



RESEARCH PAPER

**A Comparative study of Chinese and Pakistan Ceramics
Commercialization: A Case Study of Gujrat Pakistan**

Qu Qiumei

PhD Scholar, Department of History & Pakistan Studies, University of the Punjab, Lahore Punjab, Pakistan; Northeastern University at Qinhuangdao, Hebei, China

***Corresponding Author:** qqm13099841256@163.com

ABSTRACT

Ceramic art and its utility are very old properties of human being which worked at different places in the past and are still being use. China is considered to be one of the initiators this commercial and artistic approach of the ceramics in the world. This article focuses on the commercial and marketing aspect of the ceramic in China and Pakistan. The methodological aspect of this article is the field work and historical analytical method. The data used in this article are both primary and the secondary in nature. The results of the research articles shows that the Chinese and Pakistani Gujrat ceramics have a number of similarities collectively but the ceramics marketing and commercialization is faster in China than Pakistan and Chinese market utilize the in much bigger. It also shows that the working patterns and craft process is changing in Pakistan as well but slowly.

KEYWORDS Ceramics, China, Commercialization, Gujrat, Marketing, Pakistan

Introduction

All four kinds of pottery are small. topi These are produced continuously, while the other three types can only be pre-ordered from pottery buyers. The potter's wheel has been modified, the original steel tip and stone cup type of bottom bearings replaced by ball bearings. The addition of the heavy wooden flywheel gives the wheel good momentum and only needs to kick the flywheel during the forming process. The potter kept kicking the flywheel while placing the top of the large piece of clay in the center. The amount of material needed to throw a pot is concentrated by squeezing the clay with both hands, with the thumb resting on top of the object. Enter the rotating wheel by pressing both thumbs together to open a hole in the top center of the mass. The bowl (pidld) is thrown with a very thin wall (0.2 cm at the top). During throwing, the edges of the container always turn inward (Arnold, 1988).

The forming stage is to turn the pot into a leathery hard after drying, remove the excess clay at the bottom, and complete the final shape of the pot. Use three different turning tools. One is for shaping (sjiakal banana, literally "making shape"), a strip of mild steel 16 cm thick and bent 90 degrees at one end; The handle is 18 cm long and 2 cm wide, and the cutting end is 3 cm long and 2 cm wide. The other is specially used for polishing (cilnd, "polishing"); The tool is similar to a blade, 16 cm long and 2.5 cm wide, with a rounded end; It is also made of No. 16 mild steel. The third tool is a piece of cotton or other cloth that is used to polish the inside of the bowl (patir phind, literally "turn with the cloth"). After turning and polishing operations, the containers are placed in the yard of the workshop to dry in the sun. When dry, the POTS are coated with a backing paper and fired red. Potters buy the paper at bazaars in Gujarat from specialist pottery supply agents, who also sell other materials such as pigments and glazes, as well as equipment such as stone POTS. To make it, potters simply place the clay powder in a wide dish, add water, and stir until the clay reaches a creamy consistency. This clay pot is applied by pouring it over a dry container. Better to wait for the finished product.

There is a kiln in Gujarat called Sardar Muhammad's pottery workshop, which is only found there. The kiln (kup) can be described as a single chamber, which takes the form of an upside-down cone surrounded by brick walls whose exterior forms a square. At the base of one wall, there was an opening in the brick wall, from which a tunnel led to an opening inside. The interior floor (talld) has a lower diameter than the base of the setting area and is raised above the base in order to leave a channel (khali) around the base. In combination with a tunnel leading from the outside of the kiln, this channel provides air to the bottom of the setup. Another channel or slot through the center of the floor serves the same purpose. The kiln is a type of fuel and pot mix, but improvements in the air supply at the bottom of the setting have made its design more complex than other kilns in Pakistan where the fuel and pot are placed together without air space. Sardar Mohammed's kiln, located in a corner of a pottery courtyard, utilizes two walls leading to the corner as part of the kiln structure, thereby reducing the cost and amount of bricks required to build the kiln without changing its performance or operation.

This kiln is only used for firing small vessels. Other red potters producing large vessels in Gujarat use avi type kilns common in Punjab. The kiln in Sardar Mohammed's studio was used by other potters and two brothers. The two brothers produced enough utensils to fire the kiln two or three times a month for 1,200 topi at a time or a mixture of the same number of other utensils. When other potters use the kiln between firing the brothers' wares, they pay a fee. In each firing, the kiln contains only one workshop utensil, otherwise, if the utensil is damaged during the firing process, it is difficult to decide who will bear the loss.

The fuel for the kiln is cow dung. This is purchased from suppliers, and a small portion of the manure comes from the potter's own donkeys and buffalo. Women from potters' families mix their dung with straw to make dung cakes, which are pasted on the walls of the workshop courtyard to dry.

The first stage of setup is to cover the air duct at the bottom of the kiln with tiles or large pieces of debris (the third stage). The pieces are set up in such a way that ash does not fall down and clog the air passages, but the gaps are large enough to allow air to circulate upward into the setting. A layer of broken pieces from the circular tiles then went around the side walls of the kiln and handed them to the potter, who set up all the vessels himself. The depth of the first layer topi is 0.3-0.4m. The containers are placed on one side, very tightly packed together. The structure remains roughly cylindrical, rather than following the side walls of the chamber. The tapered gap between the structure and the walls was filled with pieces of donkey dung, and small pieces of dung were used to fill the gaps in the POTS. Another layer of flat dung cake is placed, leaving enough space between individual fuel blocks to maintain good air circulation. This layer of fuel is about 20 centimeters deep.

The final layer of topi is 0.5 cm deep. The setup method is the same as the previous layers, the gap between all the POTS filled with small pieces of dung, such as the conical gap between the kiln wall and the pot. After the layer is set, it is set at its periphery level with the top of the chamber wall and raised about 15cm in the center. The top of the setting is then covered with tightly packed pieces (third, literally, "pieces"), mostly the LIDS that were damaged in previous shots. On top of all this lay a final layer of straw; The first 8-10 cm of this layer is dry straw and the top 10-15 cm is wet straw. Then complete the setup. The total time set is three hours.

Firing begins with the pores in front of the kiln. Some bark and straw were placed near the base and lit through this opening (agg lagdland, "fire making"). As the initial material burns out, add a little more bark and straw. After five minutes, the straw and manure at the bottom began to smoulder, after which no more fuel was fed into the blowhole. Since then, the kiln has been left unattended. The dung and straw fuel takes about three hours to burn. The kiln is set up and fired in the afternoon and allowed to cool

overnight before taking out the fired pot the next morning. The total fuel consumption of a single combustion is about 1200ge topi, which is 4 to 5 handfuls of cow manure and 1 handfuls of straw.

The next morning, when the potter removed the fired vessels from the kiln, he would inspect each one, and those with cracks or other damage would be eliminated. The total loss for this demonstration firing was 20 topi, some of which were damaged during kiln setup and others during firing. This represents a set and combustion loss of less than 2%, which is a very high yield for a well-burned vessel. Sardar Mohammed said that combustion losses are normal, so the structural setup of this type of kiln is very efficient.

Located 18 km southwest of Gujarat City, near the Chinab River is the village of Shadiwal. The village is unusual in two ways: first, most of the villagers are potters; Secondly, only one type of pot is produced, namely a large pan, called a "kunal". "This level of specialization is not seen among potters elsewhere in Pakistan. An accurate census of the number of potters in the village is not possible, but several potters said the total was about 200 households. Potters were so specialized that they did not even produce other types of vessels for their own use; All other containers, such as kettles and cooking utensils, were purchased from the city of Gujarat.

The pans are available in three sizes, with diameters of 27cm, 35cm and 40cm. The larger size is used in the country to blend the dough for making Pakistani bread capdti. The smaller size is used to make the curd (dahi), which is made of goat milk. The pan is made in Ala Dita's workshop, and according to other potters in the village, the dishes produced in this pan are excellent. Use local clay. It is prepared by drying, breaking into tiny clumps, and adding water to a hollow, conical pile. When it is fully wet, knead it to an even consistency with your feet and further knead it with your hands before throwing. The toss is only used to form the blank, not the final shape. The wheel used is similar to the usual Punjabi pit wheel, with a brick pit. Unlike the practice of all other Pakistani potters, when throwing at the wheel, the potter does not sit on the wooden beam, but on the side of the pit so that the beam passes through his body (Khan, Sohail, Khattak, & Sayed, 2016).

For a medium sized plate, the thrower uses 2.5 kilograms of clay. After kneading by hand, place the clay block on the wheel head and pat it with one hand and the other hand beside it, roughly centered. Then center the lump and open it with both thumbs. Throw out a shape with a slightly tapered top. The potter then uses the edge part of the broken small plate as a template to form the wall of the container into a plate shape. The walls flip outwards and downward, and in this operation obtain the final form. Then smooth the edges of the forming container with a piece of cotton cloth and wet it with the grout on the wheel head. Finally, cut the pot and remove it from the wheel; This is an unusual feature of the process, as the bottom of the bowl is removed during the cutting process. To do this, the potter first uses his fingernail to carve a notch on the outside of the container while the wheel slowly spins. This groove is above the inside of the pan. Then he picked up a cotton thread and touched one end of the thread to the groove. When a wheel spins, it takes a thread around it; The other end held tightly by the right hand is pulled apart, causing the thread to go through the pot. The upper, side wall of the plate without the base, is then lifted from the wheel. The clay left at the head of the wheel is left in place and the lower clay block is placed directly on top of it. When people think of ceramics, they think of containers containing liquids. How to break the inherent thinking of ceramics, change the marketing form of current ceramics, and explore a new way out for modern ceramics. First, the use of the latest research results in ceramic disciplines, combined with tea sales. Secondly, expand the application field of ceramics. Ceramic research and development according to different functions, widely used in the field of daily life, the formation of cross-industry ceramic new products, industrial optimization, promote the modernization of ceramic marketing.

Literature Review

New model of ceramic modernization marketing under "Internet +" environment Build ceramic brand online shop, enhance visibility

In the "Internet +" environment, the construction of ceramic brand online shop is a new window to show the corporate image, so that consumers more deeply understand the brand, and increase the trust of network customer groups on the brand. The construction of ceramic brand online shop has increased the sales channels of ceramic enterprises, reduced the inventory of goods, and invigorated the funds of enterprises. Ceramic enterprises can determine the production of ceramics according to the demand through online pre-sale to reduce the storage of tea. Through the online shop of the ceramic brand, we can customize products exclusive to online sales for special customer groups to meet the needs of customers. The online shop of the ceramic brand can send some ceramic culture knowledge, ceramic pictures, ceramic display and other exquisite graphic materials according to the preferences of the customer base, so that consumers can understand the enterprise more intuitively and promote the sales of ceramics (Petrie, et al, 2008).

Experience offline pottery culture and increase the added value of ceramic brand online store

Ordinary online shop ceramic sales, mostly low and medium price ceramics, mostly no physical stores, ceramic quality is relatively low. Compared with the online shop of the ceramic brand, the experiential consumption of ceramics is based on material consumption to be satisfied at the same time, and an additional subject experience. The online purchase of pottery and offline experience of pottery culture provided by brand ceramic enterprises are easier to be trusted and accepted by consumers. Because of the comparison of clear price and this additional experience, the online shop of the ceramic brand combined with the traditional store has an irreplaceable position.

With the help of social platforms, create online and offline ceramic linkage marketing

Online and offline ceramic linkage marketing refers to online purchase, offline delivery or offline experience online purchase and other ways. Consumers can participate in the activities through the offline experience store of ceramic enterprises. Ceramic culture experience store is a social platform, you can not only learn ceramic culture knowledge, but also use pottery to taste tea and make tea friends. Consumers hand pottery, pottery appreciation, pottery display, learning pottery culture and other timely sharing through the network, ceramic enterprises can use WeChat platform to achieve one-to-one in-depth communication, timely understanding of consumer experience, etc., to further improve ceramic marketing methods

China's experience in ceramic export

As a major industry on the "Silk Road", the export of ceramics has been a twin flower of symbiosis and prosperity with the "Maritime Silk Road" since ancient times. The Silk Road began in Chang 'an during the Western Han Dynasty and went through the Hexi Corridor to the cities of Benxi and Daqin. The "Silk Road" mainly exported silk, but also included other items such as ceramics and tea. However, the spread of Chinese ceramics was earlier than the Han Dynasty, and the "ceramic road" reached its peak in the middle and late Tang Dynasty. Due to the nature of porcelain itself, it was not suitable for land transportation, so the path of porcelain export basically chose the "maritime silk Road". Therefore, the "ceramic road" characterized by sea transportation gradually developed in the Song and Yuan Dynasties. The road of ceramics in the Yuan Dynasty showed a development trend of flourishing. Zhao Rushi of the Southern Song Dynasty wrote a book called "Fan Zhi", which recorded in detail the terroices, economy and politics of the countries from Japan in the east, North Africa in the west, and the eastern coast of the Mediterranean Sea. After the two

peninsular diaosi, Portugal and Spain, plundered a large amount of silver in the Americas, they opened a larger scale trade with China. Chinese ceramics were quickly sold to Europe, India, Southeast Asia, the Americas and other regions, which brought a huge foreign trade surplus to China. In the 12th year of Shunzhi reign of Qing Dynasty, the Qing government adopted the closed-door policy and implemented the sea ban, which greatly reduced the export volume of Chinese handicrafts, resulting in the inability to export Chinese porcelain. At that time, the imperialists opened the door of colonizing and plundering China with strong ships and guns, and the ceramic road that had been in decline eventually declined. In the period of the Republic of China, China's porcelain industry carried out technical reform and set up porcelain schools, which made the development of China's porcelain production and trade rise briefly. Then Japan launched a full-scale war of aggression against China. The transformation of the ceramic industry from the traditional to the modern is only short-lived. After the founding of New China, China's ceramic industry appeared innovation and development.

Until June 10, 2014, the National Development and Reform Commission issued the "Belt and Road" general plan, which once again activated the pulse of the "Maritime Silk Road", which provided an opportunity for the increasingly frequent cultural exchanges between the east and the west, such as the "ceramic export" and the "Maritime Silk Road" as summarized above, when the "Maritime Silk Road" was once again included in the general plan. Ceramic works have also become the mainstream of export porcelain, driving the further development of ceramic export. Export channels are also more diverse, "maritime Silk Road", once again become the main channel for ceramic export. The author believes that the Gujarat government should learn from the experience of China's "Maritime Silk Road" based on the local cultural characteristics, trade characteristics and development prospects of the ceramics industry to increase the export of ceramics. The city of Gujarat is about 120 kilometers north of Lahore in Punjab province. It is about 20 km from Chinab River. Most of Pakistan's industrial ceramic products, including glassware, are so concentrated in the three neighboring cities of Gujarat, Guranwala and Sialkot. Gujarat has a wholesale ceramics market with both industrial ceramics and traditional ceramics. The pottery in this bazaar comes from a wide area of Punjab (Gadekar, 2021).

Pottery in the city of Gujarat needs to be divided into primary and secondary groups according to the patterns and styles depicted. There are about six categories, such as geometry, Floral, Animal, anthropomorphic, Structural design, and Plain. Geometry is a broad conceptual term and encompasses a large number of designs, so it needs to be further subdivided into simple and complex patterns. Studies have shown that simple geometric patterns include different types of lines and bands, such as vertical, horizontal, suspended, and diagonal. There are also simple joining points and combinations of semicircles with triangles and hatching patterns. Similarly, in complex geometric patterns, there are a variety of designs and symbols, including intersecting circular flower patterns, web patterns, different types of waves and zigzag patterns, etc. The background Spaces in these designs also present different patterns. From the artist's point of view, the study of color schemes is equally important. Potters of the primitive historical period used several styles and colors to beautify ceramics, such as monochromatic (monochromatic), biocolor (bicolor), and polychromatic (polychromatic) decorative styles. As the city of Gujarat is also an original historical site, its pottery also displays the decorative styles of the four periods.

A detailed study of the decorative designs of the city of Gujarat shows that the designs of the ancient potters were very weak, and most of the design elements of the pottery were painted haphazardly, just to fill in the space. Therefore, there is an urgent need to highlight the design elements and traditional motifs of this special pottery in a better form. After studying and classifying the decorative patterns on the ceramics produced in the city of Gujarat, they were modified and stylized to form new shapes. Coral Draw and Adobe Photo Paint are used to improve the design. The former is used to quickly and perfectly embellish the lines and shapes of ancient patterns. The latter, used in the design and

meaning of color changes, is relatively more advanced. These modern techniques are better at transforming weak parent items into imperfect modified designs to achieve aesthetic value. The modified pattern was further applied to modern ceramics, in the form of drawings to future original ceramics. Better reapplication options and a variety of new color schemes set new trends for the ceramic industry. The fusion of old and new traditions will open a new path for the development of Pakistan's ceramic industry in the international market, which will also further promote the development of local art and culture.

In today's society, the use of pottery has become very advanced. In modern culture, the structure of pottery and the variety of materials increased very effectively due to the development of industry. According to statistics, there are 101 kinds of pottery on the market, both for domestic and decorative purposes. On the one hand, the style, refinement and perfection of the design, on the other hand, the availability of color and new design techniques. Today's buyers are becoming more sophisticated and wiser in choosing the best pottery for his functional and decorative purposes. Therefore, in the competition in the ceramic industry, product quality and design quality must be improved. However, due to the lack of resources, as well as the lack of advanced knowledge of pottery technology and design, the local potters in Gujarat cannot compete with the international market. Although they have mastered the basic technology, they have a very limited understanding of the market needs.

The number of potters in the Gujarat region is very large, numbering in the thousands (an exact census is not available). Most potters are highly specialized and will produce not only one type of vessel (glazed, unglazed, etc.), but usually only one or two types of vessels, such as bowls, kettles, plates. This has resulted in a more organised production and distribution structure and a stricter division of Labour than in any other region of Pakistan. Therefore, we often find that a piece of pottery has throwers, flyers, kilns and other specialized workers, each of whom is competent in the various processes of the craft. The distribution of finished products is also divided into specialized roles, namely buyers, porters, market managers, etc. The potters of Gujarat begin their apprenticeship in pottery at a very young age and become professional in a certain field. Some eventually become master potters, proficient in all aspects of the craft. A master potter is usually the son of a master potter. In addition to mastering all aspects of pottery, they hope to be able to pass on their skills to others through teaching, and they are familiar with the history of ceramics and the legends of pottery making.

Almost all traditional red pottery production in Gujarat is concentrated in the Garhi Maqbulabad region. Many white, lead-glazed pottery products are also produced in this area.

A common type in Gujarat is an unglazed red pottery or metal-body ceramic for holding water, and a red pottery bowl (topi) for holding tobacco. Hookahs are used throughout Pakistan and are produced in many forms. In addition to the pottery version, it is also made of other materials, such as metal or wood.

Although in Gujarat it is common for potters to buy clay from suppliers. But when necessary on this pottery, the potter usually dug the clay himself, and the raw clay was kept in the potter's yard so that it could be dried before it was ready to be made. When clay dries, it is beaten into small pieces. The clay is then sifted through a wire screen with a diameter of about 0.6 cm. These sieves are modern industrial production sieves, and some potters punch holes in their own metal plates, such as tin-plated iron. From the remaining material on the screen, stones and other scraps are removed by hand sorting. The remaining clay blocks are then mixed with the material that passes through the sieve. Any small stones that pass through the sieve, if large enough to be thrown, are removed when thrown.

The clay is placed in the pit and then covered with water, and over a period of one or two days the clay is completely wet. Excess water seeps into the pit's earthen walls or evaporates from the clay surface. When the clay has dried to a soft plastic state, it is removed from the pit and spread on the area reserved for this purpose on the workshop floor. If the clay is still a little too soft, sprinkle some clay powder on the surface and knead through the feet to mix. When the clay is in the correct plastic stage, dry sand sifted through a screen with a 20 mm hole is spread over the clay and thoroughly mixed with the clay by more foot kneading. By volume, about 20% of the sand is added to the clay. Up to 300 kg of pottery matrix can be produced at a time. A potter can use up to 100 kg of pottery matrix per day. The prepared matrix is stored in a covered area of the workshop.

Overview of the world ceramic industry and basic market characteristics

The world's ceramic production base is mainly concentrated in Europe and Asia, and the ceramic market has now formed a clear market grade classification. The product sales direction of various countries has formed an established market area, which has the difference of product grade, specifications and price, but also the brand and cultural connotation of the product. The characteristics of the world ceramic market are mainly concentrated in the increasingly fierce competition, the diversification and individuation of demand, the trend of high-end demand, art and production and marketing.

In recent years, due to the rise and development of new ceramic producing countries. The total output of ceramics in the world has increased significantly, and the supply is far greater than the demand, so the international ceramic market competition is more intense and has reached a white-hot degree. The growth of the world's aggregate demand is much lower than the growth of total production. Therefore, the international ceramic market competition is very fierce for the ceramic industry in various countries. With the development of social diversification. Moreover, due to the differences in the income level, life, consumption habits, cultural background and art appreciation of consumers in the international market, the demand for products tends to be more diversified, and the production and sales of a single variety on the market is difficult to meet the needs of different consumers. In the future, the international ceramic market will undergo a series of obvious changes and develop towards diversification. Its main characteristics are high quality, full function, color and novel shape.

While products are moving toward diversification, they are also moving toward personalization. Young people in many countries pursue individuality, advocate freedom and uniqueness, and everyone has this psychological tendency. Therefore, personalized products are increasingly loved and welcomed by people, and there is a lot of market space. Although the international ceramic market is weak and supply exceeds demand, special, excellent, new and fine products are still in short supply. Especially high-grade architectural ceramics and sanitary ceramics. Ceramic is a special commodity, which is both practical and artistic. Domestic ceramics have long paid attention to compatibility and beauty.

Necessity for export of Gujarat ceramics

The macro environment of Gujarat provides a good guarantee for ceramics to enter the international market. Gujarat has superior geographical location, convenient transportation for internal sales and external sales, and a large number of ports in the state, especially Mundra Port, Pipavav Port and Gendra Port in Gujarat, have built new terminals in recent years, with sufficient loading and unloading capacity. The state has relatively stable politics, rapid economic growth, and continuous improvement of its foreign trade legal system, providing a favorable external environment for product import and export.

Globalization is an important trend in the development of ceramic enterprises. The development of enterprises must consider the globalization strategy, which is an irresistible trend of The Times.

The domestic ceramic industry has excess production capacity, relatively slow development, increasingly fierce competition, and relatively low profitability, so it is the best solution to look to the international market. When the Gujarat ceramic market competition is becoming increasingly fierce, the competitors are operating separately, and the profitability is low. Therefore, looking to the international market is the best solution for Gujarat ceramic enterprises to develop and improve economic efficiency.

Gujarat ceramics must go international if they want to be competitive. The Gujarat ceramics industry needs to learn more information as soon as possible, continuously accumulate valuable management experience, recognize its shortcomings as early as possible from the market development practice, and make up for the shortcomings as soon as possible, so that it does not lag behind its rivals. Entering the international market will improve the profitability of enterprises, and more lucrative profits can make enterprises more powerful to cope with the increasingly fierce competition. The economic benefits obtained will be more invested in scientific research, and the trained talents will in turn carry out technological innovation and improvement of ceramics, and further enhance international competitiveness. In short, if the ceramic industry in Gujarat wants to develop for a long time, the successful entry into the international market is the best solution for the rapid development of ceramics (Mukherjee, 2013).

Gujarat's ceramic export strategy

Gujarat ceramic enterprises should take advantage of the prosperity and development trend of ceramic culture and creative industry, improve the innovation level and technical content of Jingde ceramic export products, build Gujarat export porcelain well-known brands, and train Gujarat export ceramic industry talents.

Improve the innovation level of export ceramics. Facing the green, ecological, environmental protection and trend elements emphasized in the international competitive market, ceramic enterprises should first enhance the production of green creative ceramic products. Traditional ceramic firing consumes a lot of wood, burning wood releases a lot of greenhouse gases, modern ceramic firing is coal, gas, electricity as energy, but the high energy consumption, low efficiency situation still exists. In the face of ceramics such as a large demand, high energy consumption of products, the concept of green design of ceramic products is particularly necessary. "The greatest role of design is not to create commercial value, nor to compete in packaging, but to be an element in the process of appropriate social change." When Victor Papanaik put forward this view, he also advocated the coordination of green and development, emphasizing that the production of products should not be at the expense of the environment and waste resources. Ceramic enterprises in Gujarat should adopt the green concept throughout the whole process of material selection, processing and production, transportation and product trial and final disposal. Marxist historical dialectics believes that human beings create their own history, and the reason why human beings can become the premise of creating history is fundamentally dependent on human beings being the result of history. Adhering to the concept of green design is not a person or a country's business, it needs the joint efforts and participation of all mankind. It needs the support of humanistic literacy and technology to inject fresh blood into green design. This requires Gujarat ceramic enterprises to inherit the more advanced ceramics concept of other countries, improve ceramic technology to reduce the decoration of daily ceramic products, can effectively save energy consumption, reduce the emission of harmful substances. In the process of use, it also reduces the loss of products, thereby extending the life cycle of products, and encourages consumers to recycle daily ceramic products as much as possible. Ceramic damaged by curium porcelain repair after the use of ceramic output greatly

increased, the price of finished products reduced, sales increased, not only play a role in energy saving and environmental protection but also promote the development of local economy (Pervez & Mukhtar, 2014).

In addition to the green, energy saving and environmental protection and practical concepts that should be reflected in the production process of creative ceramic products, practicality not only requires health, but also requires lightweight products. It should also reflect the rich cultural connotation of export ceramics, such as the shape and decoration of some daily ceramics can reflect the local human, natural and dietary cultural characteristics of Gujarat.

In short, in the boom period of cultural innovation industry, Gujarat export porcelain should strengthen the concept of innovation, whether it is daily porcelain or art porcelain should fully reflect the theme of The Times, while combining science and technology with traditional crafts, and strive to integrate the cultural connotation of Gujarat local characteristics into the export porcelain, to create a unique Gujarat export ceramics international famous brand.

Improve the technical content of export ceramic products. Ceramic production in Gujarat has high-quality porcelain clay due to its geographical location, but high-quality ceramics in addition to emphasizing the choice of soil but also pay attention to the technical content of the production of products. Ceramic enterprises also need to continue to carry out technological innovation, green, healthy, durable, functional into the concept of ceramics, while ceramics continue to develop towards high standardization, high requirements, fine direction. This requires that science and technology must be injected into these ceramics concepts and inject vitality into ceramic enterprises. If the pottery factory continues to use the traditional pottery technology, it is inevitable that the phenomenon of "looking over the whole territory like burning fire, three thousand stoves smoke together" will appear. In order to avoid ceramic ash, affect the glaze smooth, need to put ceramic products into the saggar, but also need to consume resources to manufacture saggar, with the improvement of technology, electric kiln, gas kiln birth not only make the environment become clean, pottery efficiency can be improved, the temperature in the process of pottery is easy to control, reduce unnecessary waste. Of course, in order to replace the traditional technology with advanced technology, the local government needs to be able to carry out good publicity activities to teach the local potters science, so that they can voluntarily accept the new technology and new ideas. Secondly, representatives are selected through various channels for special training, and special technical guidance is given to potters who do not have the conditions for training, so as to standardize the operation of potters in the production and processing process. The government should also help potters introduce advanced pottery equipment at home and abroad, strengthen the opportunities for cooperation between ceramic processing plants and art schools, provide internship opportunities for art school students, and train handicraft production and technical talents for ceramic processing plants, so that high-quality and high-grade ceramics produced can be unimpeded in the process of export.

Build a well-known brand of export porcelain. By creating Gujarat's famous export porcelain brand to improve the competitiveness of domestic and foreign markets, promote the export of ceramics. The quality of ceramics produced by Gujarat ceramic enterprises is not necessarily low, but high-quality products without effective publicity will also have a very adverse effect on the sales of products. As the old saying goes, "wine is not afraid of a deep alley", this idea has long been deeply rooted in people's hearts, and does not fully adapt to the modern environment. In the modern commodity market, the importance of marketing operation is no less than the excellent quality of the product itself, and then the fragrant wine is covered by the five tastes of the street, and it cannot float before the nose of consumers.

Gujarat export porcelain should participate in the public welfare activities of domestic and foreign government departments, media, consumers and other related social organizations, which is conducive to the promotion of corporate image and the creation of international well-known brands.

The effect of a well-known brand includes improving the company's image and product sales. At present, Gujarat ceramic export enterprises should vigorously build international well-known brands in the first place, especially the brand building in front of the sales of products. In addition to maintaining high quality products, we should also pay attention to brand publicity, through TV ads, newspaper ads, bus ads and other media ads as well as online advertising to promote products. In addition, it can also use the long history and culture of Gujarat to give the brand a unique connotation, to create a well-known brand, such as using the traditional story of Gujarat ceramic production, character biography to shape the brand story suitable for enterprise products. The brand story should be able to reflect the connotation and culture of the enterprise, so that customers have a deep impression on the product brand.

Strengthen the cultivation of talents in Gujarat's export ceramic industry. Gujarat export ceramic enterprises should rely on the prosperity and development of ceramic culture industry and further improve the personnel training system. The government needs to attach importance to the establishment of ceramic schools in universities in Gujarat, encourage ceramic professionals to guide enterprises, promote frequent exchanges between students and enterprises, provide professional guidance for college talents, and provide internship platforms for students. Strengthen school-enterprise cooperation. Produce more versatile ceramics, improve the level of ceramic technology, decorative effect, and further improve the export competitiveness of Gujarat ceramics.

The use of trendy elements of ceramic decoration products to promote the development of new ceramic market export. According to Pierre Gerros, a famous French scholar, "In too many cases, people are not buying specific items, but are looking for fashion, youth and symbols of success." With the further upgrading of material consumption, mass consumption awareness has also undergone great changes, from a single multi-functional consumption to diversified, personalized consumption, fashion has become the indicator of many consumer tendencies. Bauhaus said that the ultimate goal of all creative activities is fashion. Fashion is considered a high art form. The word "TREND" originated from the English "trend". In the early 1990s, it was first translated into "trend" by the Japanese fashion front crowd, and then introduced into Hong Kong and Taiwan after people's material life is satisfied, they pursue a higher life of trend art, and more and more potters begin to pay attention to launching their own trend brands for ceramic products. The cross-border combination of ceramic ornaments with trend elements breaks the tradition, but also inherits the tradition in a form that is more acceptable to young people at present, so in the future domestic fashion market, ceramic products with trend elements will gradually replace traditional ceramic products (Pierson, 2012).

When the international fashion ceramic decoration in the market has gradually entered the right track, in comparison, Gujarat ceramic decoration in the international market has fewer opportunities, or is still in the stage of development.

As mentioned above, the reason why ceramics can be produced initially lies in its practical purpose, and with the development of society and the leap of pottery skills, ceramic production is getting larger and larger, people began to pay attention to appreciation on the basis of practicality, therefore, ceramics have been given the value of commerce, decoration and collection. Ceramics also gathered the wisdom and labor of Gujarat potters, ceramic culture penetrated into the lives of local people, and ceramic craft served the local people. As for how much value ceramics create for people, it is inseparable from the evaluation of the market, that is, ceramics will eventually return to the market.

The Greek philosopher Heraclitus said, "Everything exists and does not exist, because everything flows, is constantly changing, is constantly coming into being and disappearing." The Times people live in are also changing rapidly, but what remains unchanged is people's pursuit of fashion. "Art is not the product of isolated existence, art belongs to the whole that can explain art. The introduction of fashionable elements into ceramic design can not only make new breakthroughs in the design of ceramic products, but also integrate fashionable elements into ceramics and comprehensive materials, so that the dynamics and shapes of the works are richer. In the shape of catering to the young market, breaking the traditional image of ceramic materials in people's hearts, but also for the ceramic market development to create a broader space. Gujarat ceramics are no exception, if you consider expanding its international export market, the addition of trend elements is an essential link.

With the continuous development of the network, the Gujarat ceramic market has chosen more apps and web pages to promote ceramic products. Flexible use of new media for publicity is the main way of current and future product promotion. (Liu, et al, 2007).

Fashionable products and popular elements applied to ceramics should avoid stereotypes and draw on the strengths of high-quality works. The trend element in ceramic design can be a form, a symbol or even a musical note; It can be expressed in language or in visual art. Also for the purpose of attracting the attention of consumers and making ceramic products more concerned in the market, the trend elements are added to the ceramic objects to enhance the ornamental value of the products. Ceramic products add trend elements to appear novel product design, in line with the psychology of consumer curiosity, so as to attract more consumers to consume. Only by attracting the attention of the traditional potters, can the trend elements be combined with the traditional ceramic technology to achieve win-win cooperation. Ceramic enterprises in Gujarat should realize that only ceramic brands with excellent ceramic modeling and decorative design can make ceramic products get their due value. It should also be realized that originality and individuality are more easily affirmed by people in today's society, and such things are more vitality and value. By adding trend elements, more young people can like and understand ceramics (Pierson, 2012).

To better integrate the traditional ceramic industry with contemporary industrial design. Contemporary industrial design combines modern science and technology with culture and art, infuses new fashion elements into traditional handicrafts, and creates products full of beauty and practicality. It not only focuses on the appearance of the product design, but also emphasizes the design of human-computer interaction and production process. Combining the traditional ceramic industry with contemporary industrial design helps to achieve product innovation, increase the added value of products, enhance brand image and market competitiveness, and protect and promote traditional culture. The integration of industrial design into the traditional ceramic industry inevitably requires a dedicated team of designers. As scholar Chen Lizhong believes in the article "On the integration and Innovation of traditional ceramic art and modern product design", setting up a special designer team to integrate contemporary industrial design into ceramic products is a very good way to promote the transformation and upgrading of the traditional ceramic industry. The integration of traditional ceramic industry and contemporary industrial design can combine traditional skills with advanced equipment for technical improvement and innovation to improve the practicality, functionality and aesthetics of products. The combination of traditional ceramic techniques and modern industrial design can create ceramic products with a sense of The Times, market competitiveness and cultural connotation. Of course, Gujarat ceramics have a long history and deep cultural heritage. With the development of economy and scientific and technological progress, the traditional ceramic industry also needs to develop in continuous innovation (Fang, 2023).

Conclusion

Ceramic sales depend on the financial strength of ceramic enterprises, product structure, brand influence and many other factors, Gujarat ceramic enterprise level is uneven, under the influence of the "Internet +" environment, the traditional ceramic marketing model can not meet the needs of consumers, the transformation to the new model of ceramic modern marketing has been imperative. The function of ceramics itself is still far from being able to guarantee the sales of ceramics, online publicity is important, "tourism + handicrafts + economic development" model can not be underestimated, in addition to internal sales, but also to open the pattern, the vision towards foreign markets, such as Southeast Asia, Africa and the Arab world and even Europe and the world. It is possible for Gujarat's ceramic Road "to flourish. The combination of popular elements and ceramic products can inject fresh blood into traditional art and activate the design thinking of traditional art. Gujarat artists should have a rich source of inspiration and imagination to allow pop elements to play freely in their creations. Furthermore, the integration of Gujarat's traditional ceramic industry and local industrial design can realize the diversification, individuation and art of ceramic products, and further promote the inheritance and innovation of Chinese traditional culture.

References

- Arnold, D. E. (1988). *Ceramic theory and cultural process*. Cambridge University Press.
- Fang, L. (2023). *The history of Chinese ceramics*. Springer Nature.
- Gadekar, C. S., Rajesh, S. V., Sasidharan, A. G., Sharma, B. P., Chavan, A., & Bhandari, S. (2021). Early Harappan interaction between Sindh and Gujarat, as evidenced by lithic tools. *Journal of Lithic Studies*, Volume, 8, No, 1.
- Khan, M. S., Sohail, M., Khattak, N. S., & Sayed, M. (2016). Industrial ceramic waste in Pakistan, valuable material for possible applications. *Journal of cleaner production*, 139, 1520-1528.
- Leidy, D. P. (2015). *How to Read Chinese Ceramics* (Vol. 5). Metropolitan Museum of Art. Beijing, Metropolitan Publication.
- Liu, C. J., Shi, P. Y., Zhang, D. Y., & Jiang, M. F. (2007). Development of glass ceramics made from ferrous tailings and slag in China. *Journal of iron and steel research international*, 14(2), 73-78.
- Mukherjee, D. (2013). The study of Sorath Harappan ceramics: A case study from the site of Padri, Gujarat. *Asian Art, Culture and Heritage*, 211-228.
- Pervez, S., & Mukhtar, Z. (2014). Determinants of child labour: a case study of automobiles workshops, fan industry and ceramics industry in Gujarat. *J. Asian Dev. Stud*, 3(3), 56-63.
- Petrie, C. A., Khan, F., Magee, P., Morris, J. C., & Thomas, K. D. (2008). Prehistoric and Historic ceramic production in the Bannu Basin, NWFP, Pakistan: A review. *Ancient Pakistan*, 19, 1-13.
- Pierson, S. (2012). The movement of Chinese ceramics: appropriation in global history. *Journal of World History*, 23(1), 9-39.
- Riaz, M. H., Khitab, A., Ahmad, S., Anwar, W., & Arshad, M. T. (2020). Use of ceramic waste powder for manufacturing durable and eco-friendly bricks. *Asian Journal of Civil Engineering*, 21, 243-252.