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**CULTURAL AND AESTHETIC SIGNIFICANCE OF  
JINGDEZHEN CERAMIC SCULPTURE IN HOTEL SPACE  
DESIGN**

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**Abstract:**

This study explores the cultural and aesthetic significance of Jingdezhen ceramic sculpture in hotel space design. Jingdezhen, known as the "Millennium Porcelain Capital," has a rich history of ceramic artistry, which continues to influence contemporary design practices. This research examines how these sculptures transcend their historical and technical roots, becoming a vital cultural bridge in modern hospitality spaces. By integrating Jingdezhen ceramics into hotel interiors, this study enhances both spatial aesthetics and guest experiences. The research employs a mixed-methods approach, including case studies, interviews, and surveys, to assess how these sculptures contribute to cultural identity, emotional resonance, and aesthetic value in hotel environments. The findings highlight the sculptures' ability to create cultural depth and spatial harmony, offering actionable strategies for designers to incorporate this traditional art form into contemporary hotel design. This paper aims to further the understanding of how Jingdezhen ceramics can enrich modern design while preserving cultural heritage.

**Keywords:**

Jingdezhen Ceramic Sculpture, Hotel Space Design, Cultural Value, Aesthetic Value, Spatial Integration, User Experience

## Introduction

Jingdezhen, long celebrated as the “Millennium Porcelain Capital,” is globally renowned for its ceramic heritage, artistry, and innovation. From the Tang–Song period to the Qing imperial kilns, Jingdezhen has symbolized both technical mastery and aesthetic refinement (Cao, 2007; Huang, 2019; Xia, 2019). In modern times, revitalization through cultural-creative districts, exhibitions, and tourism has further renewed its relevance (Fang, 2010; Wu, 2009; Zhong, 2024). In contemporary hotel design, ceramic sculpture extends far beyond decorative function. It acts as a cultural bridge between history and modernity, enriching interiors with symbolic resonance. Hotels, as experiential spaces, demand not only efficiency but also cultural depth and aesthetic quality. While existing scholarship primarily emphasizes the historical and technical dimensions of Jingdezhen ceramics, little attention has been paid to their application in spatial design and guest experience. This study addresses this gap by systematically exploring the cultural and aesthetic roles of Jingdezhen ceramic sculpture in hotel interiors and by proposing integration strategies to enrich hospitality environments (Huang, 2019; Xia, 2019).

## Literature Review

### *Cultural and Aesthetic Value of Jingdezhen Ceramic Sculpture*

Jingdezhen ceramic sculpture, with its rich historical roots, is an integral part of China’s ceramic tradition, reflecting the intersection of history, art, and society. Scholars have explored its cultural value by examining its evolution through distinct historical periods, including the Tang–Song emergence, Yuan–Ming development, Qing dynasty peak, and modern transformation (Cao, 2007; Huang, 2019; Xia, 2019). Each period has contributed unique artistic characteristics and cultural contexts that reflect the broader socio-political and cultural changes of the time. The importance of Jingdezhen ceramics lies not only in their artistic mastery but also in their role in facilitating cross-cultural exchanges, particularly with Buddhist and Islamic cultures (Balard, 2012; Cheng, 2022). Jingdezhen ceramics serve as tools of cultural diplomacy and embody the cultural and aesthetic values of the time.

In addition, Jingdezhen ceramic sculpture holds a significant place in Chinese traditional culture, closely linked to folk beliefs, festive customs, and cultural practices. Many sculptures, such as zodiac representations, commemorative pieces, and depictions of historical and religious figures, offer a rich narrative of Chinese heritage, showcasing the intersection of art, culture, and belief (Yu, 2022). Religious-themed sculptures, including those depicting Fu, Lu, Shou deities and Buddhist figures, further highlight the cultural symbolism of Jingdezhen ceramics, reflecting Chinese spiritual and philosophical ideologies (Liu, 2009; Huang, 2015). Although significant progress has been made in understanding the cultural value of these sculptures, there remains a need for broader interdisciplinary research that explores their role in cultural preservation, identity formation, and intercultural dialogue. Future studies should examine how these sculptures continue to shape contemporary design and global cultural exchanges.

### *Aesthetic Value of Jingdezhen Ceramic Sculpture*

Jingdezhen ceramic sculpture is renowned for its exceptional craftsmanship, intricate detailing, and distinctive artistic style. Scholars have analyzed its aesthetic value from multiple perspectives, including the formal aspects of structure and proportion, as well as the emotional resonance these sculptures evoke in contemporary contexts.

In terms of figurative aesthetics, Jingdezhen ceramics have achieved notable success in realistic representation. During the Qianlong reign (1736-1795), the city's ceramic production reached new heights in both quality and quantity, with lifelike imitations of materials such as gold, silver, bamboo, stone, and wood (Ninggang & Li, 2009). These works represent a sophisticated level of technical mastery, elevating ceramic sculpture to a refined form of artistic expression. In terms of decorative aesthetics, surface ornamentation, glaze application, and texture play crucial roles in enhancing the visual impact of ceramic sculptures. Scholars like Xu and Du (2014) have examined how different aesthetic sensibilities are manifested through form, color, and decoration, revealing the rich, multifaceted nature of Jingdezhen ceramics.

The aesthetic value of these sculptures extends beyond their visual appeal to evoke emotional and cultural resonance. For example, Zhou Guozhen's works, such as *Orangutan* and *Fallen Leaves Return to Their Roots*, blend traditional coiling techniques with rough materials like saggar clay, reflecting both reverence for tradition and innovation in their raw, unrefined beauty (Huang & Tan, 2024). Similarly, Yao Yongkang's *Century Child* series combines slab-building and hand-molding techniques to merge the charm of traditional folk figurines with expressive qualities of Chinese literati painting. These sculptures embody a refined aesthetic sensibility that connects the past with the present, exemplifying the continued relevance of Jingdezhen ceramics in contemporary art.

Moreover, recent studies have emphasized the evolving role of Jingdezhen ceramic sculpture in modern design. Huang and Tan (2024) argue that contemporary ceramic sculpture not only preserves China's rich artistic heritage but also reflects modern artistic concepts. These works are increasingly integrated into contemporary artistic landscapes, incorporating new materials like metal and glass, and utilizing digital design tools to expand their expressive possibilities (Zhang, 2022). As modern artists push the boundaries of traditional ceramic forms, the aesthetic value of Jingdezhen sculptures continues to evolve, offering new opportunities for integration into contemporary design contexts.

Jingdezhen ceramic sculpture holds immense cultural and aesthetic value, acting as both a reflection of historical traditions and a dynamic element of modern artistic expression. Its integration into contemporary hotel design offers a unique opportunity to enrich spatial environments with cultural depth and emotional resonance. Despite the substantial research on its historical and technical aspects, further studies are needed to explore how these sculptures can be effectively integrated into modern design practices, particularly in enhancing user experience and fostering intercultural dialogue. Future research should also consider the application of new technologies in the creation and adaptation of Jingdezhen ceramic sculptures to contemporary contexts, ensuring their continued relevance in the global design landscape.

### Methodology

This study adopts a mixed-methods research design to examine the cultural and aesthetic significance of Jingdezhen ceramic sculpture in hotel space design. A triangulated approach integrates qualitative and quantitative methods to generate cultural interpretation alongside empirical validation. The study first conducted an extensive review of peer-reviewed literature, including journal articles, books, and design reports on Jingdezhen ceramics, hospitality interior design, cultural symbolism, and aesthetic experience. This literature synthesis established the theoretical foundation and informed the analytical dimensions used in the study.

It then employed a case study strategy, focusing on selected hotels that incorporate Jingdezhen ceramic sculptures within their interior spaces. These cases provided contextual insight into how ceramic sculpture is curated, positioned, and experienced in real hospitality environments. Qualitative data were collected through field observations, visual documentation, and semi-structured interviews with interior designers, ceramic artists, and hotel managers, enabling exploration of design intentions, cultural narratives, and management considerations. To complement the qualitative findings, quantitative data were collected through structured questionnaires administered to hotel guests. The survey measured guest satisfaction, cultural perception, aesthetic appreciation, and emotional engagement with ceramic sculptures, allowing patterns identified in qualitative analysis to be empirically examined.

Data validity and reliability were strengthened through methodological triangulation across interviews, observations, visual records, and survey responses. A pilot survey was conducted to refine questionnaire items and enhance internal consistency. Qualitative data were analysed using thematic coding, while quantitative data were examined through descriptive and inferential statistical analysis, identifying relationships between sculptural attributes and guest responses. The methodological framework is guided by Emotional Design Theory (Norman, 2004), User Experience Elements (Garrett, 2010), and Contextual Design Theory, providing an integrated lens for understanding how Jingdezhen ceramic sculpture influences aesthetic perception, emotional resonance, and cultural identity within hotel spaces.

### **Findings**

The findings are categorized into two key dimensions: “Cultural Value” and “Aesthetic Value”, which collectively highlight the impact of Jingdezhen ceramic sculpture on hotel space design and guest experiences.

#### ***Cultural Value***

Jingdezhen ceramic sculptures serve as cultural symbols, encapsulating Chinese dynastic traditions, religious beliefs, and cultural identity (Cao, 2007; Huang, 2019; Xia, 2019). Their integration into hotel spaces strengthens regional identity and cultural branding, offering guests a deeper connection to Chinese heritage. Additionally, these sculptures act as cultural bridges, fostering intercultural dialogue and enriching the guest experience through their symbolic and historical significance (Fang, 2010; Wu, 2009).

#### ***Aesthetic Value***

Jingdezhen ceramic sculptures significantly enhance the aesthetic quality of hotel interiors, serving as visual focal points that contribute to spatial harmony. The detailed craftsmanship and unique textures of these sculptures evoke emotional resonance and elevate the overall aesthetic appeal (Huang, 2019). Their integration into hotel spaces not only enhances the visual experience but also promotes cultural immersion, deeply influencing guest satisfaction and emotional engagement (Garrett, 2010).

#### ***Integration Strategies***

Effective integration of Jingdezhen ceramic sculptures into hotel design involves careful sculpture selection, spatial arrangement, and strategic lighting to highlight their features and align them with the overall interior design. These strategies ensure a harmonious balance of cultural depth and aesthetic beauty, creating an environment that resonates with guests on both

a visual and emotional level. The findings are organized into two dimensions: Cultural Value and Aesthetic Value. These roles are presented in Table 1.

**Table 1. Cultural and Aesthetic Significance of Jingdezhen Ceramic Sculpture in Hotel Space Design**

Dimension	Description
Cultural Value	<p>Dynastic symbolism and religious heritage</p> <p>Philosophical meaning and cultural identity</p> <p>Regional branding and place identity</p> <p>Cross-cultural exchange and cultural diplomacy</p>
Aesthetic Value	<p>Visual focal points (abstract and figurative forms)</p> <p>Spatial rhythm and compositional balance</p> <p>Glaze colour, texture, and material expression</p> <p>Craftsmanship, authenticity, and spatial quality</p>

Sources: Cao (2007); Fang (2010); Huang (2019); Wu (2009); Xia (2019).

## Discussion

Building on the findings presented earlier, which identified cultural value and aesthetic value as the two core contributions of Jingdezhen ceramic sculpture in hotel space design, technological and market developments provide critical support for their contemporary application. Digital modelling, 3D printing, and virtual reality enhance aesthetic precision, allowing refined control over form, scale, texture, and spatial integration of ceramic sculptures. Simultaneously, these technologies reinforce cultural continuity by enabling the preservation, replication, and reinterpretation of symbolic heritage motifs without diminishing their cultural meaning (Vatan & Yilmaz, 2020; Xue Zhengyang & Tang Ke, 2023; Zhang Jiameng, 2023).

From a theoretical perspective, this process aligns with Adaptive Reuse Theory and heritage integration frameworks, which emphasise the active recontextualisation of traditional crafts within contemporary environments rather than their preservation as static artefacts. Through technological mediation, Jingdezhen ceramic sculpture operates as a living cultural resource, adapting to modern hospitality contexts while maintaining its historical and symbolic significance.

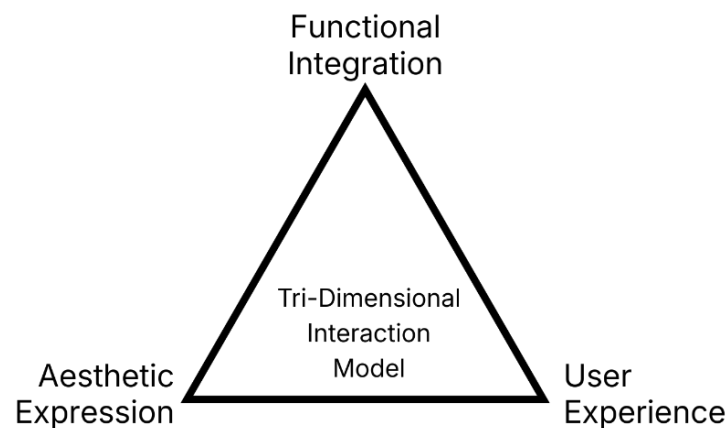
This design logic also demonstrates cross-cultural relevance when compared with other heritage crafts employed in hospitality design globally. For example, Japanese raku ceramics are often incorporated into boutique hotels to convey wabi-sabi aesthetics, material authenticity, and contemplative atmosphere, while Turkish Iznik tiles are used in luxury hospitality interiors to express regional identity through geometric patterning and colour symbolism. Similar to Jingdezhen ceramics, these crafts function not merely as decoration but as cultural signifiers that shape spatial experience and brand narrative. Such parallels highlight that the integration of Jingdezhen ceramic sculpture follows a globally recognisable strategy in which heritage crafts enhance cultural depth, aesthetic character, and experiential value in



hospitality design. Furthermore, synergies with cultural tourism and global creative markets strengthen the long-term sustainability of ceramic sculpture applications, supporting both cultural preservation and economic value creation (Fang, 2010; Wu, 2009; Zhong, 2024).

### **Contribution**

This study advances a tri-dimensional interaction model that conceptualises the dynamic relationship between aesthetic expression, functional integration, and user experience in hotel space design. As illustrated in Figure 1, the model positions these three dimensions as interdependent rather than hierarchical, providing a structured framework for understanding how cultural artefacts operate within contemporary hospitality environments.



**Figure 1: Tri-Dimensional Interaction Model**

Within this framework, aesthetic expression including form, materiality, texture, colour, and spatial composition plays a central role in shaping sensory perception and emotional response. This aligns with Pallasmaa's concept of experiential architecture, which emphasises the embodied and multisensory nature of spatial experience and the capacity of material form to evoke memory, emotion, and cultural meaning (Pallasmaa, 2012).

Functional integration, encompassing placement, scale, circulation, and lighting, mediates aesthetic impact by determining accessibility, usability, and spatial coherence. These functional decisions directly influence how users perceive and engage with aesthetic elements, reinforcing Norman's theory of emotional design, which argues that usability and emotional response are inseparable components of meaningful design experience (Norman, 2013).

User experience emerges from the continuous interaction between aesthetic and functional dimensions. Effective functional organisation enhances aesthetic appreciation, while rich aesthetic expression elevates perceived usability and emotional engagement. Through this reciprocal relationship, Jingdezhen ceramic sculpture functions not merely as decorative art, but as an experiential and cultural medium embedded within spatial practice.

By grounding the tri-dimensional interaction model in established theories of experiential architecture and emotional design, this study strengthens its theoretical foundation and demonstrates the relevance of heritage artefacts to contemporary design discourse across interior design, hospitality studies, and user experience research.

### ***Impact of Study***

The impact of this study operates across design, cultural, industry, user experience, and research dimensions, with implications grounded in both empirical observation and conceptual extension. At the design level, the findings demonstrate that the integration of Jingdezhen ceramic sculpture supports a balanced relationship between aesthetic expression and functional performance in hotel interiors. This impact is most evident in boutique and culturally themed hospitality environments, where spatial identity and narrative depth are central design objectives. Empirical observations from existing cases indicate that ceramic sculpture enhances spatial coherence, atmosphere, and cultural legibility without compromising usability. From a cultural perspective, the study shows how Jingdezhen ceramic craftsmanship can be preserved through adaptive integration rather than static conservation. By recontextualising ceramic sculpture within contemporary hospitality spaces, cultural meaning is sustained while gaining renewed relevance for global audiences. This approach contributes to cultural sustainability, ensuring continuity of heritage skills, symbols, and narratives. At the industry and policy level, the findings highlight the role of ceramic sculpture in supporting innovation within the ceramic and hospitality sectors. Empirical studies of boutique hotels in Jingdezhen have reported increased guest engagement and cultural recognition following the incorporation of ceramic elements (Wu, 2009; Fang, 2010). Beyond these observed outcomes, the study projects that broader application—supported by digital modelling and adaptive design strategies—can strengthen brand differentiation and align with China’s creative industry development strategies and UNESCO heritage economy frameworks, where traditional crafts function as drivers of cultural and economic value (Zhong, 2024).

In terms of user experience, both observed and projected impacts suggest that ceramic sculpture contributes to emotional resonance, cultural immersion, and memorable spatial experience. These effects emerge from the interaction of material authenticity, aesthetic refinement, and contextual placement, reinforcing the experiential role of cultural artefacts in hospitality design. Finally, at the research level, this study contributes a tri-dimensional interaction framework that articulates the interdependence of aesthetic expression, functional integration, and user experience. By positioning heritage artefacts as dynamic mediators within spatial design, the framework advances hospitality design theory and offers a transferable lens for future interdisciplinary research across heritage studies, interior design, and user experience scholarship.

### **Conclusion**

Jingdezhen ceramic sculpture enriches hotel interiors by enhancing spatial atmosphere, cultural depth, and guest experience through the integrated interplay of aesthetic expression, functional integration, and user perception. Its effective application depends on contextual selection, spatial harmony, lighting strategies, and the responsible use of emerging technologies that support both cultural continuity and design precision. Ultimately, this study demonstrates that Jingdezhen ceramic sculpture functions not merely as ornamental art, but as a dynamic cultural medium that harmonises history, space, and emotion within contemporary hospitality environments. By articulating a tri-dimensional interaction framework, the research provides new insight into how heritage crafts can operate as experiential and symbolic agents in modern design practice. While the study is primarily conceptual and based on secondary analysis and case observation, future research may strengthen empirical validation through cross-cultural case studies and user experience surveys. Such work would further consolidate the role of

Jingdezhen ceramic sculpture within hospitality design and expand its applicability across diverse global contexts.

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