

The new inheritance of traditional craft in the form of cultural and creative souvenirs

-- Taking A Thousand Miles of Rivers and Mountains as an example

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Abstract: With the development of the times, more and more people are willing to go to museums to feel the charm of historical precipitation compared with entertainment places. Museums have also adopted various ways to publicize, such as cultural souvenirs. Cultural relics break the stereotype that can be seen from afar but not obscene, and integrate with the vitality of contemporary life, and are accepted by the young group. On the contrary to the “hot” of the museums is the “cold” of traditional arts and crafts. The change of social aesthetic tendency makes traditional arts and crafts face a severe test. How to promote the inheritance of traditional arts and crafts has become an issue that cannot be ignored. In view of the problem of the combination of traditional craft innovation and development are discussed, so that the traditional craft will continue to shine in the new era.

Keywords: Traditional craft; Cultural and Creative Souvenirs; A Thousand Miles of Rivers and Mountains.

1. Introduction

As an important part of Chinese outstanding traditional culture, traditional crafts have a long history and rich spiritual and cultural connotations. However, with the rapid development of economy and the change of supply and demand in the global economic integration market, assembly-line mechanical production and model products have a huge impact on the market of traditional craft. In recent years, the country has also been vigorously supporting cultural undertakings. Cultural and creative souvenirs have quickly come into public view through the variety show “Upped New, Old Palace”. In fact, before that, there were souvenir shops at the exits of most museums, but few people patronized them. Not only because it is expensive, but also because it is not much different from the products of ordinary shops. The importance of souvenir shops is reflected in the fact that they are both a source of income for museums and an extension of culture. Drawing inspiration for design from the cultural soil contained in cultural relics, and promoting the development of traditional crafts with the creativity of cultural and creative souvenirs, the collision of the two forms a dynamic and sustainable industrial chain to promote cultural transmission.

2. The status quo of Chinese traditional arts and crafts

The traditional culture of the Chinese nation comes from a long time ago, which is a rare treasure of China and a witness of the whole Chinese civilization. From the Neolithic Age to the present, it has had an important impact on people’s social life in all times. With the arrival of the machine-oriented era, Chinese traditional arts and crafts are facing the following three aspects.

First, the management mechanism is not perfect. The coordination capacity of local industries is weak, and no systematic supervision system of law enforcement has been formed, which has led to a serious disorder--price disorder. Because products made by traditional techniques require a lot of manpower and material resources, the time and price

required to produce a piece of work is much higher than that of machine manufacturing. However, the imperfect management mechanism leads to high prices, which many people feel they do not understand and dare not buy.

Second, the quality is high but the quantity is low. Mechanized production has penetrated into people’s lives, but many traditional arts and crafts cannot be applied to mechanized production. Machines cannot replace craftsmen’s fine work, but the quantity they produce cannot meet the market demand, resulting in short supply. As a result, traditional arts and crafts not only have no advantage in price, but also face the situation of price without market, and the speed of updating and iteration cannot keep up with the trend of modern aesthetics. There is a certain lag, and the products produced lack of vitality, and are more divorced from the market aesthetic standards.

Third, skills are lost. The traditional process has high cost, long cycle, low profit, plus it takes a long time to master a certain skill and high requirements. This phenomenon leads to the continuous reduction of the number of people engaged in, now many are old artists, some craft inheritance and even facing the situation of loss, a vicious cycle, so that the development of traditional craft was once in despair.

3. The current situation of cultural and creative souvenirs

In order to better meet the growing cultural needs of the people, museums, as the medium and place of art communication and acceptance, further spread and continue culture with the help of such entities as cultural and creative souvenirs. China’s cultural and creative derivatives started relatively late, from 2006 to 2008, and mainly took shape in 2010 to 2011. In most of them, the design level is not high, the connotation of cultural relics is not developed deeply, the souvenir categories of various museum are repeated, and the products lack of new ideas. It is not only because of the lack of innovation ability and low level, but also because of the lack of local unique regional culture. Most of the common cultural creations are notebooks, bookmarks, etc., which only

serve business, losing the commemorative value and cultural connotation that cultural creations should contain, and putting the cart before the horse. On the contrary, the other extreme problem is the excessive pursuit of innovation, blind design without considering the market demand, and the products produced are not accepted by the public.

4. The possibility of combining traditional crafts with cultural and creative souvenirs in museums

4.1. Theoretical basis

4.1.1. The same root is the connection between the ancient and the modern

In a sense, cultural relics are the physical expression of traditional crafts and the wisdom of ancient ancestors that cannot be covered up by the long river of history. The production techniques contained in material objects are passed down from generation to generation, and they also carry profound and excellent cultural deposits. When visiting a museum, one is not only attracted by the unique brand of the times on the cultural relics on display, but also deeply impressed by the exquisite images. This is the technology and technique of external and internal connection, which can better combine the brand of the times attached to the cultural relics with the contemporary spirit, and reflect the brand-new charm of Chinese culture in the new era. First of all, cultural and creative souvenirs in museums can be divided into three categories. The first category is to directly copy the image of cultural relics. Secondly, cultural products that extract cultural relic elements and redesign them. The third category: cross-border cooperative development.

4.1.2. Unique regional characteristics

It is precisely because Chinese culture covers such a wide area and spans such a large span that cultures of different places shine to each other and a hundred schools of thought contend. When designing, we should grasp the regional advantages and study the regional culture, so as to obtain the results with unique humanistic feelings. It is because of the different natural environment and cultural background that creates the difference between cultures, and this cultural difference is the highlight of the design of museums in different places. A party of soil and water, support a party of people, traditional craft and social fashion, economic conditions, geographical environment, cultural inheritance and so on have a direct connection. Take Longshan Black pottery as an example. Black pottery born in the Neolithic Age, compared with other pottery of the same period, has a unique charm, the most famous is the Eggshell pottery. And it can be produced because of the unique local pottery and pottery-making technology. If black pottery souvenirs are available at souvenir shops after viewing the exhibition, the historical charm of the exhibition can be extended indefinitely. Through the production of the present craft, the ancient and the present seem to open a dialogue across time.

4.2. Design practice--Take "A Thousand Miles of Rivers and Mountains" as an example

"A Thousand Miles of Rivers and Mountains", a masterpiece painted by Wang Ximeng of the Northern Song Dynasty Painting Academy when he was 18 years old, is now in the Palace Museum in Beijing, and the silk color is both exquisite and charming. This picture is more than ten meters

long, the picture shows the undulating peaks, the smoke waves, the winding paths in the mountains, the wild fishing villages, water pavilions, and grass huts and huts between the mountains and rivers are set up according to the environment, showing the majesty of the mountains and rivers of the motherland. Although the characters are small, they have a complete demeanor, the water waves are slightly brought out, the fishing boats are swaying, and a touch of lightness is added to the magnificent momentum. The artist combines the combination of pen and ink and turquoise color very naturally, and the realistic component is better than the decorative effect. Wang Ximeng's work embodies the traditional Chinese cosmology, natural view and aesthetics, carefully considers the natural environment, human environment and visual effects, and reflects the concept of "Dao" presented through art, and art conforms to the concept of "Dao", and the laws of space are used freely, making people feel as if they are in the scene. The picture closely combines the natural scenery with people's social life, showing a broad aspect of life. It not only portrays the vast weather of the mountains, but also carefully depicts the magnificence of China's mountains and rivers, reflecting nature with ordinary labor scenes.

4.2.1. Combined with Cloisonne

Cloisonne has a long history and flourished in traditional techniques as far back as 600 or 700 years ago. Cloisonné is well known both at home and abroad for its brilliant colors and exquisite craftsmanship. In terms of production, cloisonne enamel uses a combination of various techniques, using wire as a thread and using pliers for molding. Through constant bending, a smooth metal line is formed. It is fixed with glue and then ground to powder with metal, gemstone, feldspar, etc. Depending on the type of material, the color of the powder ground is also different. So there is diversity in the choice of colors. Different colors can be used to fill the gaps surrounded by metal, and then fired at high temperatures to create an effect similar to glass. The craft is not only elegant and gorgeous, but also contains rich national characteristics. Combining the cloisonne with "A Thousand Miles of Rivers and Mountains", a set of cloisonne ornaments is made by taking the rolling mountains. The picture scenery is roughly divided into six parts, which can be made into six sets, which can not only display the unique scenery of a certain region alone, but also experience the beauty of thousands of years of "A Thousand Miles of Rivers and Mountains" in a close range. Consumers can form different forms of mountains through different arrangements and combinations, highlighting the interest, so as to complete the interactive experience.

By looking directly at the essence, traditional Chinese painters bring out the meaning and value in the original appearance of the objects. In this process, they transcend the imagination of the objects. The creation of heaven and earth in my heart, directly meet the spirit of heaven and earth, clear heart with clear way, breakthrough from the limited to the infinite liberation. Painting is actually to convey the view of the wide world through the depiction of landscape in the painter's eyes. The combination of landscape deposits and cloisonne allows today's people to realize the ancient people's pursuit of "enjoy sceneries without physically travelling".

4.2.2. Combined with velvet flowers

The velvet flowers of Nanjing started in the Tang Dynasty and spread all the time and flourished during the Kangxi and Qianlong years. It was listed in the first batch of provincial intangible cultural heritage in 2007. The production process of

velvet flowers is divided into nine processes, namely silk refining, dyeing, drying, hooking, scalding, sharpening, flowering, sticking, and packaging. After loosening the whole silk, put it into cold water to soak for a day, and then cook it with alkaline water, which has the characteristics of soft, firm and not easy to pour hair. The brass wire is burned with charcoal until annealed and softened. Dyeing according to the color of the velvet flower product to be made and dry it in the sun. According to the needs of product production, the cooked velvet of various colors is arranged according to a certain length and width, and then fixed on a certain utensil, and then brushed with a pig's bristle brush. Take a brass wire and fold it in half, twist one end into a spiral fork to clamp the well-arranged pile belt from the front, and then twist the other end into a spiral, twist both hands in the opposite direction at the same time, and then use a wooden washboard to further process into a uniform and rounded pile strip. Blanch the round velvet strip Sichuan soldering iron or iron into a flat shape as needed. According to the different needs of velvet products, use scissors to cut the round pile strip, so that the cylindrical pile strip becomes obtuse angle, acute angle, semicircle, sphere, ellipsoid and other suitable shapes. Using tweezers to combine the pile strips of different colors and specifications that have been sharpened to make three-dimensional birds, animals, fish, insects, flowers, etc. Stick the independent velvet strip and other accessories to the corresponding parts with white milk to make the desired product.

Choose the unique green color of "A Thousand Miles of Rivers and Mountains", combined with the beautiful meaning of "glory" of velvet flowers, to make velvet ornaments. Whether it is the corsage or the head flower, they all carry the green classical and elegant charm. Ancient women wearing velvet flowers, mostly hope that they can be like velvet flowers general "blossom undefeated", youth forever, choose velvet flowers also hope to make the beauty of "A Thousand Miles of Rivers and Mountains" forever.

4.2.3. Combined with Su embroidery

Su embroidery, is the general name of embroidery products in Suzhou, Su embroidery originated in Suzhou, is one of the four famous embroidery, one of the national intangible cultural heritage. With the progress of the times, artists are also advancing with the times, applying the grandeur and unique colors of "A Thousand Miles of Rivers and Mountains" to clothing, using the combination of thickness and thickness to express the virtual and real, and enhance the overall sense of clothing. Then integrate the concept of buyers, through pure handmade customization, Su embroidery and ancient paintings penetrate the humanized taste. Su embroidery has a long history and has great historical value. The pattern is fresh and elegant, the embroidery is meticulous, and it is both decorative and practical, and has high artistic value. Combining it with paintings reflects its cultural value.

5. Summary

As an important part of culture, traditional craft contains excellent cultural genes left by the Chinese nation after a long time of sand washing. Today, people feel the reproduction of history through traditional crafts. Because of the difficulty of its inheritance from generation to generation, it is more precious. How to protect and inherit is particularly important. It makes us feel that the history is not distant and cold, just as the skills in the past seem to tell us that civilization is still

being inherited and continued across the changes of times. Museum used to be compared as "mausoleum of art works". How to change this phenomenon has become a problem that we in the new era need to pay attention to and make efforts to, that is , through cultural and creative products, make cultural relics full of new vitality, and bring fat-fetched cultural relics into people's daily life.

First of all, designers of cultural and creative products need to have a deep understanding of cultural relics, such as the historical background, cultural environment, spiritual connotation and historical status. Only after in-depth understanding can cultural and creative products be designed in line with the actual quality. Secondly, there are many kinds of traditional crafts, so designers need to explore more traditional crafts to make them integrate with cultural and creative products. In the design, we should not only think about the possibility of realization, but also fully understand the production process of traditional craft, so as to promote the designer to make a more appropriate choice. Finally, in the development of cultural and creative souvenirs, we should choose positive elements for design, and combine with the spirit of the new era. Cultural relics or patterns with traditional auspicious elements can be given priority to be selected for development and design in cultural and creative souvenirs. At the same time, whether the traditional craft conforms to the needs of the development of socialist art should be considered, and the essence and dross should be selected. For example, Kingfisher feather art is a traditional Chinese gold and silver jewelry making process. In traditional Kingfisher feather art process, bright blue feather is obtained from the back of kingfisher and then glued to the chassis of the jewelry made in advance for production. After the kingfisher's feathers are removed, it is difficult for the bird to survive. It is no longer possible to use such an inhumane method in modern times. Blue paper can be used instead of the raw material. These substitutes are more conducive to production and inheritance, and more in line with the aesthetic mainstream of the new era.

The integration of traditional crafts and cultural and creative souvenirs not only protects and inherits traditional crafts, but also promote the cultural industry. Not only is it of great significance to establish the protection mechanism for the sustainable development of traditional crafts, but also has a far-reaching influence on the dissemination of excellent history and culture and the enhancement of the comprehensive competitive strength of the society.

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