

Research on the preservation of the inheritance of the intangible cultural heritage Old Beijing Rabbit

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Abstract: Rabbit is one of the intangible cultural heritages in Beijing, but with the popularity of modern smart products, it is gradually fading from the public's view. In order to better protect and help the rabbit master and solve the problem of dying out, this paper will analyze its cultural connotation, artistic characteristics and other perspectives, and propose new inheritance protection strategies, including: the application of new technology to create "Rabbit" IP; Rabbit animation video, dynamic heritage dissemination; online and offline "Rabbit non-heritage festival" to enhance the interactive experience, breaking the geographical communication limitations. In short, the combination with the trend of the times through the public's favorite way to let the rabbits back to people's lives.

1 Introduction

In recent years, with the increasing call for "national trend", the public gradually pay more attention to and understand our own national stuff, and consciously promote our traditional culture, many intangible cultural heritage that are about to withdraw from the stage of the times reappear in front of people with a new attitude, such as the tie-dyeing skills in Yunnan and Guizhou, Suzhou Woof craft, etc. There are countless intangible cultural heritage items in Beijing, and the Old Beijing Rabbit can definitely be one of the most characteristic intangible cultural heritage in Beijing. However, with the rapid development of the digital age of information technology, people are mostly addicted to fragmented contents of cell phones and tablets, and children's entertainment items have become online games, while the number of people who pay attention to this traditional toy with a strong Beijing flavor is decreasing, and Therefore, in order to help the old Beijing rabbit to solve the problem, I proposed three solutions through the analysis of the old Beijing rabbit, new technology applied to the traditional rabbit, new media dynamic rabbit design and application, and experiential interactive design, to help the rabbit to "rise again". We propose three solutions: the application of new technology to traditional rabbits, the application of new media to dynamic rabbit design, and the application of experiential interactive design to help the rabbits "rise again".

2 Overview of Old Beijing Rabbit

2.1 Cultural connotation

Old Beijing rabbit is a traditional handicraft, a children's toy in the old society and a festive toy for the Mid-Autumn Festival, and now it is one of the most representative intangible cultural heritages in Beijing. The earliest record of the rabbit was in the Ming dynasty's Ji Shen's "Play": "In the mid-autumn festival in Beijing, there are many clay rabbits in the shape of a rabbit, sitting like a man with a crown, and children worship them.: "Mid-autumn day, the capital to clay rabbit gods, rabbit face person, face paste gold clay, body painted, the giant three or four feet high, worth nearly ten thousand dollars. Your family's huge room to buy a lot of return to the incense, flowers, cakes and fruits to feed, forbidden in the same." [1] In the Hall of Four Ages, Mr. Lao She also vividly depicts the appearance of the rabbit, and the reader can feel the flavor of old Beijing carried by the rabbit.

About the origin of the rabbit, folklore has it that the jade rabbit saved the people and lifted the plague. In those days when the level of health care was low, people who suffered from plague often put their hope in heaven and prayed for blessings, and the rabbit symbolized people's expectations and wishes for a better life, which gave the rabbit vitality. The rabbit is a traditional handicraft of great vulgarity and elegance, which embodies the unique culture of Beijing and is the epitome of the old capital.

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2.2 Image characteristics

The rabbit is shaped according to the image of the Jade Hare, the face of a rabbit, the body of a man, holding a mortar and pestle, people further artistic, anthropomorphic, to create a variety of images of the rabbit, the most representative image of the rabbit is sitting on the elephant, sitting on the tiger, the unicorn and sitting on the gourd.

There is also the classic golden helmet and golden armor shape, with the rabbit wearing various robes, with a flag on his back and holding a pestle and mortar, and there are also rabbits created according to opera plays, painted with colorful makeup and wearing opera robes. The National Museum of China once collected a Yangliuqing New Year's painting called "Gui Xu Sheng Ping", which was painted during the Qianlong period of the Qing Dynasty, and it is clear from the work that the image of the rabbit master at this time was very different from the previous one, with a green umbrella cover on the back, and its face also changed greatly, with a longer face, eyebrows, and a change in the shape of the rabbit master's mouth. tends to be more anthropomorphic. Qianlong period there is a porcelain vase, in its body is very delicate depiction of the image of the rabbit, the rabbit's eyes are very finely carved, and wearing jade embellished dragon robe, head also wears a dazzling pearl crown, the color is extremely flamboyant and bright, the rabbit sitting on the throne of the Golden Palace, there is a golden seal script "Xin Mao ", because the Qianlong emperor was a rabbit, born in the year Xin Mao, this porcelain vase was a tribute to Qianlong's 60th birthday [2], so we can see the special nature of the identity of the rabbit at that time. During the Republican period, folk craftsmen made the rabbit more acceptable to the people, and after the Mid-Autumn Festival worship of the rabbit, it became a toy that children could hold in their hands and play with, moving from the court to the people, reflecting more of people's daily lives, with stretcher pickers, singers, pushers, etc. It was a microcosm of real life, and the rabbit's clothing and disguise tended to become secularized, constantly changing with the times.

2.3 Production method

There are two broad methods of making rabbits, one is made out of a mold, and the other is made by hand. The first is to first mash and mix the clay and paper pulp and pour it into the two molds of the front and back of the rabbit's body. After the model is probably finished, put them in a cool place for five or six days, pour them out after drying, paste the two pieces together, finally insert the ears, apply glue, and then meticulously trace the lines and color. The second is to directly pinch out the rabbit model by hand, and then trace and color, as shown in Figure 1.



Figure 1
Old Beijing Rabbit
Image source: Internet

3 The dilemma and problems faced by Old Beijing Rabbit

3.1 Difficulties faced in heritage protection

The popularity of the rabbit is very low in daily life, people are more unfamiliar with its production skills, giving people a sense of distance. Zhang Zhongxiang, the non-genetic inheritor of the rabbit, has also said that there are only a few people who have mastered the old Beijing rabbit production skills, and there are difficulties in inheritance, and he hopes that more people will come to understand and learn about the rabbit, so there is a need to train more inheritors on the ground to avoid the problem of folk culture fault.

In Beijing, only a few rabbit craftsmen still persist in making them, such as Beijing folk craft masters Shuang Qixiang, etc. They inherit and preserve the traditional rabbit master model and then innovate, basically they are sold as tourist souvenirs, the application form is too single, there are some limitations, a few people who travel to Beijing will buy the rabbit master and go home as an ornamental ornament. In 2010, Professor Wu Guanying of Tsinghua University designed the Beijing Mid-Autumn Festival Ambassador - "Rabbit". In 2010, Professor Wu Guanying of Tsinghua University designed the image of Beijing Mid-Autumn Ambassador - "Rabbit Master", which retained the characteristics of the rabbit master itself and added a sense of fun, and received widespread attention and praise, but the rabbit master is still not "out of the loop".

In addition, the current theoretical research on rabbit's children still remains in the empirical description, and it is difficult to form a systematic academic research, which also requires research scholars to conduct in-depth research, improve the cultural research ability, enhance the consciousness of cultural heritage dissemination, help the rabbit's children to develop better, and show the direction for the future of rabbit's children. [3]

3.2 Problems in design exploration

The brand "Ji Rabbit Workshop" is a brand of rabbit handicrafts, in Taobao and other major e-commerce platforms are sold "Ji Rabbit Workshop" cultural and creative products, such as "Rabbit DIY clay sculpture", "Rabbit hand embroidery", etc., and adopted a dual mode

of online and offline, more convenient to buy, and has brought economic and cultural benefits. "The brand has adopted both online and offline modes to make it more convenient to purchase, which has won people's love and praise and brought economic and cultural benefits. However, Zhang Zhongxiang, the non-genetic inheritor of the rabbit, has said that he does not want to sell the rabbit through the medium of the Internet, he stressed that he must come to the store in person to select and buy, and only when he comes can he really experience the charm of the traditional Beijing taste of the rabbit. Japanese designer Naoto Fukasawa also said that "the relationship between the object and the environment is more important than the object itself." [4] Even if people buy rabbits from the Internet and take them home, they still cannot experience the cultural tradition in the real environment. Some online craft stores sell rabbits with uneven design quality and not well-made enough to bring consumers a good experience. But the cross-border area is not large enough, but can be extended to various areas of space, more diversified development.

There are many more creative designs about the rabbit, such as the popular cultural and creative product "Rabbit Tour of Beijing" in 2018, which is oriented to young people and combines traditional culture with modern trends to create a new image of the rabbit; there are also children's picture books, such as "The Rabbit Lost His Ears", which impress through illustrations and stories and allow children to immerse themselves in the charm of traditional Chinese culture. Tradition does not mean obsolete, the Rabbit is the imprint of an era, the re-creation of traditional elements that cannot continue to meet modern aesthetic needs, the inheritance of cultural values, and the use of the past for the present can still be vibrant.

4 The rescue strategy of the old Beijing rabbit

4.1 New technology applied to traditional rabbit - artificial intelligence "rabbit" IP design

A good IP image can add value to a brand, establish a brand image, and promote product promotion and sales. The IP image design of the 2022 Beijing Winter Olympics, "Ice Dundun", a cute giant panda shape incorporating ice and snow elements is deeply rooted in the hearts of every Chinese, highlighting both the Chinese characteristics and the spirit of the Winter Olympics. By the same token, applying the IP concept to the Old Beijing Rabbit, creating an image role that is generally acceptable to young people today can better protect and promote this folk intangible cultural heritage and stimulate people's consumption, so that people will remember and love the Old Beijing Rabbit and pass it on. At the same time, it is also necessary to take full account of the fact that technology is the new way of development in the future, and that the introduction of technological elements into traditional handicraft works can promote the sustainability of the Old Beijing Rabbit. In terms of specific design, it is necessary to adhere to

and preserve the original cultural core of the Old Beijing Rabbit and respect its own profound cultural heritage, because this cultural heritage, whether tangible or intangible, they are the most precious of Chinese culture. We need to make efforts to preserve them, to protect and pass them on. [5] Before innovating the design of the rabbit, we must deeply understand the profound connotation and cultural attributes behind it, refine the shape based on the classic artistic image, use modern expressions in color, decoration for reasonable innovation, and while adhering to the traditional cultural and spiritual characteristics of the rabbit in the design concept, we can link some modern popular elements with the old Beijing rabbit, for example, the current hot Artificial intelligence, to give a sense of technology and intelligence to the old Beijing rabbit, to integrate the aesthetics of modern young people, to add modernity and vitality to the image of the rabbit, to constantly meet people's needs, to avoid the complete copying of tradition and the superficial design of piling and collaging elements, and finally to design a series of "rabbit" with intelligent features IP image, accurately conveying the design message.

4.2 New media dynamic design application - "Artificial Intelligence Rabbit" derivative animation

In this era of fast-paced life, static textual contents such as newspapers and magazines are gradually being diluted, and dynamic contents such as short videos are more appealing to people's eyes, and children's toys have changed from marbles and playing cards to cell phones and iPads. The traditional Beijing rabbit is still far from the stage of handicraft and will inevitably be influenced by modern entertainment methods. In order to continue to pass on the tradition of the old Beijing rabbit, it is necessary to follow the trend of the times and make the static rabbit move so that it will not be eliminated,[6] and in a concrete way, a set of derivative animations can be created based on the above-mentioned "artificial intelligence rabbit" IP image to really make the old Beijing rabbit "live" and make the heritage and protection of the old Beijing rabbit not only stay in Static.

4.3 Experiential interactive design - "Rabbit non-traditional festival"

Intangible cultural heritage is the treasure of China's traditional culture, such as flower silk mosaic, Beijing silk flowers, etc. These intangible cultural heritage have a common attribute, that is, they need certain hand skills to be able to produce well, which requires actual hands-on operation and practice, therefore, only in the museum display out of the crafts lack of experience, people do not go deep to understand it, just People do not have a deep understanding of it, but only appreciate it, lack of user experience and interaction. For intangible cultural heritage to be protected and passed on well, people need to experience it and personally perceive its charm in

order to prolong the interest in it and keep it fresh. ^[7] For example, there is a textile intangible heritage museum hidden in the library of Wuhan Textile University's South Lake Campus, which brings intangible cultural heritage to the campus and into the classroom, so that teachers and students can go to the school to watch and learn. "We can also set up a series of interactive devices with a strong sense of technology, so that people can play games, simulate and learn about the rabbit. The interactive rabbit master can be used to stimulate people's interest in the old Beijing rabbit master through games, simulations, immersion, multi-sensory experience, dialogue and communication with the "artificial intelligence rabbit master", bridging the gap between tradition and modernity, and enhancing people's sense of experience and interaction. ^[8] Mr. Zhang Zhongqiang, a rabbit master inheritor, has revealed the idea of creating an "experiential museum" to give visitors a multi-sensory experience of the rabbit master, and many schools have now adopted a similar approach by offering "traditional handicraft practice classes Many schools have taken a similar approach by offering "traditional handicraft practice classes" and "intangible cultural heritage interest courses" to bring traditional handicrafts to school, inviting handicraft inheritors to give lectures in schools, so that students can learn about authentic traditional handicraft culture without going out of school. ^[9] Beijing Experimental School No. 2 Daxing Experimental School hired Mr. Zhang Zhongqiang, the fifth-generation inheritor of the Beijing Intangible Cultural Heritage project, to teach students to learn how to make clay sculptures of rabbits. The students were able to learn more than just the old Beijing rabbit shape and coloring methods. ^[10]

5 Conclusion

The intangible cultural heritage of the old Beijing rabbit is a splendid traditional culture of China, with a very strong local flavor of Beijing. As artists, they need to use their wisdom and creativity to help the rabbit master keep up with the times. With the singers' moving rendition, the rabbit master accompanied us across the ages to spend a wonderful reunion night, evoking a warm resonance in people's hearts. ^[11]

In this paper, through the study and analysis of the old Beijing rabbit, three rescue strategies are proposed to use modern design means to create a diversified cross-disciplinary rabbit with the times, catering to the development of the digital era, retaining our traditional

culture and preserving the memory of civilization, making it rejuvenated and energetic. Today, people pay more and more attention to the rabbit, appearing in a variety of shapes and being People at home and abroad love. The rabbit contains the gene of national culture, should be given enough attention, I believe that in the future it will have a broader development prospects, will bring people more surprises.

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