The Application Analysis of Traditional Handcraft Carving Based on Tick Rhinoceros Art in Jiangzhou

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Abstract. Through the analysis of the historical tracing and aesthetic attributes of tick rhinoceros art in Jiangzhou, this paper summarizes the current dilemma of its development and excavates the influence factors of Jiangzhou traditional culture to tick rhinoceros. The innovation of this article is to form the internal rules of the theory support system through the analysis of the success stories of the traditional culture of Japan from the view of global cultural environment and explores the application methods and cultural inheritance strategies of tick rhinoceros in the field of the environmental design in order to make some contribution and provide theoretical supports to the inheritance.

1. The Background Information of Global Urban Competition Leading by Culture

From the global view, the regional culture is gradually becoming the main reason of urban development competition. In "The Clash of Civilizations?"\textsuperscript{[1]}, Western scholars Samuel P. Huntington said, “With the finishing of ideology, many countries are forced or active to turn to their own histories and traditions and seek their cultural identities in order to re-positioning in the culture.” It indicates the urbanization competition will lead by culture in the future.

With the deepening understanding of cultural heritage, the protection of intangible cultural heritage began to rise. In the 21st century, China entered the era of cultural heritage. The traditional technology products are almost near to extinct edge in the face of the emphasis on the modern process system which is practical, affordable, popular, mechanized. And it doesn’t engage reasonable deconstruction and solve the practical application. So how to solve the survival of the dilemma in the contemporary society has become the topic of this article.

2. The Relationship among Environment, People and Culture

The Environmental Design Research which was popular from 1960s has paid more attention to the relationship between cultural concept and space practice. The culture and anthropologist R. Rapoport who is the representative in the research of culture and environment has put space, environment and culture together. Western scholars Altman and Chemosky published "Culture and Environment" \textsuperscript{[2]} in 1980 and in this book it provided an international frame of correlated variable in the field of environment and behaviors. It put forward a way to observe the relationship between culture and environment and said, people has a close relationship with culture and environment which includes the internal psychological activities and outside behaviors. Their researches show a social-oriented system which has a whole system among environment, culture and people. Socialist scholars said, the whole of life is a culture and the craft is a culture activity which is very close to people's lives.
3. The Case Study of Inheriting Traditional Japanese Craft

After the second industrial revolution, the rapid production of industrial products makes handicraft technology be neglected with the progress of science and technology and the trend of global economic integration. In Japan, the modern lacquer art is very popular. In order to cope with this developing trend and make form and function unity, they found a road to develop the spray, batch, mechanized, semi-mechanized and other production processes to achieve the modern industry development and at the same time to protect the traditional craft. After World War Two, Japan opened its market to the world and received the serious hit from industrial revolution. Then they made low-quality crafts. The government realized this big problem sooner and later and had an activity which is "one craft for one countryside". It not only became the tie between cities and rural areas but also made traditional craft as a good supplement for industrial revolution. Mingei movement in Japan had also changed the condition that traditional craft was squeezed by industry. When faced the high-speed developing economy and the loss of traditional culture, Japan used dual-track approach. Liu Zongyue who was the father of Japanese Mingei movement had a high appreciation to traditional craft and made a theoretical contribution to develop Japanese traditional craft. On the theory, the first is to advocate the value of traditional craft and the second is to think to use craft language to define the standard of beauty rather than art language. [3] They wrote many theoretical papers about craft and design under the background of modern design and had some suggestive researches about the combination between traditional Japanese culture and modern concept.

4. Between Craftsmanship and Design

The history of Chinese lacquer dates back to 7000 years ago. Tick rhinoceros began in the early Tang dynasty, was became professional in Song and Yuan dynasty and was popular in Ming and Qing dynasty. Red and black color is more common. Because the pattern in Jiangzhou is almost cloud, it calls “Yun Diao” in China but “Qu Lun” in Japan. [4]

With the development of society, “Yun Diao” has developed diversification. From different views of design, it can be used in many fields. And now the only place to have “Yun Diao” is located in Xinjiang, Shanxi province. At the beginning of 1930s, there were 12 lacquer workshop which are represented by Xue Xianji, Wang Xiaohu, Wang Sigong, Zhao Puyuan and so on in
Jiangzhou. Now the name of lacquer workshop is Shanxi Yellow River Yun Diao Workshop, Xinjiang Big Tang Yun Diao Workshop, Liang Gaohu Traditional Craft Master Innovation Workshop, and the Research Institution of Yun Diao and so on. As the pillar industry, local government put many resources to help companies to improve its innovation and its industrial scale. Otherwise, many universities for example Central Academy of Fine Arts, Academy of Fine Arts in Tsinghua University, Xi’an Academy of Fine Arts, Shanxi University of Academy of Fine Arts, Taiyuan University of Technology of Academy of Fine Arts and others have the cooperated research innovation with Yun Diao lacquer companies and have practice bases in Xinjiang.

Recently the heavy craft and culture get a good development. The lacquer master Qiao Shiguang put forward two inheritance mechanisms due to intangible craft: “the first one is to inherit the traditional skills and establish the inherit system that the ‘national treasure’ master has a protege. The second one is to reform the tradition which means to get rid of the burden of special arts and be from the constraints of the special process of liberation. We need to simplify the process, shorten the cycle and try to find ingenious in the design which can easily been produced and reduce the cost. It means we can enter into people’s lives and architectures and make a good combination between architectural decoration and environment art in order to find a more big space to live.” [5] So it’s not enough to inherit the craft only and our mission to inherit the intangible cultural heritage need to put these two things together.

5. The Application of Yun Diao in Jiangzhou in the Art Design of Environment

Modern lacquer pays more attention to the three-dimensional form. Compared with handcrafts, lacquer painting is a bit imbalance. And the most important problem is the loss of our national characteristics and traditional culture. According to this phenomenon, some domestic designers and researchers have been discussed and practice. For example, Mr. Wu Liangyong in the 1980s has tried to make a combination between quadrangle courtyard between modern multi-stories row of residences. This innovation approach to modern space with the characteristic about time can inherit and carry forward the traditional Chinese culture. This explosion is not only to meet the development needs of modernization, but also to meet the design form of Chinese traditional heritage. During the long history of Chinese lacquer, the natural lacquer materials have good characteristics which can’t be compared by synthetic paint and it is known as “king of paint”. It has been widely used in the construction and decoration, such as ancient architectural relics which are Beijing’s Forbidden City, the Summer Palace, Suzhou Humble Administrator’s Garden, Shanghai’s jade Buddha and many ancient building are decorated and maintained by natural lacquer.
There are three main reasons through the investigation and field investigation. The first is the low cognition of Jiangzhou tick rhinoceros. The second is the modern transform problem of traditional craft. Thirdly, it is the culture inherit problem based on intangible heritage. Based on these problems, we can put Yun Diao into the expansion application and make a combination interior design and traditional craft to inherit the lacquer culture of China. Based on sustainable development, the inherit design which have green, multi-aesthetic and humanistic harmony principles can help the development of Yun Diao in Jiangzhou and solve this problem.

Firstly, from the analysis of the product modeling, decoration, craftsmanship and product positioning, as shown in Fig. 3, it can be drawn that Yun Diao follow the old tradition and lack of innovation. The product is more single and pay more attention to its craft thus it doesn’t have the community between modern design function and aesthetic. Through the expansion of interior design, we make Yun Diao’s craft and art elements deconstruct and reconstruct, combine elements of modern design and the aesthetic attributes of Yun Diao in order to achieve the modern transformation of Yun Diao of Jiangzhou. Secondly, according to the needs of modern living environment and the analysis of foreign successful lacquer heritage case, we make the inheritance of Jiangzhou’s Yun Diao as our goals and seek the new development of traditional intangible culture. Through to explore the traditional and ecological value of traditional lacquer we can enhance the status of Yun Diao painting lacquer in the Chinese craft culture. Make the lacquer culture back to modern life and in order to create a natural modern living environment. [6]
6. Conclusion

In order to continue the traditional craft “Yun Diao” and Chinese valuable lacquer culture of spiritual wealth, and keep our cultural thought of Chinese arts and crafts of cultural thought, these are duty and responsible for every designer to make a combination with domestic design in order to avoid the fault. Making the Yun Diao as the center and have a vivid and organic mining to traditional craft. We also need to combine the needs of modern life and join the application law to inherit the traditional culture. Through deconstruction and reconstruction and the integration of environment art design, we can give a fresh air to traditional crafts and build a harmonious environment to inherit the traditional Chinese culture. This is the real idea to design for China.

7. References