

The Aesthetic Value and Transmission Pathways of Chengdu Lacquerware from the Perspective of Intangible Cultural Heritage

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ABSTRACT

Objective: To address the current problems in the development of Chengdu lacquerware in contemporary society and restore the vitality of traditional intangible cultural heritage handicrafts in modern times, this paper will study the aesthetic value of Chengdu lacquerware from the perspective of intangible cultural heritage and explore diverse paths for its innovative inheritance and sustainable development. **Methods:** First, through a review of the literature and analysis of physical examples, we have summarized the historical development of Chengdu lacquerware and identified the current bottlenecks in its development. Secondly, based on related theories of formal aesthetics, we will study the creative logic and formal rules of the work more deeply in the four areas of material origin, decorative colour, form and style, and essential technique. Finally, through the innovative Design of a series of cultural and creative products, specifically incense burners for modern life, we will empirically verify the theoretical system of inheritance and transmission. The results show that the aesthetic value of Chengdu lacquerware contains many aspects, such as material texture, decorative language, formal order and technical perfection of the work, as well as cultural connotations and lifestyle aesthetics embedded in its craft tradition. Based on the above systematic analysis of aesthetic characteristics, we have identified the main reasons for the lack of spread in recent years. Through new design ideas, useful daily functions, collaboration with various sectors of industry, digital communication and other strategies, we can expand the application scope and market adaptability of Chengdu lacquerware, so this paper proposes an all-round transmission path for Chengdu lacquerware that integrates aesthetic reconstruction, functional transformation, product innovation, industrial collaboration and digital dissemination. Provide theoretical basis and new development path for the creative transformation and new life of traditional handicrafts and intangible cultural heritage. It can also promote the new life and value addition of traditional Chinese handicrafts.

Keywords: *Chengdu lacquerware, Aesthetic characteristics, Aesthetic value, Intangible cultural heritage, Transmission pathways.*

1. INTRODUCTION

China's excellent traditional culture is the foundation of the spirit of the nation, and intangible cultural heritage, as an essential carrier, carries rich historical memory and creative wisdom[1]. China was the first country in the world to find and use natural lacquer. Lacquerware has had a long history and is one of the traditional art forms in China. As one of the first batches of National Intangible Cultural Heritage[2], Chengdu lacquerware is famous around the world for the technique of

"carving and inlaying with colour". It has a warm, grand, delicate and graceful style of art, and is also a concentrated expression of the aesthetic sense and local cultural heritage of the ancient people in the Ba-Shu area. Under the pressure of modernisation and industrialisation, traditional handicrafts have faced many problems in recent years, such as an older group of artisans, a decline in consumer demand, and difficulties in application in modern society. Protecting "intangible cultural heritage" is not to leave tradition in the dust of history[3], instead, it should be given new life through living

inheritance. Based on the above, this paper will be based on the concept of protecting intangible cultural heritage and will focus on Chengdu lacquerware. It hopes to carry out an in-depth exploration of the particular aesthetic attributes in the materials, handicrafts, patterns, culture, etc. Based on the above, this paper will explore new ways of transmission that are in line with the requirements of modern society, combining various factors such as new Design environments, cross-industry cooperation and digital dissemination.

2. OVERVIEW OF CHENGDU LACQUERWARE

Chengdu lacquerware is also known as "Luqi"[4] and was included in the first group of the National Intangible Cultural Heritage List in 2006 [5]. It is based on wood, porcelain, hemp cloth and paper, and then repeatedly coated with natural raw lacquer and coloured lacquer. After many rounds of sanding and polishing, a wonderful piece of art has been created. Among them, the "carved and inlaid" technique in China is special. In addition to the above method, modern Chengdu lacquerware has also developed many other techniques through repeated practice, such as hidden patterns, embossed patterns, line drawing and carving; thus, the scope of Chengdu lacquerware products has been expanded and enriched. Today, Chengdu lacquerware has more than 100 kinds of products, such as scholar's accessories, vases and jars, trays, tea sets, screens, boxes, etc. , as shown in "Table 1". They are popular in our country and abroad, so many have been exported overseas.

Table 1. Current Chengdu lacquerware products

Category	Current Products	Methods
Plates		Carved Luster, Silver iridescent glaze
Furniture		Carved lacquer
Lacquer Painting		Silver filigree, mother-of-pearl inlay, lacquerwork, and glazing
Storage		Painting

Category	Current Products	Methods
Food and Beverage		Painting
Bottles and Jars		Carved Luster Silver
Jewelry		Honeysuckle Thread Inlay , Carved lacquer
Cultural and Creative Products		Hot stamping
Stationery		Mother-of-pearl inlay
DIY Experiences		Carved Luster Silver

2.1 The Development of Chengdu Lacquerware

The area of the Sichuan Basin has a mild, wet climate and has had excellent natural lacquerware and bright cinnabar for a long time. The special natural conditions have formed a good environment for the development and flourishing of Chengdu Lacquerware. As one of the older lacquerware crafts in China, the history of Chengdu lacquerware can be traced back to the ancient Shu civilization more than 3, 000 years ago [6], when the early people in the Shu area had already achieved high levels of advanced lacquer application technology. The oldest physical relic to date is a "lacquered-eared cup", which was found in the wooden coffin tomb from the Warring States period in Xindu. The "Ba-Shu pictorial script" on the surface is a record of the excellent development of Chengdu's lacquer art in the Pre-Qin period and has also become one of the keys to understanding ancient Shu culture. In his "Rhapsody on the Capital of Shu", the Western Han literary figure Yang Xiong praised Chengdu lacquerware as being "intricately carved and inlaid, a masterpiece of a thousand crafts"[7], and described the lively scene of the lacquer workshop at that time, as well as the various processes and gatherings of artisans. In recent years, a large number of lacquerware artifacts with the characters "Shu Commandery" and "Chengshi Cao" have been

unearthed from Han Dynasty tombs in Mawangdui, Changsha, Hunan; Jiangling, Hubei; and Pingba, Qingzhen, Guizhou[8]. Through archaeological exploration across the country, it has been verified that Chengdu set up an official state lacquer-making institution in the Han Dynasty, and the lacquerware produced there was renowned as excellent handicrafts nationwide. From the Three Kingdoms period to the Wei and Jin dynasty, Chengdu's lacquerware art also developed. A rare treasure is the "Lacquered Plate Depicting Boys Playing with Sticks", which was found in the tomb of Zhu Ran, a famous general of the Eastern Wu kingdom during the Three Kingdoms period; it has been confirmed that this item originated in Chengdu and represents the excellent status of Shu lacquerware among the upper classes at that time. There was instability in society and frequent population shifts during the Wei, Jin and the Southern and Northern Dynasties, causing economic depression. At the same time, celadon ceramics were selected for tableware and thus influenced the lacquerware art in the Chengdu area to a certain extent. Afterwards, from the Tang and Song dynasties to the Ming and Qing dynasties, although there was social stability and economic prosperity, porcelain was widely used and almost completely replaced lacquerware. As the main utensils of daily life, Chengdu lacquerware was in a difficult situation from that time on. This situation continued until after the founding of the People's Republic of China, and with the construction of social stability, economic development and the introduction of related policies, Chengdu lacquerware gradually began to recover and develop. The founding of the Chengdu Lacquerware Factory in 1954 has made some contributions to the current inheritance and development of Chengdu lacquerware [9]. Over thousands of years, through the test of time and changes in the dynasty, Chengdu lacquer art has continuously developed by inheritance and is now a beautiful treasure in the history of Chinese handicrafts.

2.2 The Current State of Chengdu Lacquerware

2.2.1 The Product Design Is Monotonous and Overly Ornate

Based on the current situation of the Chengdu lacquerware market, most of the products are traditional decorative items such as trays, boxes, vases and jars, and their designs are highly

conventional. For the purpose of decoration and patterns, there is often a demand for "dense, intricate and rich" in appearance; therefore, the crafting is very labour-intensive. However, the rapid changes in society have made people more fond of simple and light aesthetic ideas for their homes. Due to a lack of timely understanding of modern life and innovative research and development, Chengdu lacquerware has failed to keep up with the times. Therefore, the form of the product can no longer meet the aesthetic needs of young consumers today for uniqueness, variety and simplicity.

2.2.2 Rigidified Design Thinking

Most of the existing Chengdu lacquerware works do not have new ideas in terms of design philosophy and are still based on the traditional patterns that have existed for thousands of years. For the theme of art, there are many traditional auspicious patterns and ancient myths and legends. Although it is true that such a creative tendency will preserve the original charm of the past, it will fail to engage with modern cultural trends. Due to the absence of new themes that can reflect the spiritual outlook and characteristics of the modern era, these works have been in use for a long time and are not in line with the trend of younger consumers; therefore, they have failed to resonate emotionally and aesthetically with modern consumers.

2.2.3 Prioritizing Aesthetics over Practicality

"Crafting for practical use" was the original intention and core value of traditional handicrafts, but at present, the development of Chengdu lacquerware has shown a tendency to favour aesthetics over practicality. Most of the current lacquerware products are just for show or high-end gifts; many practical lacquerware products that can be used in daily life are lacking. Since the functional design of these traditional objects does not meet the needs of modern life, such as modern dining storage, office stationery and accessories for electronic devices, and given that lacquerware itself has certain restrictions in terms of use and maintenance, it has become seriously out of touch with the current living environment. Therefore, it is not feasible for most people in the country to acquire and use them frequently.

2.2.4 Limitations of Market Positioning

There are many complex steps and a relatively long production time for Chengdu lacquerware, and it is produced manually by hand with costly natural lacquer materials. Due to the high costs of time, labour and materials, most of the Chengdu lacquerware available today is in the high-end craft or collectible artwork sector. It has a narrow "high-end" market and is thus relatively expensive. Without an affordable daily-use product line for the masses, Chengdu lacquerware will be unable to sustain itself in the market economy and cannot be carried forward as a living cultural tradition.

3. THE AESTHETIC VALUE OF CHENGDU LACQUERWARE

Chengdu lacquerware has been handed down for more than 3,000 years and is still in line with the traditional way of using natural raw lacquer and high-quality solid wood. Therefore, the works have an authentic spirit and are simple, beautiful and inspired by nature. Raw lacquer has a soft gleam and the wood grain is rough; they work together to give rise to works of art with a rich, lively but unpretentious atmosphere through the skill of the craftspeople. In terms of the aesthetics of colour, it follows the system of classical Chinese aesthetics and is always centred on the classic colours of vermilion and black. Black lacquer is deep as the night and carries a sense of austerity and serenity in philosophy; vermilion lacquer is brilliant like fire and full of life and spirit. Red and black together are used to create a sense of power; at the same time, they are in accordance with the principles of Yin and Yang. Chengdu Lacquerware has a large number of decorations in all kinds of patterns. In combination with its own superb techniques, such as "carving and inlaying with colour", the surface of the vessels is full of life and movement, and their arrangement of light and shadow is both rich and sparse. Many intricate carvings and paintings are very beautiful; they have many rich folk cultural symbols. Chengdu lacquerware selects materials, applies lacquer, and thus elevates the meticulousness of craftsmanship at the material level to the art of expression in the spiritual realm; it is extremely talented and embodies the profound Eastern aesthetic ideal.

3.1 The Beauty of Materials

Generally speaking, the material beauty of lacquerware is mainly manifested in decoration

techniques and effects. A good work of art in the world of Lacquerware is often created. Materials are needed for the process of making lacquerware, and without them, it would not be possible to achieve the grace and various rich artistic effects characteristic of lacquerware [10]. Currently, the base of Chengdu lacquerware is wood, and various new bases are being explored in an expanding way, such as bamboo, paper, porcelain, metal, etc. In terms of decorative techniques, traditional craftsmanship is being inherited and developed through the addition of glazing and powder sprinkling from traditional painting, and the art of lacquering has also seen a boost in expressiveness. "Figure 1" shows the Glazing and Powder Sprinkling techniques.

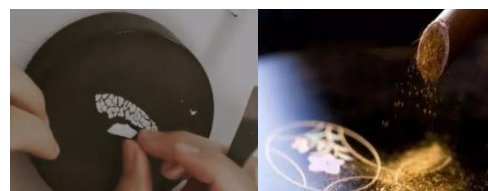


(a) Glazing (b) Powder application

Figure 1 Gradient dyeing and powder sprinkling techniques.

3.2 The Beauty of Painting

Natural lacquer is thick, so it is used as a glue, and then colours such as cinnabar are added for decoration. It is also frequently used as a glue to connect all sorts of decorations, such as eggshells, mother-of-pearl and silver foil. These materials can be used in a number of ways, such as inlaying, pasting, sprinkling and polishing; thus, handicrafts such as eggshell inlay, mother-of-pearl inlay, decoupage and gilding (or silvering) have been created, as shown in Figure 2. Different techniques and materials will produce various works of art.



(a) Eggshell inlay (b) Gilded inlay

Figure 2 Eggshell inlay and gilding techniques.

3.3 The Beauty of Form

In terms of object lineage, it includes both functional items for daily life, such as bowls, plates, boxes, low tables and trunks, as well as works of art for decoration, such as screens and lacquer paintings, thereby covering all aspects from daily life to the world of the spirit. In terms of the dimension of space, Chengdu lacquer art is not only in the form of three dimensions but also incorporates other composite techniques, such as relief modeling, to break the restriction of a single plane and give a rich texture and sense of depth to the surface of objects. In the construction of formal semantics, the design language is in accordance with the idea of formal beauty. Through deconstruction and organic composition of the basic visual elements of points, lines and planes, topological restructuring of geometric motifs—such as the regularity of squares, the fluidity of circles and the dynamism of diamonds—is used to create a kind of visual tension that is both strict and rhythmic.

3.4 The Beauty of Craftsmanship

Chengdu Lacquerware is famous for the skill of hand-painting and is mainly produced by hand. The bottom is made of treated wood, and the steps in its production are carving, inlaying, filling, pasting, outlining and painting. The main production process of Chengdu lacquerware is as follows: Make the base form, knead raw lacquer, apply plaster (coarse, medium and fine layers), apply cloth, apply the base lacquer (3 layers) - sand (3 times), apply the intermediate lacquer (3 layers) - sand (3 times), transfer the design, decorate, apply the topcoat - sand (repeated several times), fine sand, and polish.

3.4.1 Carved Silver Luster

Silver-inlay lacquerware is made by applying lacquer as an adhesive to a semi-finished work that has been treated three times with ash and three times with lacquer; at this time, silver foil can be affixed and carved into various patterns. Then it will be retouched and polished to show the patterns one more time. It is also one of the three carvings and one engraving master techniques of Chengdu lacquerware. The three necessary steps in this process are: Polishing to show the pattern; Adding the silver-inlay finish; and Adding shading.

The particular steps of the Chengdu lacquerware silver-inlay technique are as follows:

(1)Transferring the Design: Place a piece of tracing paper on the prepared and polished base and press it down; (2) Inlaying Silver: Apply lacquer as an adhesive, attach silver sheets, carve out the patterns, etc. ; (3) Apply a topcoat of lacquer and place the piece in a drying room to air-dry; (4) Reveal the design by sanding; (5) Repeatedly fine-sand until the surface of the lacquer is smooth; (6) Use a needle pen to apply a silk-finish to the silver foil; (7) Polish; mix coloured lacquer and apply shading.

3.4.2 Carved and Polychromed

Carved and Inlaid Lacquerware: A pattern is drawn on a prepared mould, and then a chisel is used to carve the depression in the plaster layer. Scrape the colour of the lacquer from the depressed areas, and then place it in a dry room until it has completely dried. Then, apply a clear lacquer coat and repeatedly sand with sandpaper until the surface is level with the lacquer. Finally, cooking oil and polishing powder are applied to the lacquer surface, and then the work is rubbed many times.

The particular steps of the Chengdu lacquerware carving and inlay technique are as follows:

(1) Design transfer: Use tracing paper to copy the designed pattern and transfer it onto the lacquer surface where the decoration will be done; (2) Carving: Using a beveled carving knife, carve according to the pattern to create recessed patterns in the plaster layer; (3) Mix lacquer colours and fill the patterns: Use a scraper to fill the recessed patterns with prepared coloured lacquer, and then three coats are applied to adjust the intensity of the colour; (4) Place in a drying room to air-dry; (5) Apply multiple layers of clear lacquer; (6) Grind: Remove excess lacquer from the areas around the patterns and also from the patterns themselves; (7) Sand and polish.

3.4.3 Carved Lacquer with Hidden Floral Designs

The technique of carved lacquer with hidden floral patterns requires the artisan to use a knife as if it were a brush and draw smooth lines of uniform thickness. First, patterns are carved into the prepared base mold, and then the carved grooves are filled with lacquer or inlaid with gold and silver leaf. Then, the work will be placed in a dry place to ensure it is completely dry before adding a few layers of clear lacquer. Rubbing the surface of

lacquer with cooking oil and polishing powder is also a typical way to polish it.

The particular steps of the Chengdu lacquerware carved lacquer hidden-flower technique are as follows:

(1) Black lacquer is applied to the prepared base; (2) A design and patterns are transferred and carved on the surface of the lacquer; (3) A lacquer scraper is used to add a thick layer of coloured lacquer in the recess and then 2-3 thin coats are applied; (4) It is placed in a drying room to air-dry, lightly sanded after drying; (5) A clear lacquer coat is applied to fill and smooth the surface; (6) Fine-sanding; (7) Buffing is done to obtain a high-gloss finish.

3.4.4 Broaching and Needle Engraving

The Han Dynasty is when the needle-engraving technique began; as recorded in "The Record of Lacquer Decoration", it was referred to as "cone painting", and it is also known as needle-engraved patterns or carving, which are characteristic features of Chengdu lacquerware. A carving knife is used to carve a dot or line on the polished surface of lacquerware, and then gold or coloured pigment is inlaid. Different thicknesses and densities of lines are used in the design to form various patterns. All lines should be done in one continuous stroke and have the same thickness.

The particular stages of the Chengdu lacquerware needle-engraving process are as follows:

(1) Apply black lacquer to the prepared base; (2) Place it in a drying room to air-dry, then polish after drying; (3) Use a needle pen to engrave the outline pattern on the surface of the lacquer; (4) Apply gold or coloured inlay; (5) Apply a clear lacquer coat to fill the inlay; (6) Fine-polish; (7) Buff to a high gloss.

4. PATHWAYS FOR THE TRANSMISSION OF CHENGDU LACQUERWARE FROM THE PERSPECTIVE OF INTANGIBLE CULTURAL HERITAGE

4.1 Reimagining Form and Meaning to Reflect Contemporary Aesthetics

In order to solve the problem of a single form and excessive decoration of Chengdu lacquerware, one way is to update its Design context and adjust

the formal semantics so that it meets the aesthetic needs of modern society. Under the influence of modern design ideas, new development in Chengdu lacquerware should not be a departure from tradition; rather, it needs to extract the core techniques of "carving and inlaying" and "carving with silver-thread luster" for innovation and reinterpret them for contemporary life. Design practice should adopt a minimalist and functionalist concept to break away from the old pattern of "excess, complexity and luxury", and through the use of negative space and geometric changes, objects should possess a light-heartedness and openness. At the same time, the choice of themes should move beyond the boundaries of traditional mythology and auspicious symbols to be in tune with the cultural trends of modern society and the spiritual needs of young people, thus adding new artistic language to the creation of lacquerware. The new combination of old patterns with a modern life will be able to link the ancient charm of craftsmanship to our daily lives and allow Chengdu lacquerware to enter contemporary culture as well, passing on traditional skills in a modern manner.

4.2 Expanding the Practical Applications of Lacquerware

To address the current problems of Chengdu lacquerware, that is to say, its tendency to focus too much on ornament and its gradual loss of connection with modern life, its inheritance should be based on the original craft idea of "making useful objects" and extend this function through daily stories. The spirit of traditional handicrafts has been nourished by their connection to the forms of social life in various periods of history. Therefore, the current development of Chengdu lacquerware urgently needs to break free from the one-dimensional position of being high-end decorative items or souvenirs and venture into more frequent applications in daily life. In terms of material application, active exploration should be conducted on cross-media integration between raw lacquer and bamboo, wood, ceramics, glass, modern composite materials, etc. Utilising the excellent corrosion resistance and heat resistance of raw lacquer to enhance the feel and function of daily-use products can be done. In terms of product development, research needs to be carried out on the current life habits and consumption patterns of consumers to find ways to integrate lacquerware craftsmanship into high-frequency-use scenarios such as modern dining ware, storage boxes, office supplies, smart home accessories, etc. Lower the

barrier to entry and reduce the complexity of maintenance so that Chengdu lacquerware can become an indispensable part of people's daily lives, practical, convenient and noticeable, rather than merely an exhibition piece of art. Thus, the cultural inheritance can be passed down in the life of modern society.

4.3 Building a Multi-Dimensional Market Ecosystem and Brand Positioning

Given the long production cycle and high cost of core craftsmanship, there is a restriction on the market position of Chengdu lacquerware; therefore, we urgently need to build a multi-dimensional brand ecosystem through cross-industry cooperation and market segmentation. In terms of industrial layout, a tiered development strategy should be implemented: At the top end, the industry should continue to use traditional, meticulous and purely handmade techniques to produce high-end, one-of-a-kind works with excellent artistic value and collectible appeal, thereby establishing the brand's prestige as a "Treasure of Shu"; At the lower and middle levels, the industry should actively engage with the modern cultural and creative sector. With some small-scale changes in the processing of base forms, we can release affordable, standardised lacquer art derivatives for all people and help the industry develop on its own. Additionally, the culture of Bashu needs to be fully leveraged in joint ventures with other fields, such as local cultural tourism and spatial design, fashion, etc. Through the creation of immersive intangible cultural heritage experience workshops and cross-industry collaborative products, we can break free from the old sales model, expand our user base, and help Chengdu lacquerware continue to flourish in the virtuous cycle of the market economy.

4.4 Redefining the Paradigm for the Dissemination and Interactive Experience of Intangible Cultural Heritage Techniques

With the progress of the digital revolution, new roads have been opened for the living transmission and wider spread of Chengdu lacquerware. On the one hand, an all-encompassing digital repository of Chengdu lacquer art should be constructed, and through the application of 3D scanning, high-definition imaging, motion capture technology, etc., holographic records and continuous records of the process and materials of these endangered techniques can be made. At the same time, to create

an interactive mode of communication for both the virtual world of the Internet and offline activities, ideas for UX Design should also be applied. With the help of augmented reality (AR) and virtual reality (VR) technology, we can build very immersive simulations of lacquerware craft and virtual exhibition halls to let the public experience the beauty of these works directly. At the same time, through the construction of user experience maps, we can better understand what troubles or pleases cultural consumers in their exposure to lacquer art and thus adjust the narrative approach for new media. Through new forms of media, such as short videos, live-streaming workshops and digital collectibles, we can reduce the distance between intangible cultural heritage and young people and give Chengdu lacquerware a new life in the modern era.

5. DESIGN PRACTICE

To solve the problem that traditional lacquerware is out of touch with the times, a series of lacquerware derivatives for daily life have been designed in this paper. The main three kinds of products are incense trays, incense burners and reverse-flow incense burners. The goal is to reorganize the logic of object Design and make lacquerware more useful daily life products than mere ornaments. In terms of the decoration of the surface and visual language, this series does not have too many traditional patterns, but selects some representative techniques, such as "scraping and needle engraving", "outlining" and "gilding", and reinterprets them in a modern way. In practice, chisel engraving is used to make a simple-line work, and then some attention is paid to the colour and a small amount of gold inlay. This way can maintain the gentle and rustic charm of raw lacquer, and at the same time add some visual excitement in line with modern style. The particular decorative production process and its steps are shown in "Table 2".

Table 2. Decoration process

Steps	Production Process
Step 1	Apply the first coat of black lacquer; place in the drying room to air-dry 
Step 2	Apply a second coat of black lacquer; place in the drying room to air-dry 
Step 3	Apply a third coat of black lacquer; place in the drying room to air-dry 
Step 4	Sanding: Coarse sanding; use 1000-grit sandpaper 
Step 5	Sanding: Fine sanding; use 1500 - 3000-grit sandpaper 
Step 6	Sanding: Fine sanding using 5, 000- and 7, 000-grit sandpaper 
Step 7	Polishing: Use cooking oil and Sanhe polishing powder (extra-fine); this process can be repeated multiple times; transfer the design, outline (using transparent lacquer and two drops of thinner), and apply gold leaf. 

A series of Design Works are to be created for the Space of Burning Incense in a Modern House. In its construction of formal semantics, it has implemented the main design idea of "creating objects for practical application". The vessels have many areas of a warm, deep, pure black lacquer finish, which highlights the subtle, rustic beauty of natural raw lacquer as a material and evokes the aesthetic world of Eastern philosophy. In terms of the modern interpretation of visual language, this series does not have the crowded collection of figurative motifs in traditional lacquer art. Therefore, it has decided to use symbolic abstraction and, in line with the characteristic "knife-scraping and needle-engraving" technique of

Chengdu lacquerware, create a simple linear form with some areas added by "gilded inlay". The dark-coloured lacquer is plain, but then some light gold lines are added to it to give it a sense of both boldness and elegance; this kind of lightness and modernity can be achieved by reducing decoration. The actual Design pieces and their use cases are shown in "Figure 3".



(a) Design Showcase



(b) Use Cases

Figure 3 Design proposal.

6. CONCLUSION

Based on the dual perspective of intangible cultural heritage preservation and modern design, this paper systematically deconstructs Chengdu lacquerware in terms of materials, techniques, colours, shapes, etc. It can offer a detailed study of the origins and aesthetic concepts of modern New China architecture, reveal problems such as a lack of new styles, weak practical application, and market alienation in its inheritance by modern society, etc. Based on the above analysis, this paper puts forward a multi-pronged path for inheritance, which includes the semantic translation of forms, the expansion of daily life functions, cross-industry cooperation and the application of digital technology. This way is to solve the problem of supply-demand mismatch and cultural division in traditional handicrafts. At the same time, through the design practice of a series of cultural and

creative products - specifically incense burners for modern life - this study has confirmed that minimalist symbolic elements can be extracted from traditional Chengdu lacquerware techniques and expressed in various media; therefore, there will be a morphological change of Chengdu lacquerware from a pure art object to an everyday item. This paper puts forward an organised plan to promote the dissemination of Chengdu lacquerware in the mass-consumer market and modern life spaces, and at the same time provides a theoretical system and practical basis for the revitalisation, all-encompassing renovation and sustainable development of other traditional handicrafts on the Intangible Cultural Heritage list.

ACKNOWLEDGMENTS

Fund Project: This paper is funded by Sichuan Technology and Business University University-Level Research Project, "The Aesthetic Value and Transmission Pathways of Chengdu Lacquerware from the Perspective of Intangible Cultural Heritage" (Project No.: XJ24YB008).

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