

DIPLOMA PROGRAM FALL 2017

Diploma candidate(s): Xia Li

Institute: Design

Main supervisor: Natalia Lucia Agudelo Alvarez

Second supervisor: Hans Gerhard Meier

External supervisor:

Company cooperation: May studio

Title of project: Preservation and promotion of the traditional craftsmanship in Linhai

Type of project:

Productdesign
design

Servicedesign

Interaction



PRESERVATION AND PROMOTION OF THE TRADITIONAL CRAFTSMANSHIP IN LINHAI

临海非物质文化遗产保护与宣传

DIPLOMA
2017 AUTUMN

XIA LI

MAIN SUPERVISOR:
NATALIA LUCIA AGUDELO ALVAREZ

SECOND SUPERVISOR:
HANS GERHARD MEIER

Background:

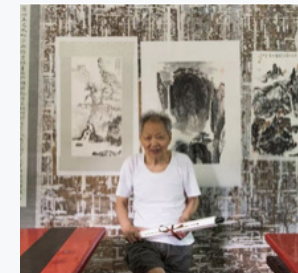
30 years of rapid urbanisation in China has led to the gradual transformation of an 'internationalised' style of living in China and numerous traditional production techniques – such as textiles, ceramics, wood, bamboo craft and stone carving – are declining or being substituted by mass production.

However, the traditional craftsmanship is regarded as one of the intangible cultural heritage, which supposed to be well-preserved for providing local people with a sense of identity and continuity. It is important to encourage artisans to continue to produce craft and to pass their skills and knowledge onto others, particularly within their own communities.

My hometown----Linhai, like other hundreds of cities in China, has passions in preserving its own intangible cultural heritages.

For this diploma, my topic is the traditional craftsmanship. I will explore how the interactive design could be the way to make the positive influence on the preservation and promotion of the traditional craftsmanship in Linhai for the future generation.

MAY Studio is my collaborator in this project which has the experience of the local dialect promotion.



Relevance:

DEFINITION OF THE INTANGIBLE CULTURAL HERITAGE:

“ Intangible Cultural Heritage means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artifacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage.

This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. ”

---- Convention for the
Safeguarding of the Intangible Cultural Heritage

THE PROBLEM OF TRADITIONAL CRAFTS' TRANSMITTING

Young people in communities may find the sometimes lengthy apprenticeship necessary to learn many traditional forms of craft too demanding and instead seek work in factories or service industry where the work is less exacting and the pay often better.

Traditional craftsmanship. (<https://ich.unesco.org/en/traditional-craftsmanship-00057>)

THE DISSEMINATION AND FEEDBACKS

"We want to let more citizens realize the cultural heritage in Linhai"
From the Director of Intangible Cultural Heritage Protection Center in Linhai.

On the first Cultural Day Festival, the local government distributes the booklets introducing the traditional dancing, craftsmanships, poetries, which attracts a lot of people and get the positive responses.

"I did not know we have so many cultural heritage in Linhai, I am very proud of it."

---- from a pupil

"There are a lot of similarities objects from the assembly line. However, the product by craft which is full of temperature and emotion."

---- from a local citizen

http://www.linhai.gov.cn/art/2017/6/12/art_3_191614.html

INSPIRATIONS:

I had initial insights of Key Elements from the different cases which help the preservation and promotion of traditional craftsmanship.

1 PRESENTING

"很多东西，大部分人只是听过，根本不了解具体怎么回事"

"There are so many traditional things, people only know the name, they do not know what exactly it is."

Shiwei Cai, dedicate himself making a book of recording all the process and details of the Wooden Movable type printing in Zhejiang Ruian Dongyuan village.

http://www.360doc.com/content/15/1203/15/2369606_517652965.shtml



"我们首先做的一件事情，就是带人们去接触民艺。"

"The first thing we do is to bring people to see the crafts making in person."

From children to elderlies, from scientist to Civil servants, Willa bring different kinds of people to see artisans, seeing how the beautiful craft works being produced.

<http://www.yogeev.com/article/71598.html>



2 PRACTICALITY

"保护民艺最好的办法是让它融入日常生活"

"The best way to protect the traditional craft is to make it into everyday life"

Soetsu, the leader of the craft revolution in Japan. He revived the Japanese craft by using/ redesign the traditional craft as the modern products.

http://www.weibo.com/1873722533/EblBdsb0l?type=comment#_0



"传统节日的复兴带动民艺的复兴"

"The revive of the traditional festival benefits the promotion of the traditional crafts"

Ziran studio set a series of experiments to explore how to revive the traditional craft.

The most successful case is the way to revive the traditional festival, in order to cater for the festival, the needs of traditional crafts are incredibly huge.

http://www.weibo.com/1873722533/EblBdsb0l?type=comment#_0



Approach:

LEARNING GOALS

- Gaining the wide knowledge about the traditional craft and ways of cultural preservation.
- Learning the experience from the failure cases and avoiding making the similar mistake.
- Learning and exploring how can the interactive design strike a chord with the public.
- How to plan an academic design project professionally.

SCOPE

This project plans to use the interactive design as a way to preserve and promote the traditional crafts in Linhai. Aim to help children realize and understand the traditional craftsmanship which used to be an essential part of their parents daily life.

The target group is the Children (age 8-12 years old who were born after 2005)

These children are the generation who barely see the existence of these traditional crafts. However, their parents, who had the experience with these traditional crafts and witnessed the decline---The things they were familiar with during their childhood were almost disappeared when they grow up.

From the initial research during the summer, I have collected around 20 types of local crafts including the bamboo craft, ceramic, scales making, Palm fan making and so on. I will choose one and have a further development.

Choosing the interactive design as the approach for this project is mainly considering two advantages of the interactive design: understandable experience/using and emotional expression.

Understandable:

"It helps us to catch the details and observe how people work in 1000 years ago."

Interactive animation applies on the Ching Ming River map which brings a new experience to the visitors.

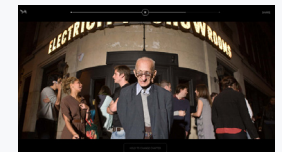
http://culture.china.com.cn/jianzhu/2010-05/27/content_20132633.htm



Emotional

This website records the last few years of Joseph Markovitch. By controlling the background music, the trigger, the tempo and interactive way, this website draws users into the sorrow atmosphere.

<https://86andahalfyears.com/>



CHALLENGE

How can I use the interactive design to strike people's chord especially attract children, trigger their curiosity and make them fall in love with this almost disappeared traditional craftsmanship.

Motivation:

1. DESIGN SKILL :

This project involves the interactive design and graphic design or probably product design.

I have industrial design bachelor background, one-year interactive design studying. It's a time to exam what I have learned from the past few years.

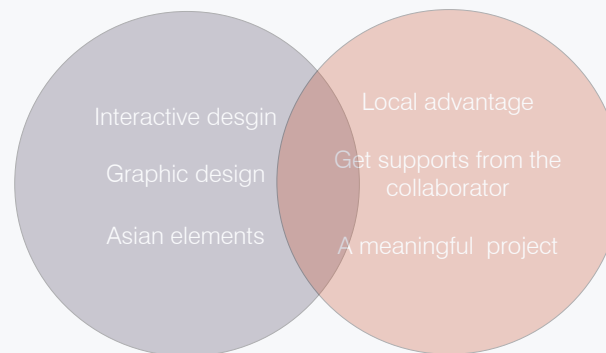
Also, graphic design is the field I'm quite interested in. For me, this project encompasses my collective interests.

2. COLLABORATOR :

I work with the local design organization, which I can get professional help and learn experience from their previous works.

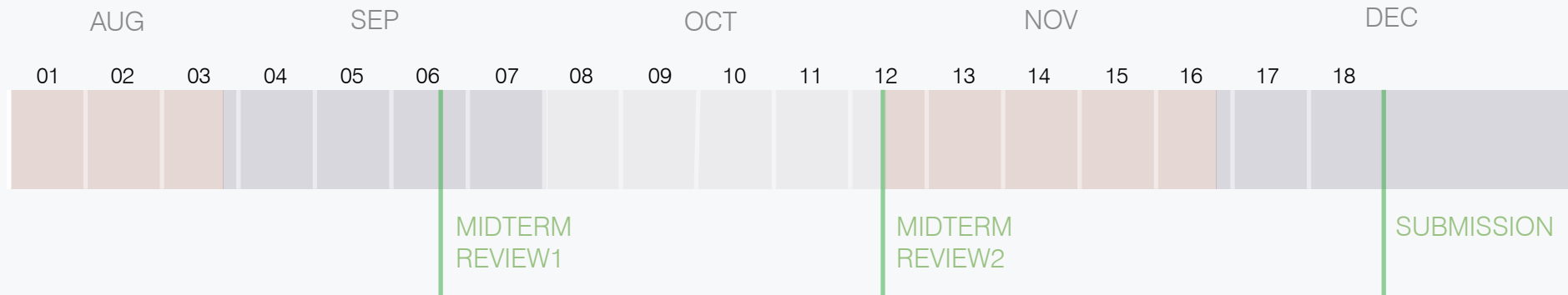
3. BENEFIT :

In the December, there is an exhibition with the theme of the Local Culture would last for one month in Linhai. I hope this project would have the opportunity to join the exhibition and be able to make some positive influence on the cultural preservation and draw people's attention on the local artisans.



Process:

This project is setting in an User oriented design process.



PHASE 1

- Case study (more cases from Japan, Korea and so on)
- User research(qualitative): make interviews/workshops with children.
- Discuss with my partners regularly.
- Collect and analyze the resource of traditional crafts. (sorting the materials I have collected during the summer)
- One or Two types of persona and storyboard build.
- Make the decision of choosing one type of craft for the further development.

DELLIVER FOR MIDTERM 1

- Solid understanding of the topic
- Key insight

PHASE 2

- Data collecting and sorting
- Start to sketch concepts.
- Set up workshops to get some inspirations.
- Start to collect some inspirations of graohic design.
- Visit the design/art exhibition to find inspirations.
- Discuss the initial concepts with my partners regularly.

DELLIVER FOR MIDTERM 2

- Three potential concepts
- Initial prototypes.

PHASE 3

- Choose one concept and develop it, make prototypes.
- Make User testing and rebuild prototypes.
- Preparing relevant material and technology support.
- write the report.
- Media making e.g.video and Make story telling
- prepare the speech of presentation.
- Prepare the exhibition.

DELLIVER FOR FINAL SUBMISSION

- Completed process
- High-quality prototype
- Digital/physical report

Timeline:

