

THE APPLICATION OF TRADITIONAL PATTERN DESIGN OF LACQUERWARE UNEARTHED IN NANCHANG HAIHUNHOU IN CULTURAL AND CREATIVE PRODUCTS

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ABSTRACT

The phenomenon of homogenization in Chinese product design is severe, and product design can no longer meet the needs of consumers, which will also limit the development of China's social economy. In order to increase the cultural connotation of cultural and creative products, different types of traditional Chinese patterns are added to the design process of cultural and creative products, making them have profound significance and cultural connotations. In response to the issue of homogenization of previously created products in the current market, this article proposes adding creative cultural elements to product design, abstracting cultural connotations based on the colors and decorations of artifacts unearthed from the Marquis of Haihun, and applying them to modern products to create cultural and creative products that combine traditional culture with modern innovation, in order to better meet market demand. The purpose of the article is to endow the lacquer patterns unearthed from the Western Han Dynasty in Nanchang with modern linguistic expression, so as to give higher added value to the culture of Hai Hun Hou.

Keywords: Lacquerware, Lacquerware craftsmanship, Haihunhou Tomb, Design concept

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INTRODUCTION

The lacquer decoration of Haihunhou is closely related to the politics of the Western Han Dynasty. The Han Dynasty advocated the idea of "abandoning all schools of thought and respecting Confucianism". Confucius once proposed that "the quality of literature will lead to history" (Bi, & Hailong, 2014; Coccia, & Mario, 2014). "Gentleman", its original intention is to describe the code of conduct and norms of a man. A true gentleman has both competence and political integrity, and unity of knowledge and action. It is natural and effective to use the theory of Confucius to decorate Haihunhou lacquerware. "Wen Zhi Bin Bin" can be understood as: "Wen" is the external visual appearance of the individual, that is, the external decoration of Haihunhou lacquerware; "quality" is the internal essence of the individual (Glynn, C. J., & Huge, M. E, 2014; Chhaya, M. A, 2012), this is the most basic charm that Haihunhou paint decoration wants to express. Combining the idea of "gentleness and gentleness, carrying the way" with the "shape and spirit" of Haihunhou lacquerware, it is necessary to skillfully combine the shape and pattern of lacquerware to achieve the unity of "shape and spirit" (Park, M. Y., & Kim, C. H, 2012; Haenim Lee, M, 2012). "Items that carry Dao" is about: the decorations on Haihunhou lacquerware carry various forms of traditional cultural totems, which are important to "eternal life, peace, and cure of diseases and insect pests". The good expectations of the show carry the atmosphere. Bo's artistic expression skills and art deco aesthetics carry the avenue of mystical wisdom and thought.

1. History of the colors of lacquerware unearthed from the tomb of Marquis Haihun in the Western Han Dynasty

The lacquerware artifacts unearthed from the tomb of the Marquis of Haihun in the Western Han Dynasty are exquisitely crafted, brightly colored, and beautifully patterned, often adorned with patterns of various people, animals, flowers, and mythological creatures. They are one of the main sources of inspiration for lacquerware and modern creative product design. Many designs found in these handicrafts are inspired by nature, such as flowers, birds, and mythological creatures. Another important aesthetic feature in modern design is the use of bold colors, with red, black, and gold being particularly popular. These colors are still used in modern style design.

2. History of lacquerware patterns unearthed from the tomb of Haihunhou in the Western Han Dynasty

Types and characteristics of lacquerware patterns found in Nanchang from the tomb of Haihunhou in the Western Han Dynasty. Archaeologists in the Western Han Dynasty also found various exquisite patterns on unearthed lacquerware, such as animal patterns, mostly dragons, cloud dragons, phoenixes, cloud phoenixes, cattle, horses, fish, etc., mainly plants, persimmons, and flower stems. In addition, porcelain also includes jade products, such as jade gods and beasts, such as rare beasts and mythical celestial phenomena. Each layer is painted and polished for a smooth 玢 finish. Layers can vary depending on the size and complexity of the object. But some pieces have as many as 200 layers. Western Han lacquerware combined decorative techniques, such as carving, inlaying, painting, and modeling, for intricate patterns and decorations (Cheng, 2017), etc. The development and design of the cultural and creative products of the Haihunhou Tomb is studied, and it is pointed out that the Haihunhou Tomb is the most complete, best-preserved, most complete structure, the most complete structure, and the clearest Han Dynasty column layout found in my country so far. In Hou Cemetery, the unearthed lacquerware has a variety of patterns, such as animal patterns, rare animal patterns, ripples, fire patterns, cloud patterns, cloud patterns, mountain-shaped patterns, and celestial patterns.



Figure 1 Artifacts unearthed from Haihunhou

3. The production process of lacquerware

The raw materials for making lacquerware in the Western Han Dynasty included wood, bamboo, and paper. The wood is first cut into the desired shape and then polished. The next step is to apply several coats. Each layer takes several days to dry. The lacquerware used in the Western Han Dynasty was extracted from the sap of the lacquer factory and mixed with various pigments. After getting the different colors and the last coat of paint dry, you can start carving and decorating. This involves using sharp knives and chisels to create intricate designs and patterns on lacquer surfaces. These designs often feature patterns from nature such as flowers, birds, animals and geometric patterns.

After sculpting and finishing, the object is polished to a high polish with fine powder and a mixture of oils. This last step gives the paint a glossy and long-lasting finish. Can resist damage from water, heat and insects. The production technology of lacquerware in the Western Han Dynasty has made great progress. Passed down from generation to generation by artisans, lacquerware produced during this period was highly valued and often used as diplomatic gifts or to bury dignitaries as a symbol of status and wealth (Li, 2021).

This research aims 1. to study the historical and cultural significance of the Western Han lacquerware unearthed in Nanchang and its correlation with the design of cultural and creative products and 2. to study the traditional patterns and graphic types used in Haihunhou lacquerware tombs and their application in the design of cultural and creative products.

LITERATURE REVIEWS

According to the study, "the study of the design and application of traditional patterns in cultural and creative products and the examples of Western Han lacquerware patterns unearthed in Nanchang" cultural products and creativity are important carriers for inheriting and promoting traditional culture. With the development of modern design, the integration of traditional culture and contemporary design has become a new trend. The Western Han lacquerware unearthed in Nanchang is a precious cultural heritage inherited from ancient Chinese culture. And demonstrated the exquisite craftsmanship of ancient lacquerware this article focuses on the design and application of traditional patterns in cultural and creative products. As well as the development process and application of design aesthetics and traditional lacquerware decoration. The researchers consulted relevant literature and conducted research. The specific content is as follows:

1. Concepts and theories related to lacquerware
2. Domestic and foreign related research

Concepts and theories related to lacquerware

The discovery of Haixun Tomb is strong evidence for the archaeology of the Han Dynasty in China. The unearthed lacquerware mainly consists of animal patterns, rare and exotic animal patterns, natural scene patterns, and sky patterns. The main creative techniques of lacquerware unearthed from the tomb of Marquis Haihong include painting, mosaic, and cone painting.

Wu Gurong, Fan Meng, and Cai Kezhong jointly wrote research in the article. Research on Combining Haihong Glazed Decoration Design with Cultural and Creative Products Courtesy, props, and lacquerware decoration, the shape, combination, meaning, shape and soul of the

Marquis of Haihong. Combining handmade calligraphy with abstraction, combining features, analysis, integration, and separation of lacquer decoration. The creation of silk scarves, keychains, office supplies, etc. is combined with the era of product creation. It is also combined with lacquer decoration. Haihonghao adds value to cultural and creative products.

There are numerous excellent research papers and materials on the aesthetics of lacquerware and cultural creative product design. For example, Gao Jinwen and Song co-authored "Innovative Research on the Design of Western Han Lacquerware Pattern Cultural Products". Jiaying "Ideas on the Possibility of Developing Shaanxi Lacquerware Tourist Souvenirs" by Gao Rui, Enlightenment on the Beauty of Lacquerware from the Haihonggou Mausoleum in Nanchang to Product Design "and Pan Wenyi Pan Wenyi's "Heritage and Innovation of Modern Lacquerware Decoration in Cultural and Creative Product Design" A large amount of theoretical and practical research has been conducted. The above literature provides important reference value for design research.

Related research at home and abroad

1. Domestic related research

There are many research reports on the application of traditional patterns in the design of cultural and creative products in my country. For example, (Cheng, 2017) et al. studied the development and design of cultural and creative products of Haihunhou's tomb, and pointed out that Haihunhou's tomb is the most complete sacrificial system, the best preserved, the most complete structure, and the clearest layout of the Han Dynasty column found so far in China. In the Hou Cemetery, the unearthed lacquerware contains many types of patterns, such as animal patterns, rare animal patterns, ripples, fire patterns, cloud patterns, cloud patterns, mountain-shaped patterns, celestial patterns, etc. The dragon pattern lacquer plate decoration unearthed from Hou's tomb is mainly composed of dragon patterns. The rotating composition method and the combination of patterns with the same degree of curvature are combined according to different angles. Under the background of the flowing cloud pattern on the edge, it seems to hover in the air. This lacquer plate decoration uses smooth and delicate lines to depict the majestic atmosphere of Longyou Tiandi (Li, 2018). Another example is the astronomical pattern on the gold lacquer boxes unearthed from the tomb of Haihunhou. These lacquer boxes are mostly isosceles triangles. Some researchers believe that these geometric patterns may be the records of the whole process of solar eclipse (Guo, 2011). Some scholars are assessing the value of the decorative culture of the artifacts unearthed in Haihunhou and the significance of the development of cultural and creative products from these aspects. Relying on these rich resource advantages, it is bound to provide a variety of cultural and creative content for the design and research of cultural and creative products (Chen, 2010).

2. Foreign related research

Developed countries in Europe and the United States first put forward theories about creativity. The governments and scholars of these countries put forward the proposal of building the creative industry in the late 1990s, and also studied this industry in depth. The research content including the definition, classification and extension research of the creative industries. There are also a small number of scholars who have also conducted research on the positive impact of building creative industries. For example, building creative industries can not only bring certain economic benefits to cities and regions, but also effectively solve the employment problem in some areas. Due to the early research on the creative industry in western developed countries, the scale and technology of the cultural and creative products designed and created by them have become mature.

At present, we are unable to verify the application of foreign research on the historical origin, connotation, symbol and other cultural heritage of my country's traditional patterns in the design of cultural and creative products. However, the author found that the postmodern design style was initiated by foreign countries. A large number of postmodern style designers from Europe, the United States, Japan and even Latin America, such as Tring James, Greaves, and Robert Venturi, are experienced in product design, interior design, graphic design and other

related fields. The theory of postmodernist design style is applied, which means that the modernist design style should not only conform to the international trend but also strengthen regional characteristics. This design theory is an advocacy of international cultural exchange and integration (Yi, 2014). Moreover, some household product designs in western countries (which also belong to cultural and creative products) incorporate design cases of traditional patterns in my country. For example, designers adopt eclectic decoration techniques and post-Modernist creative concept combines the design of Chinese auspicious patterns such as curly grass pattern and cloud pattern. It also helps people to further understand the product design of postmodernism style (Ye, 2011).

RESEARCH METHODOLOGY

1. Research methods

The research scope, design scope, research methods, expected benefits, research questions, objectives and content scope of the thesis are summarized in detail. The scope of research focuses on the application of traditional Chinese decorative patterns in the design of cultural and creative products, especially the porcelain unearthed from Nanchang Haihunhou in the Western Han Dynasty as the research object. This chapter also summarizes the research status of traditional cultural and creative products and decorations, analyzes the design aesthetics of lacquerware unearthed from Haihunhou Tomb, and discusses the design methods, principles and advantages of creative products. The design scope involves modern interpretations of traditional lacquerware techniques, styles and patterns, inspired by artifacts unearthed from the tomb of Haihunhou, incorporating cultural themes and historical or artistic elements (Wu, Fan & Cai, 2019). In "Innovative Design of Lacquer Ware Patterns of Mawangdui Cultural and Creative Products" written by Huang Tao, the lacquer symbols unearthed at Mawangdui in the Han Dynasty were reinterpreted, extracted, deformed and analyzed. Re-innovate the design, use the jewelry box as the carrier, and conduct research on the design of lacquerware cultural and creative products. The research methods used in this article include literature review, interviews with experts in the field of traditional crafts, questionnaire survey of potential consumers of cultural and creative products, literature analysis, field research, case analysis, observation, and qualitative and quantitative research. The expected benefits of the research include understanding the traditional patterns and lacquerware patterns of Haihunhou Tomb, understanding the design aesthetics of lacquerware discovered in the Western Han Dynasty, analyzing the design methods and principles of developing cultural and creative products, and evaluating consumers' perceptions of cultural and creative products of Haihunhou Tomb lacquerware. Attitudes and preferences. Research questions focus on the design aesthetics, design methods and development principles of lacquerware discovered by Haihunhou. In view of the current status of design in our country, we need to support national culture and advanced culture. Promote and disseminate traditional Chinese culture and art in modern cultural and creative products. To create more exotic styles, designers should strengthen the "shape" on the basis of understanding to reach the height of "meaning".

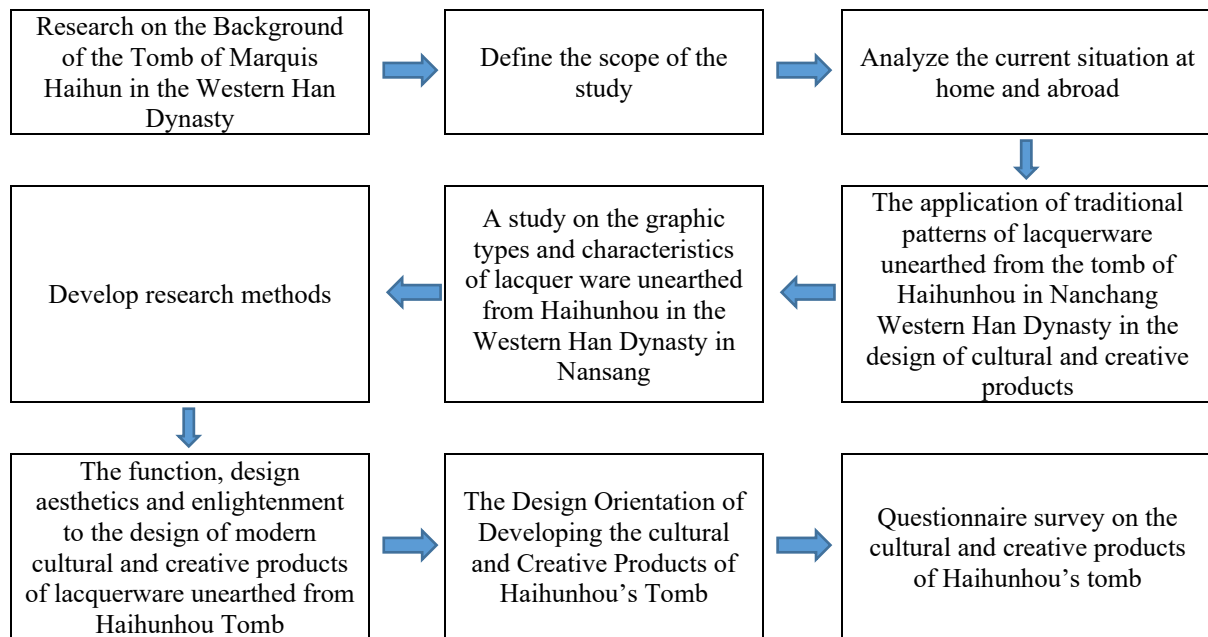


Figure 2 Research content

Source: Author

2. User Research Method

To explore whether Haihunhou culture is valuable, conduct market research on users. Research area selection the researchers conducted research in the Western Han Haihunhou Museum in Nanchang as a field research area. The tourists were surveyed in the form of questionnaires. The survey population is aimed at students participating in the design major, college teachers, cultural and creative product design experts, and the person in charge of Nanchang Xiha Haihunhou Museum.

In-depth interviews with three professors of product design at Nanchang University. The first step is to understand the history of the lacquerware unearthed from the tomb of Haihunhou. During the Western Han Dynasty, the second step was to examine the feasibility of combining the lacquer decoration of the Haihunhou Mausoleum through qualitative interviews. Exposure to culture and creative design. The questionnaire survey was carried out in two stages. In the first stage, visitors to the Nanchang Western Han Haihunhou Museum conducted a questionnaire survey on the historical figures of the Western Han Dynasty after the Han Dynasty, the funeral objects unearthed from the tomb of the Western Han Haihunhou in the Western Han Dynasty, and cultural and creative products. In the second phase, we will design and produce an online questionnaire to collect information from a large number of people. In addition, we talked with the person in charge of Nanchang Haihunhou Museum to learn about the collection of cultural relics unearthed by Haihunhou in the Western Han Dynasty.

RESEARCH RESULTS

1. The method and process of design integration and innovation of "shape and meaning" of Haihunhou lacquerware

1.1 Explore the cultural connotation and spirit of the shape of Haihunhou lacquerware

As one of the important representatives of ancient Chinese culture and art, the lacquerware unearthed from the tomb of Haihunhou has very profound cultural connotations and spirits. First of all, in terms of the shape of lacquerware, Haihunhou lacquerware has rich and colorful shapes. These shapes not only reflect the unique aesthetics of ancient Chinese artists, but also reflect the level of technology and craftsmanship at that time. Secondly, judging from the patterns and colors of lacquerware, Haihunhou lacquerware has extremely exquisite skills and

artistic expression. The patterns on the lacquerware are vivid and vivid, the colors are rich and pure, and they are of great artistic appreciation value. At the same time, these patterns and colors also contain the profound connotation and spirit of ancient Chinese culture. For example, the dragon and phoenix decoration represents the respect and worship of the gods by the ancients, and the turquoise lacquer symbolizes the wealth and authority of ancient times. In addition, the production process of lacquerware is also a manifestation of spirit. The production of Haihunhou lacquerware needs to go through many procedures, including priming, hooking, filling, engraving, simple painting and polishing, etc. Each step requires the artist's excellence, patience and meticulousness. From the production process, we can feel the spirit of the ancient artists in pursuit of perfection and the pursuit of beautiful things (Jiang, 2017).

1.2 Applying classical freehand techniques to abstract, clean modern art techniques

Most of Haihunhou's lacquer decorations are classical freehand crafts, which were gradually formed by the ancients in the long-term artistic practice. The artist ignores the external faithfulness of the artistic image, and emphasizes the artistic creation tendency and skills of its inner spiritual essence. It is required that there be meaning in the image, so that the "image" has an expressive function or a means of expressing meaning. Modern and simple art technology is a popular design style in today's international society. They are the essence of high quality that is constantly combined and selected. It is the upgrading and condensing of the popular appearance of object forms into a highly concentrated and highly generalized abstract form. The new concept of simplicity abandons traditional vulgarity and vanity. It uses new materials, new technologies, new technologies combined with new concepts of people to achieve a people-oriented state. Simplicity is not a lack of design elements, but a higher level of creation. In the design of cultural and creative products of Haihunhou, Chinese classical hand-painting is combined with abstract and simple modern art techniques, modern advanced technology is combined with traditional classical handicrafts, and cultural creativity in line with the aesthetic taste of modern people is created (Zhang, 2018). Compared with the Western Han Dynasty, based on the characteristics of the era, the region, and the ethnic group at that time, combined with the social life of modern people, the entry point between the Western Han Dynasty and modern life has been found. For example, wine vessels were a type of object in both the Western Han Dynasty and modern times. Combining the 2000 year history of sorghum wine in Jiangxi, the decoration of Hai Hun Hou lacquer is integrated into wine vessels, combining classical freehand brushwork with abstract and simple modern art techniques. We have designed a tourism and cultural creative product called Haihunhou Wine Collection, which has increased the added value of the product and given new significance to the local sorghum wine in Jiangxi.

1.3 Incorporate emotional factors into cultural and creative products

When designing Haihunhou's cultural and creative products, we should consider the emotional needs of consumers, integrate the perceived factors of consumers' emotional needs into the design of Haihunhou series products, and deeply study consumers' emotional factors and psychological demands. People with emotions for cultural and creative products. For example, the creative design of Haihunhou mobile phone case is shown in Figure 3, the creative design of Haihunhou keyboard cultural and creative products is shown in Figure 4, and the creative design of Haihunhou lacquerware-shaped rubber cultural and creative products is shown in Figure 5. From element extraction to color matching to material selection, people's emotional needs are considered, and the dragon pattern expresses beauty to consumers. Best wishes. For today's society, the pattern of the dragon symbolizes the good expectation of "continuation of life, prosperity and peace, and suffering from disease", the courage and strength to fight hard, the courage and determination to overcome all difficulties, and the reverence and confidence of history for the future. Good meaning.



Figure 3 The creative design of Haihunhou mobile phone case

Source: Author



Figure 4 Creative design of Haihunhou keyboard

Source: Author



Figure 5 The creative design of Haihunhou Eraser

Source: Author

2. Social life and culture reflected by lacquerware

2.1 Social life

Food system: The so-called food sharing system means that everyone must independently receive food. It can be seen from the painted dining table and other utensils unearthed from the tomb of Marquis Hai Hun that Han people were already accustomed to the food sharing system at that time. In addition, banquet scenes are also common. **The way of drinking:** During the Qin and Han dynasties, there was a trend towards drinking alcohol. During the Western Han Dynasty, drinking was necessary for sacrifices, weddings, and funerals from the palace to the common people. The large number of lacquered wine vessels unearthed from the tomb of Marquis Hai Hun, such as bells, calcium, ear cups, cups, etc., as well as some wine making and warm wine vessels, can fully explain the prevalence of drinking at that time. **Sitting on the ground:** Before the Western Han Dynasty, ancient people used to sit on the ground. From the lacquerware boxes, straw mats, and Western treasures unearthed from the tombs of Marquis Haihun and Ji, combined with other archaeological observations of stone carvings and brick scenes, we can see the habit of Han people sitting on the ground. **Gorgeous funerals:** Under the influence of filial piety, thick tombs became popular in the middle of the Western Han Dynasty, with various burial items to showcase filial piety to ancestors. The nearly 20000 cultural relics unearthed from the tomb of Marquis Haihun are evidence.

2.2 Ideology and Culture

First, the belief in the immortality of spirits, gods and ghosts. The mainstream thinking about the soul in the Western Han Dynasty believed that the human soul is immortal. Haihunhou Tomb is a typical example. It is in the shape of a barrel, and the plane is in the shape of an A. Tibetan coffins are divided by function, including clothing warehouses, money warehouses, granary warehouses, musical instrument warehouses, and wine vessel warehouses. This imitation of the situation of the deceased accurately reflects the concept of "immortality of the soul" in the Western Han Dynasty.

The second is Chu culture. Han Dynasty culture is a long-term fusion of Qin culture, Chu culture and Qilu culture. Among them, the influence of Chu culture on Han culture is particularly important. Li Zehou said in "Beautiful Journey": "The romanticism of Chu culture is another great ancient Chinese art tradition, which complements the rational spirit of Qin. This is the aesthetic trend of art in the Han Dynasty. The life of Liu He in the ancient tomb In the Middle Ages of the Western Han Dynasty, the influence of Chu culture still existed. The lacquer ware unearthed from the tomb of Haihunhou was naturally influenced by Chu culture, which clearly showed the characteristics of Chu Han romanticism. It can be said that Chufeng is the lacquerware unearthed from the tomb of Haihunhou The most prominent feature. It is different from the lacquer ware unearthed near the Chu State in the capital of Hubei, and it is also different from the lacquer ware unearthed from the Mawangdui Han Tomb. Relatively speaking, it is "civilized". Its characteristics are more obvious.

DISCUSSION & CONCLUSION

The Hai Hun Hou lacquerware represents the peak of ancient Chinese culture and art, and its cultural connotation and spirit can inspire modern creative product design. When creating design solutions, it is necessary to consider the emotional needs and cultural background of consumers, integrate them into the product, and create products that are more in line with modern consumer needs and market trends through innovation in shape, pattern, color, and production technology. At the same time, we should pay attention to inheritance and innovation, protect and promote traditional Chinese culture. This study provides a method for extracting traditional patterns and cultural symbols, combined with the application of modern industrial manufacturing technology, which has opened up new methods for the design and development of cultural and creative products.

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