

The Application and Value of Chinese Traditional Handicraft in Modern Design

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Abstract. This paper analyzes the traditional creation view and design characteristics of Chinese traditional handicraft, expounds the cultural connotation and thought of Chinese traditional handicraft, analyzes in detail from the point of view of design function, material, inheritance and development in combination with the development trend and direction of modern design, and discusses the methods and necessity of realizing modern transformation of Chinese traditional handicraft in modern design. The realization of Chinese craftsmanship has a long foothold in modern design.

Keywords: Chinese Traditional Handicraft; Modern Design; Application; Inheritance and Development

1. Deconstruction of the Source of Chinese Traditional Handicraft

All the art is from the development of the craft, and no art activity can be separated from the foundation of the craft. Since its production, the handicraft has condensed a nation's culture and wisdom, and it has constructed a nation's material and cultural basis and carried the original source of life of a society. In the traditional handicraft, we can directly or indirectly experience the meaning of the national spiritual culture and the aesthetic of the arts and crafts. Human labor is the original source of the traditional handicraft, and if craftsmanship is regarded as a kind of labor, human beings have been working craftsmanship since the primitive period and designed the manufacture of stone tools and pottery. It is because of hard work that handicrafts continue to accumulate and refine their methods and skills in production practice[1].

1.1 The traditional concept of creation: "conform to nature and make the best use of everything"

For thousands of years, China's agricultural civilization has decided to rely on the traditional handicraft as the production mode, but the ancient Chinese working people with wisdom have gradually explored a series of far-reaching creation ideas in the continuous production practice. The ancients of China gradually realized that natural conditions such as timing, geography and other natural conditions played a great role in restricting the production and life of human beings and realize that the nature is closely related to the life of the people, and the concepts of "heaven and earth, the foundation of life" and "The greatest moral between heaven and earth is to take care of life"[2-4].

Traditional craftsmen make use of the material's own attributes of "talent application" to pursue the beauty of "Tiangong" and "artificial" as a whole. Craftsmen, as traditional handicrafts, after long-term accumulation and development of rich experience in related practices, according to their natural physical attributes, put forward the important concept of creation of "heaven and sometimes, earth with gas, material and beauty, workmanship and ingenuity", which reflects not only a natural and simple design concept, but also the apply of aesthetic concept of "harmony between heaven and man" to production practice.

1.2 The technical criterion of "dexterity and moderation"

"Technology is not only the material force to regulate and change the relationship between man and nature, but also the intermediary between man and society." The craftsmen's skills in ancient China have always adhered to the concept of the mean of Confucian culture, and the aesthetic standard of "nature" has been taken as the aesthetic standard in the design of utensils and the degree of grasping the craftsmanship. On the one hand, the decoration effect of "nature" can better serve the function, highlighting the practicability of utensils. On the other hand, in the ancient society dominated by natural economy, extravagant ornate decoration cost a lot of manpower and material resources, and the people hurt money, which was not conducive to the practicability of utensils, but also affected the rise and fall of the country[5].

2. Analyze the problems and applications of Chinese traditional handicrafts in modern design.

At present, most of the traditional handicrafts in our country are still made of handicrafts as a single product, and only a small part of them have been manufactured industrially. Nowadays, the overall situation of handicraft market is still in the stage of small-scale self-employment and low commercialization. At the same time, in modern design, it often only makes use of the external performance of traditional technology, and does not apply its real cultural connotation to modern design. For the traditional handicraft industry in today's society, it is very urgent and necessary to realize its modernization and career transition. In modern civilized society, people pay more attention to the unity of art and life, and many products have also introduced design methods such as personality customization according to this kind of demand. Most of the current modern design is that the basic function of the original commodity has become perfect, and more design demands are to explore the immaterial spiritual and cultural attributes of the products designed, and to pay more attention to the emotional experience of people and things brought by the design.

2.1 Realize the functional transformation of traditional handicraft and endue the feeling and meaning of modern design

To explore the unique style and aesthetic feeling of traditional handicrafts, we need to

re-examine and position the functional requirements of traditional handicrafts in our country. In modern design, designers need to extract materials, technology, composition, color and other elements of traditional handicrafts, combined with the development needs of modern society to continue the traditional handicrafts in a new way. In the past, most of the traditional wood technology used wood as raw material to make pots, buckets, wood carvings and other living utensils and folk handicrafts. In order to make the traditional wood technology enter the modern transformation, it is necessary to improve and innovate it. By studying the life mode of people in modern society, the practical design which is more in line with today's life can be made by using the material of wood and the pleasant touch combined with daily necessities. For example, modern wood sound, which takes wood material as the appearance of design and subverts the image of gold sound in the public impression, not only makes use of the "curved wood" technology used in the making of wood, but also uses the gentle characteristics of wood and the sound of mechanized production to defuse the cold feeling brought by industrial manufacturing.

2.2 Exploring the values of traditional handicraft design and exploring the aesthetics of life in the new era

The new Chinese style is from the Chinese traditional design technology, the creation thought, the culture and so on aspect unifies with the modern design, leads a kind of new adapts to the modern people's aesthetics and the life idea social fashion, causes the traditional art to also radiate the new vitality in the present society. The traditional creation thought in ancient China is based on the aesthetic values of respecting nature and pursuing "the unity of nature and man". Whether it is the Chinese classical garden architecture that pays attention to the use of natural objects such as rocks, flowers and trees, pools and so on to simulate the gardening technique of "moving the sky and shrinking the earth, modeling mountains and waters", or the way of blank treatment in Chinese traditional landscape painting, "nature" has always been an important basis for Chinese aesthetic thought rooted in people's life.

It is the transformation goal that the traditional design element combines with the modern new technology and new technology, and realizes the innovation in the inheritance and the development in the innovation. For example, the traditional Chinese furniture has the principle of symmetrical and balanced design. Therefore, we need to re-examine the spiritual connotation of the traditional design, and we need to continue to explore the traditional elements, rely on the innovative creative industry and attract the original spirit, and strive to achieve the new breakthrough in the aspects of the appearance, the shape, the color, the material and the like of the product.

3. Adhere to manual characteristics and change "heritage" into "resources" in the process of inheritance and development

Compared with mechanized products, traditional handicrafts have the characteristics of diversification, individualization, suitability, nationality and craftsmanship. One of the most important characteristics of traditional handicrafts is that manual work can not achieve the same mass manufacturing as mechanized production in terms of efficiency and quantity. In the modern society dominated by mechanized production, the products are stylized, and the workers carry out the same work in the production line. In contrast, handicrafts can not achieve large-scale production capacity, but craftsmen can devote themselves to all aspects of production through their own hands, brain, eye cooperation, so as to reflect the essential characteristics of human free development and the release of creativity in production. The unique regional nature of traditional handicrafts, personalized production is no longer a limitation, and in today's globalization, rapid and convenient sales model it still has its own market.

In recent years, China has been moving towards modernization, the material level, the institutional level and the cultural level are constantly changing with the arrival of modernization. In such a today's design situation, which tends to batch and standardize, excavating and cultivating the connotation of handicraft culture itself to construct its own national cultural brand is the development trend of the times. At the same time, we should establish the identity of our own traditional culture to change the predicament of the decline of national handicraft industry, be vigilant in protecting the security of national culture, and always be vigilant in preventing the challenges of western ideology.

4. Sustainable development contributes to the modernization transformation of traditional handicrafts

As the products produced by mechanization satisfy the majority of people, people gradually realize the great damage to the environment and nature caused by industrial production, and most of the raw materials of traditional handicraft production are taken from nature, the point that it can be used in materials enables people to consider the improvement of production concept from the perspective of natural and ecological sustainable development, and to advocate the design idea of environmental protection, energy saving and health. For example, traditional Chinese hand dyeing and weaving has outstanding advantages, dyes from natural plant dyes for dyeing, local materials or rely on artificial planting, not only solve the problem of water and environmental pollution of dyes, but also solve the employment problem of a number of large personnel. At the same time, we should vigorously advocate the protection and inheritance of endangered handicraft, carry out a series of practical ways and methods, carry out scientific research methods such as

sampling, recording and data collection of endangered handicraft, on the other hand, through government and policy support, promote and find inheritance talents among the youth.

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