

Inheritance and Development of Intangible Cultural Heritage Elements in Sculpture Art

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Abstract

Intangible cultural heritage can not only create a distinctive regional landscape, but also create a pleasant urban cultural atmosphere and a good living environment. Intangible cultural heritage elements are increasingly used in sculpture creation. This paper introduces the current situation of the protection and inheritance of intangible cultural heritage in China, expounds the relationship between intangible cultural heritage and sculpture design, and analyzes and studies the application cases of local intangible cultural heritage elements in sculpture design, in order to make sculpture works contain profound historical and cultural heritage and display regional characteristics, Provide reference for the protection and inheritance of intangible cultural heritage.

Keywords

Intangible cultural heritage; Sculpture art; Case analysis.

1. Introduction

With the development of society, the loss of local culture caused by urban expansion is becoming more and more serious. Intangible cultural heritage can not only create a distinctive regional landscape, but also create a pleasant urban cultural atmosphere and a good living environment. At present, the international community attaches great importance to the legislative work of the protection of historical and cultural heritage and intangible cultural heritage. In the process of intangible cultural heritage protection, many countries have formulated their own legal protection systems and policies according to their actual situation, and protected and displayed them with a combination of different art types. In recent years, this work has also attracted the attention of relevant experts, scholars and institutions in China, and began to organize and establish institutions to study the inheritance, protection and display of intangible cultural heritage. Sculpture plays an important role in creating a good urban ecological environment, scientifically and reasonably distributing public art and creating an overall environment. It is a work of art designed for a specific environment, a public oriented art form, and an act of communication and dialogue with people in public space. It is not only an ornament of the environment, but an integral part of the overall environment. The loss of local characteristics and style convergence of contemporary sculpture are becoming more and more serious. Therefore, it is imperative to study the application of local intangible cultural heritage elements in sculpture design.

Firstly, based on the grasp and positioning of the connotation of intangible culture, this paper expounds the current situation of intangible cultural heritage, combs the dialectical relationship between intangible cultural heritage elements and sculpture creation and design, and interprets the embodiment of intangible cultural heritage elements in the form of sculpture through the case study of the application of intangible cultural heritage elements in sculpture design, And realize the protection of intangible cultural heritage, so that it can be better displayed in the public vision when China. Secondly, the article explores the value and expression methods of intangible cultural heritage in sculpture creation from a unique

perspective, condenses and sublimates the protection content of intangible cultural heritage, and materializes it into a perceptible and touchable material entity of sculpture art, so as to retain it. So as to achieve the purpose of protecting and inheriting the intangible cultural heritage and enriching the content and form of sculpture creation, make them highly unified in creating the overall urban cultural characteristics, and provide support for maintaining the urban local culture and national regional characteristics.

2. The Important Value of Intangible Cultural Heritage

2.1. Cultural Value

Intangible cultural heritage not only carries historical value, but also contains rich cultural value, which is the core value. They record the unique lifestyles and ways of thinking of different races, and show the nation's own historical and cultural development track. These can effectively help future generations understand the social culture at that time and understand history more comprehensively and objectively. With the progress of society, people's exchanges between different regions and different nationalities are also increasing, and mutual cultural concepts and ideologies are constantly rubbing, colliding, gradually crossing and integrating, which further promotes cultural diversity. Intangible cultural heritage vividly reflects this characteristic, so its cultural value is more important and precious than other cultural heritage.

The legend of Meng Jiangnu is a famous oral folklore in China. It has a long history and is well-known among the people. In 2005, Zibo City, Shandong Province applied for the legend of Meng Jiangnu, and in 2008, Qinhuangdao City, Hebei Province and Jinshi City, Hunan Province respectively applied for the project of Meng Jiangnu legend, which have been successively approved by the State Council as national intangible cultural heritage projects. For the protection of this important oral intangible cultural heritage, it is futile to make a mandatory textual research on historical materials or site identification to verify its own value and significance. The reason why the legend of Meng Jiangnu has become a national intangible cultural heritage protection project is its story artistic charm formed through high fiction as folk literature: "after one to two thousand years of development, it has evolved from a story of knowing etiquette and respecting law to a legend of resisting tyranny, and the people's character has been greatly strengthened." now, after thousands of years of inheritance, Zibo The oral heritage of Meng Jiangnu in Qinhuangdao and Tianjin has formed a unique cultural inheritance space of Meng Jiangnu and become the most representative cultural element. Through conscious protection and development, these places have fully displayed the magnificent cultural values of human oral and intangible cultural heritage with local typical characteristics.

2.2. Aesthetic Value

After the formation of finished products, intangible cultural heritage exists in a large number of forms such as performing arts and handicrafts. It has high aesthetic value and artistic value. It is a very valuable resource for human beings to carry out various artistic and aesthetic research. Through these colorful intangible cultural heritage works, we can vividly see the life style, customs, thoughts and emotions, aesthetic interest and artistic creativity of a region or nation, which is of high aesthetic value.

In China, Buddhist culture plays a very important role in the history of Chinese culture. Its connotation and extension are displayed in its idol worship to a great extent. Therefore, from ancient times to modern times, we have used various methods to cast and draw a large number of exquisite Buddha statues, which has always been the focus of Buddhist Educational Administration. People can appreciate and study various Buddhist statues from their shapes

and textures, so as to understand the aesthetic appeal of Buddhist statues. Lingyan temple in Changqing, Shandong Province is a good presentation of the art of Buddha statues. Together with Qixia Temple in Jiangsu Province, Guoqing temple in Zhejiang Province and Yuquan temple in Hubei Province, it is known as the "four wonders" of Zen forests in the world and the only famous temple in the north. The exquisite Buddha statues enshrined in the thousand Buddha Hall in the temple have different postures and realistic shapes. Only in terms of the body posture of the Buddha statues, there are sitting statues, standing statues, lying statues and other postures. At the same time, the lines, levels, structures, textures of Buddha costumes and various painted decorative lights show amazing technical level and aesthetic value.

3. Current Situation of Intangible Cultural Heritage

According to the definition of the Convention for the protection of intangible cultural heritage of UNESCO: intangible cultural heritage refers to the intangible cultural heritage regarded as its culture by various groups, groups and sometimes individuals

Various practices, performances, forms of expression, knowledge systems and skills of cultural heritage and their related tools, objects, handicrafts and cultural sites. With the changes of their environment, relationship with nature and historical conditions, various groups and groups continue to innovate this intangible cultural heritage handed down from generation to generation, and make themselves have a sense of identity and history, so as to promote cultural diversity and stimulate human creativity. Intangible cultural heritage is a people-oriented living cultural heritage. It emphasizes people-centered skills, experience and spirit, which is characterized by living change.

The progress of science and technology, the impact of foreign culture and the transformation of life style have lost the soil for the survival and inheritance of intangible cultural heritage. The farming culture on which intangible cultural heritage depends has been weakened, and many intangible cultural heritages have reached an embarrassing situation that no one can pass on. For example, abacus, an ancient calculation method in China, was officially listed in the human intangible cultural heritage list by UNESCO on December 4, 2013. However, it basically disappeared with the popularization of calculators. There are also mortise and tenon structures used in Chinese traditional buildings. The ancients used them to build magnificent buildings like the Forbidden City. Today, the city is a modern building built of reinforced concrete. Many similar intangible cultural heritages have disappeared with the development of modern society.

4. Relationship Between Intangible Cultural Heritage and Sculpture Design

People realize the importance of traditional culture, and more people invest in the protection of intangible cultural heritage. Sculptors should cut people from the relationship between intangible cultural heritage and sculpture art, study how to use intangible cultural heritage elements for inspiration in sculpture design, and apply them to sculpture engineering cases. At the same time, we should think about how sculpture, as an art form with a wide range of influence and a large audience, can provide assistance for the protection of intangible cultural heritage.

4.1. Intangible Cultural Heritage Is the Characteristic Support of Sculpture Design

Nowadays, more and more people realize the importance of traditional culture and devote themselves to the protection of intangible cultural heritage. Sculpture design is the specific expression of art design. Sculptors should properly integrate intangible cultural heritage elements into sculpture design, take local intangible cultural heritage elements as the source of

inspiration, and take sculpture design as a powerful carrier to protect and display intangible cultural heritage.

4.1.1. Inspiration Source

China has a long history and culture. Many cultural treasures inherited so far, such as Peking Opera, Kunqu Opera, folk tales, myths and legends, have been tested for a long time. These intangible cultural heritages are the epitome and true portrayal of the development of our society in a certain period of time. We can learn from many elements that can be integrated into sculpture design. For example, the metal carving "Bu pan Tu" draws lessons from the work "Bu generation Tu" of the same name by Yan Liben of the Tang Dynasty. It is re created according to its painting style, structural layout and painting content, combined with the unique technique of folk paper cutting. Its unique visual effect makes the work stand out from many sculptures. Intangible cultural heritage elements enrich the content and forms of sculpture design, and stimulate artists' creative inspiration and creative desire to a great extent.

4.1.2. Regional Characteristics

Most intangible cultural heritages have obvious regional characteristics. Intangible cultural heritages in different regions represent the local cultural heritage and historical development track, and are one of the best symbols of regional characteristics. Some creators show their works in sculpture design by drawing on local characteristic culture and integrating various artistic forms. Mammy man by sculptor Yin Xiaofeng is an example. Through the artistic forms of paper cutting, religious and cultural elements are integrated into sculpture design, so that the sculpture works are full of strong local cultural atmosphere.

4.1.3. Enhance the Affinity of Works

Intangible cultural heritage represents the unique aesthetic consciousness and lifestyle of this region to a certain extent. It not only has the same characteristics as intangible cultural heritage in other regions, but also contains differentiated elements. Many cities have integrated local different cultures into urban layout and public buildings, which makes the urban pattern take on a new look, which is of great significance to the construction of urban culture. Pedestrian streets and business districts in many cities have different styles of sculptures and portraits, such as the elderly playing chess and important artists. These concrete sculptures give the city a unique style. When locals see these works, they can resonate from the heart and produce a sense of dependence and belonging to the city. In these works, the public can clearly understand the historical heritage of traditional culture and the unique charm of cultural heritage, and will also feel that these works have more vitality.

4.2. Sculpture Design Provides Material Support for Intangible Cultural Heritage

As a concrete work of art design, sculpture is an effective carrier to protect and inherit intangible cultural heritage. Most intangible cultural heritages are oral and personal teachings or established local customs, and these intangible cultural heritages are the crystallization of the development of the times and historical inheritance, and the expression of national characteristics. Sculpture works of art express the public's daily behavior habits, production and life style incisively and vividly by presenting concrete works. This form of expression is different from text, painting and media resources. It has more durability and impact. Compared with traditional art forms, sculpture has a more three-dimensional sense and sense of the times. Sculpture works should achieve harmony and unity with their natural environment, form a living space with the surrounding environment, architecture and layout, and are closely connected with the cultural development of the city, which can deeply reflect the historical changes, humanistic characteristics and regional features of the city and the region. Local sculpture works are a portrayal of the spiritual pursuit and longing for a better life of the local

people. This kind of sculpture works are often unique and an excellent carrier for the inheritance of intangible cultural heritage.

5. Application of Local Intangible Cultural Heritage in Sculpture Design

5.1. Application of Weifang Kite in Sculpture Design

Weifang in Shandong, China is known as the kite capital of the world. Its kites attract many tourists with unique characteristics. Guo Xincong, a famous sculptor in Weifang, designed many sculptures based on kites. He combined local folk art with some representative cultural symbols in traditional folk customs to create a sculpture with the theme of kite, which was placed in the kite square, adding a beautiful scenery to Weifang and improving the cultural connotation of the city.

For example, from the sculpture "March 3", we can fully feel the local customs of travel, outing and kite flying in Weifang on the third day of March: March in spring. A group of school children are playing in the square. A boy is standing on a dead wood flying a kite. The little girl on his right seems to be learning to fly a kite, while the two little girls on the left are also about to fly their own kites. The little girl sitting on the ground on the right is eating sugar gourd and watching them fly a kite. As can be seen from the sculpture works, each character has its own form, and fully draws lessons from the clay sculpture modeling in the traditional form. The spatial arrangement of the characters is also very reasonable, reflecting the vivid spatial scene. In this sculpture, the sculptor fully linked the national and kite elements in Weifang's local intangible cultural heritage, which not only beautified the regional culture, but also made the special symbol of kite printed in people's mind, which played a very beneficial role in publicizing the inheritance and protection of intangible cultural heritage.

For another example, the sculpture kite binding fully shows the scene when people make kites. Although it looks like a very common sculpture scene, the sculptors have devoted a lot of effort in the design process. Each character in the work has a certain echo relationship, which makes the character image more vivid. In addition. The composition of this sculpture is also particularly easy to attract people's recognition. Whenever pedestrians pass by here, they can't help stopping and watching it in order to understand how old artists make kites. This sculpture fully embodies the concept of "unity of things and me" in sculpture art, and perfectly combines the local humanities, geographical environment, sculpture form and people's spiritual needs.

5.2. Application of Weifang New Year Pictures in Sculpture Design

In the process of sculpture design, many sculpture works have left a very deep impression on people. For example, the printing new year picture fully shows the technology of Yangjiabu woodblock New Year picture. In fact, Yangjiabu woodblock New Year pictures began to appear in the early Ming Dynasty and flourished during the reign of Emperor Qianlong of the Qing Dynasty. Together with Yangliuqing in Tianjin and Taohuawu in Suzhou, they are known as the three major woodblock New Year pictures of Chinese folk. It has a wide range of genres, simple and smooth lines, and has a strong imagination. In addition, there are many styles of Jiabu woodblock New Year pictures, which have special style and aesthetic consciousness in composition, showing the national spiritual culture and connotation. Through the analysis of this sculpture, it is concluded that the sculpture content is designed by a new year picture figure of the Qing Dynasty. The vivid figure modeling is incisively and vividly expressed by the sculptor.

On the inheritance and protection of intangible cultural heritage, Professor Pan Lusheng of Shandong Academy of Arts and crafts is quite accomplished. His work "door god's blessing" makes full use of the door god element in the New Year picture. In his works, Professor Pan fully used painting, fiber and other forms of expression to recreate the door god elements in

folk New Year pictures, and included them in the research scope of sculpture design. Through the analysis of the sculpture, we can feel Professor Pan's attention to the study of intangible cultural heritage, which aims to inherit and protect the intangible cultural heritage, so as to strengthen the creativity of the Chinese nation and reflect the internal value of intangible cultural heritage.

5.3. Application of High Density Three Wonders in Sculpture Design

Gaomi is an area where folk arts gather in China. With superior geographical conditions and the hard-working wisdom of Gaomi people, it has created many folk cultural and artistic works, Gaomi paper-cut, ash New Year pictures and clay sculptures. It is known as "High density three wonders", in which high density paper cutting is of great significance. High density paper cutting has a special artistic style, precise conception, different styles and unique shapes, and also has the charm of aesthetics under the traditional form. Therefore, it was included in the list of national intangible cultural heritage protection in 2006. A sculpture integrated with folk paper cutting is placed in the street park of Gaomi City, Shandong Province. What we want to show is the "three wonders of Gaomi". In the development of traditional culture, folk paper-cut art is widely used in sculpture design with its unique charm. However, China usually studies paper-cut art and sculpture art separately, so there is little phenomenon of using paper-cut art for sculpture design. In recent years, China's sculptors continue to explore new ways of expression, strive to change the traditional modeling, and integrate the paper-cut art into the sculpture design, so as to realize the innovation of sculpture design. Paper cutting art will not be limited by the style of sculpture art. It can turn three-dimensional works into plane modeling, which is very different from the previous sculpture expression. On the basis of paper-cut planarization, it can fully enrich the expression of sculpture art, and can be easily accepted by people. Its symbolic language has the value of promoting the combination of modern design art and traditional culture, and fully shows the expressive ability of sculpture. The sculpture "three wonders of Gaomi", which integrates local elements, can be cleverly integrated with the urban environment, and can also show Gaomi's rich historical and cultural connotation and strong local characteristics. This sculpture shows not only the expression of paper-cut art. It also involves the inheritance and protection of intangible cultural heritage, which inspired sculptors to interpret the idea of traditional cultural protection in an all-round way in the process of creative language deliberation.

6. Epilogue

To sum up, with the continuous development of international cultural exchanges, Eastern and Western cultures are gradually integrating with each other. Therefore, only based on the local culture and taking the study of local intangible cultural heritage as the starting point, can sculpture design exude unique charm. In the process of sculpture design, local intangible cultural heritage is the source of inspiration for designers. It not only has a sense of time, but also improves the cultural taste of the city, and has become an indispensable part of people's living environment. Sculpture design should be properly integrated into urban environmental construction to create an environmental atmosphere conducive to people's life. The recreation of local intangible cultural heritage can make the environmental atmosphere unique and form a harmonious relationship between them. In short, the local intangible cultural heritage plays a very important role in sculpture design and must be promoted.

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