



LANTERN IN NANJING, CHINA: CULTURAL DIMENSION AND INHERITANCE

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(Received : May 10, 2023 Revised : June 13, 2023 Accepted : October 4, 2023)

Abstract

The purpose of this study is to find lanterns in the cultural and heritage dimensions of Nanjing, China, in cultural activities and to develop related cultural and creative products. Design in the order of aesthetic function and art, and explore lighting design solutions for art and commerce in China. To this end, the researcher analyzed innovative lighting design of Chinese lighting art and related culture through qualitative research, literature analysis, questionnaire survey, and network-related data collection, laid the foundation for the requirements and principles of Chinese lighting culture dissemination and inheritance, provided new ideas and methods, and hoped to provide help for the rest of innovative design and manufacturing of Chinese lighting culture.

The results show that Chinese lighting culture reflects the cultural dimension from four aspects and knowledge. The above lighting culture has practical significance and can play the role of lighting. From the traditional point of view, it represents Chinese traditional culture, reflects the cultural characteristics of different historical times, and confirms the traces of Chinese cultural heritage. From a cultural perspective, it represents the national folk handicraft with local characteristics. From the point of view of faith, Chinese lighting culture is also closely related to the religious beliefs of the local people. From the inheritance point of view, based on retaining the artistic character and cultural connotation, we should not only improve materials and work to meet the needs of modern life but also keep pace with the times in the content. The model design should meet the social aesthetic needs, attract people to pay more attention to the current situation and future development, and allow traditional intangible cultural heritage to penetrate into people's lives, which is an effective way to preserve and inherit this culture. The Chinese lighting culture, which has been inherited to this day, has inherited the great cultural tradition of China. From function to material, from form to color, which has a certain impact on today's modern lighting.

Keywords: Culture, Inheritance, Lamp

Introduction

Nowadays, people live in a social environment where information, ideology, and lifestyle are well developed. They have been changing all the time, and in the environment of world economic integration, collision and contradiction between art and culture, organic integration of traditional culture and modern art, differentiation and integration have appeared in different fields, and creating economic benefits has become the focus of attention of Chinese lighting culture designers and researchers with thousands of years of development experience. Emphasizing both the practicality of light and the art of light, the culture of light is different in different regions. Qinhui Lantern Festival is a popular traditional folk activity in Nanjing, which inherits the history and culture of Nanjing. It not only shows the local cultural and artistic connotation but also promotes the development of the local economy. Therefore, it is of great value and significance to deeply explore the humanistic value of art and its social impact.



Research objectives

To explore the cultural dimension and inheritance of Nanjing lanterns in China.

Literature Review

The researchers referred to Zhou Anqing's work on Qinhua Lantern Festival culture research; Qinhua Lantern Festival - Nanjing Intangible Cultural Heritage "Diary of Qinhua Lantern Festival" edited by Xu Ning and Huang Jidong, has a deeper understanding of the history and folk culture of Qinhua Lantern Festival. It also provides a more detailed theoretical support for the article. In addition, there are also literature materials on Qinhua Lantern Festival culture in China, which had reference value. For example, Xue Lan published a detailed description of the intangible cultural heritage value of the Qinhua Lantern Festival in 2017. In studying the Qinhua Lantern Festival from the perspective of "intangible cultural heritage" and in the research on the inheritance and innovation of Qinhua lamps and lanterns published in 2013, Wu Qi sorted out the origin and development of Qinhua lamps, summarized the development of Qinhua lamps in various periods, and expounded the overall status of the inheritance of lamps from the perspective of Qinhua lamps and their successors. This article will introduce the "Lu's Lantern", a representative of Qinhua's small and medium-sized exquisite lanterns, and explore its innovations. In addition, the "Chen's Lamp" is also introduced, which is the representative of large and medium-sized lamps of Qinhua Lighting, and is well versed in the outstanding performance in the marketing process. Finally, through the analysis of the cases of "Lulu Lantern" and "Chen's Lantern", it highlights the innovation problems faced by Qinhua lamps in the process of modernization. It laid a good theoretical foundation for me to turn the lanterns of the Qinhua Lantern Festival into later creative products.

1. Qinhua Lantern Festival Cultural Research

The famous Qinhua River is one of the famous rivers in Nanjing, which also gave birth to the ancient civilization of the Jinling area. Qinhua culture is the foundation of Nanjing culture, and to a certain extent, it can represent the Jinling culture of Ziming.

Qinhua Lantern Festival is a kind of culture produced under the background of special folk culture and natural geographical environment in Nanjing. It is a folk cultural phenomenon that has long been integrated with Chinese and foreign cultures and has a special charm. During the Lantern Festival, people in Nanjing pray for good weather, and they often create a beautiful artistic conception by making lighting decorations, appreciating lights, playing with lights, etc., expressing their pursuit and yearning for a better life (As shown in Figure 1). Not only that, the Qinhua Lantern Festival is a way of fire, and the civil society is strong. The local flavor is an important channel for the public display of Nanjing folk arts such as diabolo and paper-cut shadow puppets, etc. Huang Jidong adapted Zhou Anqing's "Nanjing Intangible Cultural Heritage and Qinhua Lantern Festival", and conducted in-depth and comprehensive research on the history and tradition of the Qinhua Lantern Festival. In addition, Xuelan also studied the value of Qinhua lanterns. In 2017, Wu Qi reviewed the source and future of the development of Qinhua lanterns, Summarize the characteristics of Qinhua lamps in different periods from the perspective of Qinhua lamps themselves and their successors. Meanwhile, the heritage of many small lanterns and medium-quality lanterns, as well as the modernity of Qinhua Lantern, provide theoretical support for the transformation of light culture into cultural and creative products.



"Qinhuai Lantern Fair" Chinese traditional theme



Figure 1 : Modern Qinhuai Lantern Festival

Source : Baidu

2. Chinese lantern culture research

Combined with the previous studies of scholars who have done more research on lamp culture, it is found that lamp culture is a fairly broad concept. Handicrafts published in 2015, revised by Zhao Nong, and written by Liu Yuanyuan, symbolizes the characteristics of the region. If any one area can achieve urban and industrial modernity, then rural areas should be aware of modernity and craft paint. People believe that the "Chinese rural handicraft industry" protects natural ecological resources, scientifically builds rural economy and culture, and realizes the intensification of the handicraft industry. As well as the cooperation models of "one product for one village", "one product for one province" and "one product for one place", with the help of the existing economic and cultural advantages, creative activities can be carried out spontaneously, making people feel that they are in a harmonious and beautiful social environment. The philosopher Chen Xiaoping, written by Huang Wenzhong, analyzed and introduced the raw materials and production process of folk lanterns, which is a theoretical study of Chinese lighting culture. This introduces the development history and cultural connotation of folk lanterns in detail. This literature divides lanterns into four parts, namely historical origin, classification of diversity, cultural connotation, and production process, and conducts in-depth analysis and research on traditional lanterns. In addition, Ding Rui's "Chinese traditional festival readings" and "Lantern Festival and lantern festival culture readings" revised by Hu Yuanbin, Zhang Yue, Wang Xiaoyan, Li Ruhai, Ding Rui and others also conducted an in-depth study of Chinese lantern culture.

3. The concept of Chinese lanterns and color art

In the "Complete Picture of Chinese Folk Art" in the Shehuo volume, Lu Bintian defines lanterns as the art of lighting, which is used for viewing or decoration. In a broader sense, lamps still have lanterns, it is a special handicraft that is famous in China, which is not only used as lighting but also as decorative art in traditional architecture. Compared with traditional lanterns, today's lamps and lanterns no longer focus on lighting functions, but on decoration and entertainment.



Figure 2 The color of the local lanterns

Source: Baidu search

Methodology

The researchers studied the art of local cultural lanterns through qualitative research methods, bringing creativity to the design process. The researchers collected and studied the descriptive analysis in the following sequence of steps.

1. Literature research. During the whole research process, the researchers collected a large number of relevant folk art materials, such as traditional culture, folk festivals, religious art, and so on. In addition, the researchers searched the model and current situation of local lantern art on the Internet. We hope to gradually explore Chinese lantern culture by introducing the cultural-historical materials related to lanterns in the national intangible cultural heritage, and explore Chinese lantern culture step by step. The research scope of this document is to analyze the brand value of the intangible cultural heritage "Qinhuai Lantern Festival" in Jiangsu Province. Based on the characteristics of non-material inheritance in modern times, this paper analyzes the current situation of Nanjing's tourism, market, pop culture, and creative industries and the wide application of digital media, and explores the promotion path of cultural and creative products for the "Qinhuai Lantern Festival". Therefore, we aim to explore how the current research situation can fully benefit from China's current intangible heritage. There is little research on the intangible cultural heritage "Qinhuai Lantern Festival" in academic circles, and there is a lack of thesis based on the promotion of cultural and creative product design. "Qinhuai Lantern Festival" has searched and analyzed 33 articles on CNKI, most of which are researched from the perspectives of the "Qinhuai Lantern Festival"s historical, technological and aesthetic origins, showing cultural value. The art of "Qinhuai Lantern Festival" mainly focuses on historical inheritance, artistic value, and problems in the development process. Due to the lack of literature, the researchers searched the CNKI thesis database with the keywords of "Qinhuai Lanterns", "lighting culture", "cultural and creative products", and "intangible cultural heritage". After screening out irrelevant articles, more than 90 articles were selected as references, including 26 journal thesis, 64 classic works, and academic thesis. We collected literature about Chinese lighting culture through online platforms. In the process of writing the thesis, the collected data are classified and analyzed, such as the origin of lighting art, shape classification, texture, etc., as well as existing problems. Summarize the development status of lighting art in various places and put forward relevant suggestions, and finally, combine theory with practice, discuss the



influence of lighting shape, pattern, and color application on the design and development of cultural products, and cultivate relevant graduates.

2. Collecting network information

Here's how to combine data from the original data source: The following collection of data through qualitative observation and research is a collection of information about lighting patterns. The researcher's topic is the innovative design and construction of Chinese lighting culture. The research goal is to take the Qinhuai area of Nanjing as an example, to distinguish the Chinese lighting culture from the Qinhuai lighting culture, and to try to apply it to the specific creative product design combined with modern design methods. This topic requires both theoretical research and practical research, and qualitative research methods are essentially complementary to quantitative research methods. This topic requires a combination of theoretical research and practical research, so it is necessary to carry out quantitative research and qualitative research.

Through the research on consumers, producers, and social effects, first of all, the problems of Nanjing lanterns come from internal and external factors, and then from the perspective of consumers, analysis of the role of personal factors of consumers. The integration of industrial management and operation is also the macro-control of the development of Jinling lanterns

By studying the evolution and development of Qinhuai lantern's colors, we will find out how the subsequent creative products can adapt to the humanistic atmosphere of today's society and the consumption aesthetics of contemporary people, but still maintain the strength of innovative design. And what problems will be encountered in the design research of the second stage, what problems will be encountered in the second stage of decoration design, and finally, the sales and publicity of the industry should be improved, and how to reflect the local culture in cultural and creative products.

Research results

Table 1 Nanjing Qinhuai Lighting Category

Name	Product style	Details	Cultural dimension	Inheritance dimension
Palace lanterns		Palace lanterns, also known as lanterns in the palace, are a kind of palace lanterns characterized by elegance, delicacy, exquisite decoration, and exquisiteness, and being one of the most famous lanterns in China.	The cultural dimension of palace lanterns includes three aspects. From the wisdom point of view, it also has lighting effects. From the perspective of tradition, it represents the culture of Chinese dynasties. From the perspective of traditional culture, it is a traditional	The structure and style of the lanterns have a great impact on the design of modern antique lanterns.



			handicraft with distinctive Han characteristics.	
Gauze lanterns		Gauze lanterns are lanterns wrapped in gauze or paper towels, and the large frame is made of thin bamboo strips or iron wires. It is a must-have item for festival celebrations at home and abroad, creating a traditional festive atmosphere.	The gauze lantern is a common folk lantern. It has auspicious cultural significance, while the red lantern means to drive away evil spirits.	The dimension of the inheritance of the gauze lanterns is reflected in the dissemination of cultural significance. Nowadays, gauze lanterns can be seen everywhere in the streets during festivals, mostly in large outdoor spaces.
Chandelier		Classical Chinese chandelier, bright and rustic, suitable for hanging in the hall in front of the door, directly touching the light, bringing people a feeling of enthusiasm and happiness.	The cultural dimension of the chandelier includes the dimension of wisdom and culture. The red chandelier symbolizes auspiciousness.	It can be seen in many modern courtyards, and indoor public spaces.



Floating lanterns		<p>The floating lantern, also known as the "horse lantern", is also a unique lantern in which a candle is lit in the login, creating heat and a stream of air that prompts the entire lamp to rotate along a colorful axis, adding to the atmosphere of the festival.</p>	<p>The cultural dimension of floating lanterns is the intellectual dimension, used as a kind of festive item, decorated and entertained from the perspective of belief, and used in many folk blessing activities and Chinese folk traditions.</p>	<p>From the perspective of inheritance, the style of lanterns is more concise and interesting, and the cultural significance and beliefs of lanterns are gradually weakening.</p>
Umbrella lanterns		<p>Umbrella lanterns are a kind of lantern popular in southern Fujian and Taiwan. It is named because it can be stored like an umbrella when not in use. It is colorful and very beautiful.</p>	<p>Umbrella lanterns are a traditional lighting culture with regional characteristics. Its cultural dimension is reflected in the traditional dimension, and the cultural dimension is a unique branch of local handicrafts.</p>	<p>The dimensions inherited by the umbrella lanterns mainly focus on visual effects, aesthetics, and local traditions, with partial replacement of lighting equipment, but retaining its unique shape.</p>
Paper cut lanterns		<p>Paper-cut lanterns combine two traditional folk cultures closely related to Chinese life, namely festive red cardboard and exquisite Chinese paper-cuts, showing small and exquisite paper-cut lanterns in front of people.</p>	<p>The cultural dimension of paper-cut lanterns is reflected in wisdom and tradition. It combines Chinese paper-cut art with traditional lanterns, which are both ornamental and functional.</p>	<p>The inheritance dimension of paper-cut lanterns is reflected in exquisite craftsmanship. The application of this paper-cut craft is an important reason for cultural inheritance. Folk traditions cannot be separated from ornamental plants</p>



				and entertainment activities.
Artificial lanterns		<p>People often miss their family members and express their good wishes in the form of words. Calligraphers often write their prayers for a better life directly on the lanterns. The charm of calligraphy and words are attached to the lanterns, and the atmosphere is strong, which makes people deeply impressed by the culture.</p>	<p>The cultural dimension of calligraphy lanterns is reflected in the cultural dimension and belief dimension. It combines Chinese calligraphy culture with lanterns and is closely connected with folk blessings.</p>	<p>The inheritance dimension of calligraphy lanterns is related to traditional Chinese folk activities. Inheritance and development also originate from traditional ancestor worship activities. People continue to improve materials to meet the needs of modern society.</p>

Source: Qian Zhao

From the above analysis of Chinese lighting styles, we can see that the dimensions of lighting culture mainly include four aspects: wisdom dimension, traditional dimension, cultural dimension, and belief dimension, all of which have practical significance and can play a role in lighting. From a traditional point of view, it represents the traditional Chinese culture and reflects the cultural characteristics of different historical eras. From a cultural point of view, it represents the ethnic folk handicrafts with local characteristics. From the point of view of belief, Chinese lighting culture is also closely related to folk religious beliefs. It has changed from traditional lamps in different periods. These lightings continue to improve people's lives, beliefs, and culture to meet the needs of different periods. Lighting culture is a unique art form in the history of human lighting. The generation and evolution of the unique style of Qinhui lamps is a good example of Chinese lighting culture, a reflection of social efficiency and measurement standards, as well as social and cultural aesthetic progress.

Conclusions

Qinhui lamp is the pearl of Chinese lighting culture, its production and inheritance is a priceless treasure house of knowledge. However, due to the disjointed development of some cultures, societies and culture, protection and inheritance play an important role in the inheritance of Chinese lighting culture. Based on retaining artistic characteristics and cultural significance, materials and work need to be improved to meet the needs of modern life and The need to keep pace with the times, the modeling design must meet the aesthetic needs of the society, arouse people's attention



to its current situation and development, and let the traditional intangible cultural heritage infiltrate people's lives. This is the preservation and inheritance of this culture.

Effective Ways:

1. From the perspective of culture, according to the research on lighting patterns and culture in my country, taking Nanjing Qinhuai Lighting as an example, the research results stimulate people's perception of light culture and use interdisciplinary research and analysis to analyze the previous research results of Qinhuai lighting culture. And analyze the visual composition of Qinhuai lanterns with innovative artistic concepts. This paper expounds on the artistic value of Qinhuai lanterns art from the aspects of design function, aesthetics, and cultural value. Recording the local traditional culture in Nanjing, Which is the basis for the next part of the design.

2. On the other hand, this paper takes Nanjing Qinhuai lamps as the main research object, and analyzes how Chinese lighting culture achieves the purpose of communication and inheritance through modern art and creative design. Research methods such as analysis, questionnaires, and lighting design can effectively find innovative methods suitable for cultural development and inheritance. The research objectives of traditional Chinese lighting have a positive impact on the modern lighting economy and social environment. The traditional handicraft culture industry must vigorously adapt to the economic model of modern society, and expand the display chain through packaging planning and advertising. The excellent Qinhuai effect realizes the economic benefits of the marketing of basic art activities, solves the factors that limit the inheritance and development of Qinhuai lamp culture, and finally completes the Qinhuai lamp industry culture. This paper is committed to integrating traditional culture with modern life, inheriting China's excellent traditional culture, and creating an innovative cultural inheritance model for Chinese children and future generations.

Acknowledgment

Researcher would like to express her sincere to the thesis advisor, Asst. Prof. Dr. Akapong Inkuer for his invaluable help and constant encouragement throughout the course of this research. In addition, the researcher has to give thanks to all lecturers for their assistance: Asst. Prof. Dr. Pisit Puntien, and Asst. Prof. Dr. Chanoknart Mayusoh. At the same time, the researcher gratefully thanks to Miss Kanyanee Phuangsua, Miss Sasanant Rattanapornpisit, Miss Visitha Chintaladdha, Mr. Chat Sukarin and others who give great supports.

Finally, the researcher would like to express her gratitude to the Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University for supporting in every aspect.

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