

Productive Protection Path of Traditional Handicrafts Under the Integration of Culture and Tourism - Taking the Weaving Skill of Shangdang Highland Lu Silk in Shanxi Province as an Example

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Abstract: In the continuation and inheritance of civilization, regional traditional handicrafts, as the ancient wisdom of the Chinese nation, have irreplaceable cultural and spiritual status. However, in the progress and change of the times, such skill is gradually dying, and handicraft value of today's society is decreasing, facing the problem of seamless connection of public aesthetic and modern practicability, the establishment of brand image, the insufficient construction of communication channel, the utilization of cultural effective resource value development, and the difficulty of industrial chain adapting to today's economic conditions, which has become the main factor for innovation of traditional handicrafts. Productive protection through innovation and transformation is the inheritance form of traditional culture. This work explored the productive protection path of traditional handicrafts. Under the integration of culture and tourism, the weaving skill of Shangdang highland lu silk is taken as an example to in this work. Through combing its development and evolution process, and analyzing the case of Shanxi Jilier Silk Group, this work tried to explore the local knowledge carried by lu silk as a regional symbol of silk culture, which will provide ideas for the innovation and transformation of traditional handicrafts and contribute to the economic and cultural prosperity of ethnic regions.

1. Introduction

With the arrival of the era of scientific and technological information, digital life has given people more personalized aesthetic requirements and more thinking about "beauty". The search and emphasis on culture has gradually become a part of social development. The Chinese culture is extensive and profound, with 5,000 years of civilization and numerous works of art created by the crystallization of human wisdom. It is the spiritual support and identity symbol of the Chinese nation in the historical process of human development. With the passage of time and the inheritance of the public, it is constantly endowed with the cultural meaning and spiritual connotation in accordance with today's society. The application of cultural symbols in specific traditional culture to modern design not only gives the product a unique artistic style and new design connotation, but also clarifies the design direction and fully embodies the national artistic atmosphere of Chinese culture. This is not only the innovation, but also the spread of cultural charm, which lays the direction for the direction of "Made in China" and enriches the significance of development.

The process of traditional handicraft is not well known in the innovative practice of traditional handicraft. With economic development, social posts are increasing, young people are no longer satisfied with the development of traditional handicrafts, and traditional handicrafts groups are difficult to expand. Under the great economic pressure, the inheritance of traditional handicraft is difficult to support development. With the increase of age and the weaker ability to accept new things of traditional craftsman, they only pay attention to protecting the original ecology of traditional handicrafts and ignore the new business forms of traditional handicrafts. The static reconstruction of traditional handicrafts is in line with the public aesthetics, the mechanization of modern science and technology, and the protection of the original retro ecology. In terms of the current situation of

traditional handicrafts, in order to solve the problems in the protection of traditional handicrafts, it is necessary to return traditional handicrafts to the specific process of cultural and historical evolution, carry out effective analysis, and constantly put forward relevant innovative designs for traditional handicrafts from the perspective of technological evolution.

2. The Development and Evolution Process of Lu Silk

As an important role in the history of Chinese history, silk, as an important branch, began in the Sui Dynasty, flourished in Tang Dynasty and in the Ming and thrived in Qing Dynasty. It is named after Lu'an House, and it is a famous brand created by Jin merchants. In the Sui and Tang dynasties, it has been as a local characteristic tribute to the court. The Guangxu Changzhi Zhi County Taxes and Labor records that "Mingji, Changzhi, Gaoping, Luzhou, and Wei have a total of more than thirteen thousand silk", which was widely used and loved by people at that time. Even on the border fortress town Zhangjiakou market, it appeared the tipartite situation of "Nanjing grosgrain shop, Suzhou and Hangzhou silk shop, and Luzhou silk shop" (See "Xuanfu Suozhi") [1]. Due to the operation of lu silk, there are also many rich merchants. Wang Shishi's Guangzhi Yi records that "In Pingyang, Ze, and Luzhou, there are many rich people with wealth of hundreds of thousands". The Ming and Qing Dynasties were more prosperous. Qing History Draft records that "In 1856, Cixi gave birth to Emperor Tongzhi, and the Emperor Xianfeng was so excited that he ordered 18 Lu silk quilts, exceeding the regulation of the queen's twelve quilts", which can be seen that Lu silk was very flourishing.

The silk fabric of southeast Jin is referred to as lu silk, and Zelu area is an important birthplace of farming civilization and sericulture civilization. It was an important textile tribute in the Ming and Qing Dynasties of China, mostly used by officials. Lu refers to Changzhi City, Shanxi Province. Sui Book-Geography records that "People in Changping and Shangdang are most farmers, and they are simple and kind". Changping is now Gaoping, Shangdang is Changzhi Jincheng area. Changzhi in ancient times was called for Luzhou, and Jincheng was for Zezhou, also called Shangdang County. The production of lu silk is mainly in Changzhi County and Gaoping City, Shanxi Province. Due to its long history, Lu'an House (now Changzhi) area was designated as the imperial tribute due to the unique quality of Taihang Mountain, and it formed a larger production scale. Since the mid-Tang Dynasty, Lu silk has been traveling along the "Silk Road", reaching Central Asia, West Asia and even Europe [2]. The Ming and Qing Dynasties were the heyday of Lu silk's development, and "ordinary people can wear silk". Lu silk has twelve colors and exquisite workmanship.

Lu silk is a traditional silk fabric with Shanxi characteristics and an important part of Chinese silk culture. According to relevant historical records, Lu silk, as one of the three famous silk in China, was once as famous as Hangzhou forging and Shu brocade. In 2014, Lu silk weaving skills was selected into the fourth batch of national non-material cultural heritage list. Through the protection of non-material cultural heritage projects, a new non-material cultural heritage ecosystem under the integration of cultural and tourism is built, and lu silk weaving technology goes to the world under continuous transformation.

Today's lu silk is different from the previous silk, which has single color and style. Through design and re-creation, lu silk weaving skills is composed of several processes such as raw material selection, silk, latitude silk, loom weaving, pattern design, cardboard making and weaving. Take cardboard making as an example, the paper is designed to be fresh with patterns and flowers, and then passed through the cardboard by hand, which requires 16,000 sheets of paper. In the later stage, there will also be special layered dyeing techniques, so that the lu silk brocade presents a three-dimensional relief sense and the overflowing color sense from different angles. While retaining the original exquisite skills, traditional Chinese colors are also applied to them. Lu silk is perfectly applied into wedding bed products in combination with the marriage customs that Chinese people have had since ancient times. The beautiful and gorgeous silk not only meets the psychological needs of Chinese people in traditional customs, but also shows the rich connotation of intangible heritage skills.

At present, the research on lu silk is divided into two dimensions. One is an in-depth analysis and evolution of lu silk from the perspective of historical development, and the other is an exploration of

productive protection strategies from the perspective of digital commerce. Some historical researchers and staff of local literature and historical data departments understand the development path of lu silk weaving skills under the historical evolution through the contemporary art works in different periods. It depicts the development road of lu silk under the change of dynasties. Based on history and looking forward to the future, the lu silk weaving technology under productive protection enters the international market while carrying out a new development direction under the integration of culture and tourism.

From the historical perspective, Wang Shuisheng, Shi Minfu and Tian Qiuping recorded the development, production process and scale of lu silk, while Yue Shuming extracted relevant descriptions of lu silk from the classic literary masterpiece *Jin Ping Mei*. It can be seen that the scale of lu silk has a far-reaching impact on future generations. In the Ming Dynasty, the development of lu silk reached its peak. For example, its output increased and its styles varied, and it was mostly used by government officials. Xue Rong, Lu Wei, Yang Xiaoming, and Wang Zhidong conducted a research on its style, artistic characteristics, and production technology and industry background. It can be seen that in the process of development, craftsmen are constantly improving their skills in polishing. With the reform of China, the development is from the beginning, the prosperity of the Ming and Qing Dynasties, the low economic period, and to the re-revitalization period. With the change of policy, lu silk breaks through regional constraints and cultural limitations, goes to the world and becomes a national well-known brand. It also drives the local economy and culture. In recent years, Wang Jin, Wu Gaihong, and Liu Shuqiang proposed to combine the development of lu silk with Shanxi cultural tourism, and establish digital museums, so as to carry out productive protection.

3. Discussion on the Productive Protection Path of Lu Silk

From the perspective of the inheritance model and business scale of lu silk, lu silk culture inherits from each other, and many new business models under modern industry emerge with the adjustment of 21st century economic reform and national policy strategy, breaking the original structure of intangible cultural heritage management. For example, Shanxi Jilier Silk Group is one of the leading enterprises of the national "Transfer Silk from the East to the West" project. Through creating a classic wedding quilt with "Chinese culture implication", the splendid civilization of Shanxi is reshaped. It is a silk enterprise that integrates silk fabric design, weaving, printing and dyeing, finished product processing and sales. As the only inheritance enterprise of lu silk, the main products are silk and silk fabric. The product is exempted from inspection and processes. Since the early 1990s, the national economic center transfer, resulting in the province's majority of silk enterprises unable to recover after a setback. After more than ten years of bankruptcy, restructuring and transformation, until 2008, it became a private Jilier Silk Group Co., LTD. It makes the traditional handicraft become a brand and builds a non-material cultural heritage ecosystem, which not only enables the sustainable development of traditional handicrafts, drives the development of local economic circle, but also creates employment opportunities for traditional craftsmen.

On September 3, 2021, the "Lu Silk Collection Scarves" of Jilier Silk Group in Gaoping City won the Gold medal in the 2021 Tourism Commodity Competition with Chinese Characteristics, Chinese Characteristics Tourism Commodity Exhibition and the 8th Sichuan International Tourism Trade Expo jointly organized by China Tourism Association, Sichuan Provincial Department of Culture and Tourism and Leshan Municipal People's Government. Shanxi Jilier Silk Group was founded in 1958, through the innovation and transformation of non-material cultural heritage, it combined with the traditional folk customs of Shanxi into consumer psychology. In this process, Jilier Silk Group combines cultural tourism with products, so that traditional skills are protected, and the craftsmanship is continuously developing

The reason why the Jilier Silk Group can produce fine silk marriage quilt is that in the process of production, it usually chooses the highest quality Taihang mountain cocoon based on the geographical advantages, extracts self-provided wells 40 meters below the weak alkaline deep water to wash the cocoon, and needs four workmen to pull the silk quit. These holes make the original thick quilt

"breathing" with a strong sense of use. The quilt surface pattern is carefully designed and handmade, which not only meets the practical requirements, but also has a beautiful atmosphere and rich in national culture. In order to create a high-end marriage brand, a "Jiaolong" real silk takes three embroiders for half a year to complete, which takes time and power. Hand-pulled tuft is one of Jilier's "tricks" to ensure optimal fluffiness and softness in the silk. With the joint efforts of the four craftsman, a 40 square centimeter large silk cap will be slowly pulled open to the size of a double quilt, about 4 square meters. It takes 298 steps and 375 days to make a bed of Lu silk.

The "Belt and Road" tour went to Italy and Hungary in 2015, Germany in 2016, the United States and Dubai in 2017. Jilier Silk Group has 10 series of hundreds of products, and the main product is located in the bride lu silk quilt. There are 4 series of more than 30 kinds of products with good quality and benefit. Adhering to the brand of quality, the spirit of craftsman is embodied in it. The combination of wisdom and traditional crafts extends and preserves traditional handicrafts, transforming non-material cultural heritage and its resources into cultural products. By virtue of the strategic layout of integrated production and sales process and brand quality, Lu silk has established a local non-material cultural heritage ecosystem while going to the world, and it meets the living needs of local people. In the competitive commercial market of modern society, users pay more attention to the spiritual connotation of the product besides the function of its use, and the gradual transformation from life use to spiritual and cultural enjoyment is the traditional handicraft needs to keep thinking. Since non-material cultural heritage has entered public life, innovative practice has slowly evolved traditional handicrafts into a static object, and the dynamic evolution process of traditional handicrafts is not known by the public. Therefore, only by respecting the original characteristics of traditional handicrafts and establishing the productive protection of intangible cultural heritage can the effective inheritance of traditional handicrafts be realized, and the rational development of traditional handicrafts in the field is very necessary. In this process, only through the improvement of the non-material cultural heritage ecosystem, the continuous expansion of the inheritance team and the combination of development through other effective ways, can the traditional handicraft skills quickly "go out".

Photo source: Shanxi Jilier Silk Group official website <http://www.silkhemp.com/>

4. Through Inheritance, Shanxi Lu Silk can Go Global

When traditional culture is in vogue, handicraft products are discovered and enriched in the constantly changing world. In such a cultural treasure house, what people really feel is the everlasting mission of traditional cultural spirit and faith in the hands of non-hereditary inheritors. For the commercial market, users pay more attention to the use function of the product, and whether it contains spiritual and cultural enjoyment also becomes one of the factors for consumers to buy. The dimensions and methods of innovation and transformation of non-material cultural heritage are involved in many fields. However, the following question is whether the design of traditional cultural elements can be built on the public aesthetic, how to integrate the limitations of the public aesthetic and the developability of traditional culture, and how to stylize the traditional cultural elements into a new design, so that it can expand the traditional culture in the form of enjoyments and functional extension. The most representative of a nation or region is the cultural treasure house constantly discovered and created by people in the course of history, which is not only the essence of natural precipitation after the washing of time and people's creation, but also the shadow remembered by time in the long-term historical development process.

The inheritance of non-material heritage is difficult to replace. The continuous development of the economy is more conducive to the protection and utilization of non-material cultural heritage. As the global economy continues to develop and China's strength is becoming stronger and stronger, the impact of the post-epidemic era and the transformation of intangible cultural heritage have become the trend of the times. The expression forms and cultural contents of many non-material cultural heritage are closely related to people's lives. In the long-term production and life practice, the rich and colorful

intangible cultural heritage created by the Chinese people of all ethnic groups is not only the carrier of the wisdom and civilization of the Chinese nation, but also the link of uniting the national feelings. Its full utilization development has indelible promotion effect to realize the development of economic society. In this process, Jilier Silk Group seamlessly connects people's life information with products, and their elaborate quits are used for marriage. It has become an important way for non-material cultural heritage production to transform into people's life to find the right brand positioning in the transformation [3].

The main characteristics of non-material cultural heritage is immateriality, and its meaning only exists in oral transmission and expression, artistic activities in different forms, performances of various folk customs and practices of traditional crafts, without specific forms of material carrier. Much of this cultural heritage is ancient and rare. With the progress of the times and with the support of multimedia technology, it is urgent for people to effectively carry out the protection and application of non-material cultural heritage, and effectively implement the protection and inheritance of traditional culture in view of the problems in improving the protection and utilization of current traditional culture, so that the non-material cultural heritage can enter the public's vision in a new state.

At present, China's design is constantly seeking its own positioning in the international arena, displaying the national culture and the style of a great power. Through new ideas, designers closely connect traditional culture with personal life, hatch the public aesthetic through design language, and redefine people's understanding of "beauty". The innovation of designers sublimates people's generalization of information when dealing with problems, and also affects the logical way in which people think about problems. Designers and readers work together to empower design values.

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