoming the "cultural foundation" for subsequent development. The core techniques of Guangcai porcelain, such as "gold weaving" and "openwork", are stably inherited through "master-apprentice transmission" and "documentary records". For example, inheritor Zhai Huiling detailedly recorded the "gold weaving technique" in "Brief Insights on Guangcai Porcelain Art Creation", including the gold powder to camphor oil ratio (1:3) and the drawing method ("flat coating + sweeping gold"), and passed on this technique to over 20 disciples through studio teaching; in this research's cultural and creative design, the core logic of the "gold weaving" technique (gold as an accent color to highlight luxury) was also adopted, with only adjustments made to the carrier (from porcelain plates to paper) and the drawing tools (from brushes to markers)-this practice of "unchanged core techniques, adjusted carriers and tools" is a contemporary manifestation of "technique inheritance". The cultural symbols of Cantonese porcelain, such as its "full-color composition" (with rich overall patterns and no obvious blank spaces) and "auspicious meanings" (for instance, the bat pattern symbolizes "fortune" and the peony pattern represents "wealth and honor"), are passed down through museum exhibitions, textbook compilation, and other means. The book "Cantonese Porcelain" published by the Guangdong Provincial Museum lists "full-color composition" as a core identification feature of Cantonese porcelain and serves as a reference textbook for university fine arts and crafts majors. In the cultural and creative products designed in this study, although the "full-color composition" is simplified to "partial full patterns + large blank spaces" (to adapt to modern minimalist aesthetics), the auspicious symbols such as "peony patterns" and "bat

patterns" are retained, allowing young people to still perceive the "auspicious cultural connotations" of Cantonese porcelain during use. This design, which "keeps the core symbols unchanged while adjusting the composition form", achieves the "inheritance of cultural symbols".

## **RESEARCH METHODOLOGY**

In order to ensure the systematic and scientific nature of the research, this paper adopts a mixed research method. Through in-depth and meticulous exploratory analysis, from the perspective of cultural evolution and anthropology, through the dimensions of culture, craftsmanship, market and user experience, the deep value of Guangcai porcelain and the core issues of cultural and creative product design are explored.

### **Literature research method**

Collect relevant literature on Guangcai porcelain, intangible cultural heritage, cultural and creative product design, etc. through libraries, academic databases, network resources, museums and other channels. Focus on collecting academic papers, books, reports, etc. on cultural heritage protection, cultural and creative product design, tourist souvenirs, etc. at home and abroad. Classify and organize the collected literature, extract key information, and form a literature review to provide a theoretical basis for subsequent research.

### **Field research method**

When conducting research through field research, we focus on the core inheritance area of Guangzhou City, Guangdong Province, and systematically visit institutions such as the Guangdong Provincial Museum, Guangdong Folk Museum (Chen Clan Ancestral Hall), Guangzhou Thirteen Hong Museum, Guangdong Intangible Cultural Heritage Museum, and Guanghui Colored Porcelain Art Research Center. We go deep into the creation places such as Tan Guanghui's Guangcai Porcelain Master Studio and Yicai Colored Porcelain Design Studio, and track the production process of Guangcai porcelain by taking photos, recording, and recording, and intuitively record the process details such as porcelain body selection, pattern drawing, and firing. At the same time, we conduct in-depth interviews with Guangcai artists and representative inheritors such as Cai Sizhe and He Weijing to obtain first-hand information on material characteristics and the current status of skill inheritance. We also observe the display and consumption scenes of Guangcai cultural and creative products in museums, tourist attractions, and other scenes, and combine exchanges with sales staff and young tourists to gain insight into market feedback and consumer preferences, so as to achieve a three-dimensional understanding of the historical context, current status of craftsmanship, and market ecology of Guangcai porcelain, and provide empirical support for subsequent research.

### **In-depth interviews**

When conducting research through in-depth interviews, for the selection of samples from government administrators, experts and scholars, and art designers, the sample frame is divided into several layers according to specific classifications, and then samples are randomly drawn from each layer. Design an interview plan with stratified key groups in the field of Guangcai porcelain as the focus: focusing on 8 Cantonese porcelain inheritors and industry experts such as Tan Guanghui and Zhao Yiming, we use semi-structured interviews to explore the technical details and cultural connotations of "weaving gold craftsmanship" and "full color composition" around core issues such as "dilemma of craft inheritance" and "historical experience of combining Chinese and Western cultures"; we conduct one-on-one interviews with 10 designers and practitioners in the cultural and creative industries and 36 ordinary consumers, with the theme of "extracting traditional elements and redesigning them in a modern way", recording their emotional feedback on the traditional elements of different Cantonese porcelains, and collecting their views, understanding and experience on the design of Cantonese porcelain cultural and creative products. The interview can focus on the design

concept, production process, cultural symbolism, and inheritance method of Cantonese porcelain.

### **Data Analysis**

Statistical analysis of the questionnaire data was conducted using data analysis software such as PSPP and Excel to reveal the patterns and trends behind the data.

## **RESEARCH RESULTS**

### **Promoting the living inheritance and sustainable development of Guangzhou Guangcai porcelain**

In view of the "implicit cognition" and shrinking market of Guangcai porcelain among young people, this study combines traditional skills with contemporary life scenes by designing cultural and creative products (such as stationery and life decoration) that conform to modern aesthetics, which will help to enhance the attention and recognition of Guangcai porcelain among young people and expand its dissemination range. At the same time, the innovative design path based on the theory of cultural evolution can inject modern vitality into Guangcai porcelain, promote its transformation from "intangible cultural heritage exhibits" to "life consumer goods", and achieve the unity of economic value and cultural value.

### **Provide practical guidance for the design of intangible cultural heritage cultural and creative products**

This study uses questionnaire surveys to clarify the design needs of young people for "combining traditional patterns with modern images" and "minimalist modern + national style embellishment". Combined with the traditional skills of Guangcai porcelain "weaving gold" and "opening", specific symbol transformation methods (such as pattern simplification and color adaptation) and carrier innovation paths (such as stationery and digital peripherals) are proposed to provide designers with operational practical solutions to avoid the superficiality and homogenization of intangible cultural heritage cultural and creative design.



**Figure 2** Guangcai porcelain cultural and creative product design

### **Provide reference for protection and innovation of other intangible cultural heritage**

As a representative of intangible cultural heritage that integrates Chinese and Western cultures and is closely related to social transformation, the inheritance and innovation experience of Guangcai porcelain is universally applicable. The full-chain model of "historical and cultural excavation-traditional symbol translation-modern carrier application-market feedback optimization" constructed in this study can provide a reference for the modernization development of other intangible cultural heritage projects such as paper-cutting, embroidery, and lacquerware, and promote the transformation of more traditional cultural resources into contemporary cultural productivity.

### **Assist in the globalization of Lingnan culture**

Since its birth, Guangcai porcelain has been the crystallization of cultural exchanges between China and the West. Through the design of cultural and creative products, this study integrates Lingnan cultural elements into modern design language, which can not only enhance local

cultural identity, but also use the circulation of cultural and creative products to enable Lingnan culture to participate in global cultural exchanges in a more vivid way and enhance the international influence of Chinese culture.

## DISCUSSION & CONCLUSION

Based on the dual perspectives of cultural evolution and anthropology, this study explores the cultural and creative product design of Guangzhou Guangcai porcelain systematically. Its core findings form a multi-dimensional dialogue with theoretical applications, practical value and existing research. The study found that in the context of "intangible cultural heritage", the production and consumption relationship of Guangcai porcelain has undergone profound changes: the producers have expanded from traditional craftsmen to a cross-border designer and inheritor cooperation group, and their creative motivation has shifted from "order customization" to "cultural expression"; consumers have changed from overseas nobles or collectors to the young masses, and their needs have changed from "practical objects" to "carriers of cultural identity"; the social context has changed from "maritime trade" to "coexistence of cultural confidence and globalization", pushing Guangcai porcelain from "export goods" to "local cultural symbols". This reconstruction reveals that the inheritance of intangible cultural heritage needs to take into account both "authenticity of skills" and "social adaptability", also cultural and creative products are the important link between the two.

This study applies the theory of cultural evolution and anthropology to the cultural and creative design of Guangcai porcelain through interdisciplinary integration, breaking through the limitation of "talking about craftsmanship in terms of craftsmanship"; the practical path is concrete: through the full-chain design of "symbol translation (such as simplification of patterns)-carrier innovation (such as stationery)-market feedback", it provides an operational plan for the implementation of the theory, making up for the deficiency of "focusing on theory and neglecting methods" in existing research, which not only continues its historical "integration of Chinese and Western" genes, but also opens up a new path for the international dissemination of Lingnan culture.

In summary, this study, through the dual perspectives of cultural evolution and anthropology, not only deepens the understanding of the historical and cultural value of Guangcai porcelain, but also provides theoretical and practical support for its contemporary innovative application, which has multiple practical significance for the protection of intangible cultural heritage, cultural inheritance and industrial development.

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