

Tangible and Intangible

Protection and Development of Traditional Industrial Art

Lei Sheng

School of Art

Xuzhou Institute of Technology

Xuzhou, China 221008

Abstract—Traditional industrial art is an important part within numerous traditional Chinese cultures and arts. Traditional industrial art, which integrates art, culture and creativity, is one of the main expressions of traditional Chinese national cultures and arts, which belong to both tangible cultural heritage and intangible cultural heritage. What traditional industrial art shows is ancient cultural customs and historic features as well as the aesthetics and wisdom of the people. Therefore, to protect and develop traditional industrial art is a joint responsibility for each Chinese descendant to take. However, with the development of modern society, the protection and development of traditional industrial art have encountered some contradictions and problems that cannot be avoided. Seen from tangible and intangible, this article conducts simple analysis on the protection and development of traditional industrial art on basis of current situations, raising suggestions, so as to promote the protection and development of traditional industrial art in the country.

Keywords—*traditional industrial art; tangible; intangible; protection; development*

I. INTRODUCTION

Nowadays, with the development of industrial art technique, some new industrial art techniques have emerged one after another, which bring impact on the traditional industrial art. Traditional industrial art is tangible and intangible, as a cultural and art, it is an important part of traditional Chinese culture and art; as merchandise, it has huge market potentials and economic value. Therefore, to strengthen the protection of traditional industrial art and continuously inherit and develop traditional industrial art is to not only carry forward traditional Chinese culture and art but also develop the industrial art products market. However, during the protection and development of traditional industrial art, many contradictions and problems have emerged, and we have to review it once again, seen from tangible and intangible, we must find out the key points of contradictions and take rational measures.

II. INTRODUCTION TO TRADITIONAL ARTS

Industrial arts refer to traditional products with certain artistic forms that are designed and made through manual skills. Traditional industrial arts that can be seen commonly include ceramics, jade carving, wood carving, paper-cut, embroidery, clay sculpture, yarn flower and so on. Traditional industrial

arts are diverse in form, which get involved in all aspects of basic necessities of life. In different stages in the country, the classification of traditional industrial arts vary, for example, in the 1980s, generally traditional industrial arts were divided by the cultural and arts field in the country into the following sculpture, embroidery, art ceramics, craft picture, lacquer, furniture, toys, man-made flowers and metal craft, etc. Up to now, China National Development and Reform Commission has classified it into the following: craft sculpture, embroidery and dyeing and weaving, knit, draw work, carpets weaving, crafts of weaving, art ceramics, craft furniture, craft glass, jewelry and metal work. No doubt, traditional industrial art is an important part of traditional Chinese culture and art, whatever the kind the traditional arts belong to, it is hidden with rich intangible cultural connotation, meanwhile, it is also a tangible product.

III. CONTRADICTIONS THAT TRADITIONAL INDUSTRIAL ARTS MEET IN ITS PROTECTION AND DEVELOPMENT

A. *Contradiction between Economic Industry and Cultural Undertaking*

Industrial art is an art of creation and a production in nature, and its basic attribute is economy. During the period of handicraft in ancient time, the industrial art is a major form of economic industry, and even in the era of mechanical production, it still cannot be replaced completely. Yet the industrial art is more than an economic industry, meanwhile, it is also a cultural industry, owning a nature of cultural undertaking. Therefore, in fact, the industrial art is often kept between economic industrial and cultural undertaking, the people not only value its commercial attribute and value but also stress its cultural and art value, no doubt, it is a contradiction, besides, seen from different layers, the contradiction is reflected jointly and also owning the understanding of its own. For example, the disputes concerning the school running guidelines for industrial art colleges in contemporary society fully reflect the contradiction of industrial art between economic industry and cultural undertaking. Some think that the school-running guideline of industrial art colleges shall be based on the national economic development and construction, aiming to cultivate talents of handicraft production; some think that the school-running guideline of industrial art colleges shall be based on the development of cultural and art undertaking, aiming to

cultivate talents of culture and art. Therefore, whether the industrial art is taken as an economic industry or a cultural undertaking, it has difficulties in theory and practice. Nowadays, traditional industrial art is still economic merchandise, there are still numerous enterprises and market in the country, compared to other products, its industrial chain has no big differences, and the only particularity lies in its artistry and manual skills. Yet traditional cultural undertaking pays little attention to the economic value, which goes against the economic industry, bringing barriers to the protection and development of traditional industrial art.

B. Contradiction between Technical Renewal and Protection of Intangible Cultural Heritage

Seen from the perspective of culture, it is easy to see that national traditional culture is a main characteristic, so the traditional industrial art is a cultural heritage, which belongs to both tangible and intangible cultural heritage. As a tangible culture, traditional industrial art is based on tangible materials, with the materials prepared, the technique can be applied. Seen from the relation between materials and technical skills, it is easy to find the relations between tangible and intangible. If tangible thing is called as material, the intangible one will be the technique to process materials, that is traditional industrial art. Materials not only determine the technique for material process to some degree but also influence the decorative methods and styles, all traditional industrial art decorative methods are directly related to the intrinsic properties of materials. Traditional industrial art decorative method belongs to not only technique method but also artistic method, which is consistent with each other in artistic form. It reflects the relations between materials and technique as well as the relations between tangible and intangible. Traditional industrial art owns characteristics as tangible culture and intangible culture. The tangible culture refers to the tangible contents and forms; the intangible culture refers to technique, means, methods, process, design creativity and significance of works in spirit and usable functions. As intangible culture, traditional industrial art is worthy of being protected and developed, and the purpose of the people to protect and develop intangible culture, which is to value the difference in culture and creativity of the people. In fact, the concept of traditional industrial art is wide, and it can be specific handiwork or a specialty and subject. Convention for the Safeguarding of the Intangible Cultural Heritage clearly provides that traditional industrial arts shall be protected and developed. However, in recent years, with the social changes and rapid technical development, the techniques of all fields are continuously renewed and advanced, industrial art included. Facing such a situation, a lot of traditional industrial art techniques are replaced by mechanical process, and even some have disappeared, which is inevitable result of historic and social development, meanwhile, it is a root cause for the difficulty to protect and develop the traditional industrial art. If we are unable to well deal with the relations between modern technologies renewed and traditional industrial art technique, it will be unable to well protect and development the traditional industrial arts.

C. Contradiction between Cultural Changes and Inheritance of Traditional Industrial Art

Cultural changes here refer to the changes of traditional industrial arts. Since the 20th century, the world culture has been changing rapidly, influenced by western culture, traditional Chinese culture has greatly changed. Facing such a cultural environment, traditional industrial culture has undergone diverse changes and renewed day by day. The inheritance of traditional industrial art is an internal inheritance of culture, the changes of overall cultural trend has caused the contradiction between changes and inheritance of traditional industrial art culture. Anything in the world cannot be unchanged, and the key point that we discuss is how to change. Seen from the nature, traditional industrial art is an output of ancient time and culture, yet currently it is time led by technologies, the traditional industrial art looks out-of-date, whose form, style and connotation are unable to meet the aesthetics and needs of modern people. The purpose of cultural inheritance is to keep the culture and also meet the needs of modern people, so some innovations are needed while it is carried forward. Yet the innovation is limited, which cannot completely reject core features of traditional industrial art. Traditional industrial art and products have formed some ways in hearts of the people, so the innovation of traditional industrial art will not only be limited by styles, forms and technique of its own but also the cognitive concepts of the people. Some innovations, which contain excessive modern art styles and technique, have lost completely the characteristics of traditional industrial art, they are often questioned by the people, and actually they deserve it, because they are chief offenders that cause the disappearance of some traditional art. The point is also the contradiction met by traditional industrial art during the development and protection.

IV. SUGGESTIONS FOR PROTECTION AND DEVELOPMENT OF TRADITIONAL INDUSTRIAL ART

A. Governmental Support through Legislation and Funds

In order to well protect and further develop traditional industrial art, first of all, talents and masters of traditional industrial art shall be protected, as per the point, we can borrow experience from Japan, for Japanese *Law for the Protection of Cultural Properties* clearly provides that traditional techniques belong to intangible cultural property, which need to be protected, meanwhile, relevant rules and regulations are established. Besides, Japan pays full attentions to the development of industrial art, to adequate funds are transferred by the government so as to cultivate successors of traditional art and improve the technical levels of successors. Therefore, we should establish and improve laws and regulations related to the development and protection of traditional art as soon as possible, and take powerful measures, adjust and perfect the structure to protect and develop the traditional industrial art so as to put a solid foundation.

B. Further Stress

Nowadays, with the rapid development of social economy and the rising of the people's living level and consumption, all fields of the society has paid more and more attentions to the

traditional arts, the understanding on traditional arts are also improving. Facing such a situation, traditional industrial arts has met new development opportunities. Therefore, we need to catch the chances, pay more attentions to the traditional industrial arts, strengthen propaganda, take protective measures, continuously improve the industrial structure of traditional industrial arts, establish and perfect policies and systems, Only more attentions are paid, can the work be carried out so as to maximize the benefits.

C. Stress Artistic Forms and Theme Innovation

Seen from traditional industrial arts in the country, most have adopted classic, sophisticated and fine expressions, in order to further develop it, first of all, we must break the restriction of traditional thought to some extent and actively carry out the theme innovation. Second, it needs to cultivate and improve the overall cultural quality, aesthetic appreciation and innovation awareness of technicians which are engaged in industrial arts. During the development of traditional industrial arts, innovations shall be taken as the key point to accelerate the development and transformation of industrial structures, carry out technical innovation unceasingly, shorten the time for research and development, enhance the design level, increase the product functions and theme kinds and improve the product quality and grade.

D. Vigorously Carry the Brand Strategy

In order to make the people further understanding and know traditional industrial arts, it needs to vigorously carry out the traditional industrial arts brand strategy, develop corporate brands and set up regional brands and cultivate enterprises which own obvious strength in the trade and develop new products with independent intellectual property rights. As for the enterprises and products with hug market potential and high technical content, we should support them to create internationally famous brands with policies and financial support by authorities. Besides, it needs to strengthen the enterprise innovation, improve the level of facilities and technical level, intensify the protection of property rights and stimulate the enthusiasm of enterprises for development. In addition, more attentions shall be paid to the new trends of international development, we should be good at learning and borrowing the experience in development of industrial arts abroad, and crafts experience, accelerate the development of creative industries, fashion art into traditional arts and crafts, improve the acceptance of modern people.

V. CONCLUSION

In conclusion, going with the social development, traditional industrial arts are heavily impacted, and a lot of traditional industrial arts have declined gradually and even disappeared. However, as an intangible cultural inheritance, traditional industrial arts must be greatly protected, meanwhile, as a tangible cultural inheritance, it needs to be developed and innovated according to the needs of modern society. Though there are still many contradictions and problems during the protection and development of traditional industrial arts, as long as we strengthen the understanding, value the art and take

efficient measures, whatever the difficulties are, we can find a way out.

REFERENCES

- [1] Lin Jian, Protection and Inheritance of Traditional Industrial Art in the Big Data Era [J]. Journal of Fuzhou University (Philosophy and Social Sciences), 2016, (06): 94-96.
- [2] Chen Jingpu, How to Protect Traditional Industrial Art [J]. Art and Literature for the Masses, 2016, (12):109
- [3] Yuan Jingyi, Protection and Development of Popular Industrial Art in Yunnan [J]. Modern Decoration (Theory), 2015, (09): 148.
- [4] Liu Lei, Protection and Development of Traditional Industrial Art—Thought about Inheritance of Changzhi Heap Kam Art [J]. Art Panorama, 2011,(10): 72-73.
- [5] Chen Su, Discussion on Protection and Development of Traditional Industrial Art [J]. Art and Literature for the Masses, 2010, (08): 119.
- [6] Xu Peijun, Introduction to Protection and Development of Traditional Chinese Industrial Art Seminar [J]. Art Observation, 2008, (07): 22-24.
- [7] Li Yanzu, Contemporariness and Regionalism of Traditional Industrial Art—Re-discussing the Protection and Development of Traditional Industrial Art [J]. Journal of Nanjing Arts Institute(Fine Arts & Design), 2008, (01): 5-9.
- [8] Li Yanzu, Tangible and Intangible: Protection and Development of Traditional Industrial Art [J]. Literature & Arts Studies, 2006, (12): 106-117+168.