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Thoughts on Handicraft Aesthetic Philosophy Opened by Heart—The Unity of "Mind" and "Hand" Contains Aesthetic Thinking

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Abstract: *As the product of human ingenuity, handicrafts derive multi-level speculative characteristics in the aesthetic process. This paper intends to take advantage of this artistic creation phenomenon rich in philosophical speculation and practical labor. Firstly, through Chinese and even East Asian handicrafts, the daily practical value of the people in the middle ages is first; Secondly, under the background of this change, it explores the possibility of reconnecting the soul between man and the universe and society from the aspects of technology and art, thinking and work, mind and human hands; Finally, from the perspective of utensil aesthetics, this paper analyzes the beauty of the intersection between the present and the past, the practicability of daily life and ordinary human feelings, and the beauty of the local essence of the hometown, reveals the future of the traditional Tao and utensils in East Asia to create a more dynamic aesthetic tradition in handicrafts, and explores the aesthetic possibility of reconstructing the "ordinary heart" of the ancient tradition under the background of the post industrial era.*

Key words: *handicrafts, people's daily, aesthetic tradition*

Introduction

Under the background of relying on cheap factory labor to stimulate the global consumer economy, craft research may belong to various specialized art research institutions, or be included in the product industrial design category of the commodity market, while higher-end arts and crafts enter the high-level art consumption field, and "craft" has become a lonely existence outside their vision. The verification of this existence is not the weariness of daily necessities in the industrialized era, nor the extraordinary cherish of the inheritance of traditions and skills, but the so-called "instinctive love" in an almost intuitive understanding. Mr. Li Zehou's question 40 years ago still lives in the present. Why are the aesthetic tastes and artistic styles of the Chinese nation frozen in the above classical works still consistent with people's feelings and hobbies today? Why do we have so much intimacy? Is there an isomorphic relationship and image between the emotional structure accumulated in these works and the psychological structure of today's Chinese people? Is human psychological structure a product of historical accumulation? Perhaps it contains the secret of the permanence of works of art? Perhaps, it should be reversed. Does the eternity of works of art contain and provide the secret of the common structure of human psychology? When "tradition" becomes an almost "tall"

symbol with rich political implications, and when wonders become boring aesthetic fatigue, those "crafts" that survive in the world and are full of warmth may awaken the simple past of hand-in-hand delivery and tea and dinner reunion, and connect the landscape hometown with the same appearance and thousands of needles and lines, expressing nothing but inexplicable and thick The so-called "motherland" deep in my heart and my love for this land and people.

"Tao" Hidden Inside the Practicability of People's Daily Life

Edify and create things. Chinese scholars “Ge Zhaoguang” pointed out that the limitation of the old way of writing the history of thought is the superposition and confluence of mighty thinkers. "These new things that are considered to be meaningful are displayed like blocks, showing the" addition "of the style of" progress "," development "or" evolution "of thought, and there is an irreparable" subtraction "in another dimension of history, "There are many things that cannot be recovered. Their disappearance is irreparable. Their disappearance takes away a lot of conceptual content behind them." Brodale focuses on "daily life" and looks at historical changes. "He has the courage to investigate ordinary people's daily life, take it for granted, and focus on the material life in civilization". The core concept still implements the "structure of daily life", so as to "fill the historical gap in the extensive and universal world of daily life."

It is true that paying fundamental attention to people's life practice and improving and perfecting people's life is the root of Chinese ancient aesthetic pragmatism since "using to settle down" in the Book of Changes, which is closely related to the worldly outlook on life that "unknown life, how to know death" and "Tao" is the "natural principle of daily use" , Gradually developed into Wang Gen's philosophy and aesthetics of "the daily use of the people is the Tao" , an important place of Wang learning. When the relatively quiet study of ancient material culture has become a hot spot in the current research field, it goes deep into "daily utensils" again from "daily life", and its essence is the development and transformation from "Daily" to "Daily" historical vision. This change means the real existence of the folk life world outside the official history.

Find the "Tao" from the people's daily life, so as to truly put the essence of "giving conscience" in the "people's daily use". Among the "daily use", the "day" is the concept of time, which is a normalized life. "Using" as value judgment is a practical choice. Clothing, food, shelter and transportation are not only people's material production and life practice, but also the basic source of artistic life. People's daily use itself is intertwined with human and worldly sophistication, which is closely related to human desire. The conscience and ability in daily life are highly affirmed with the concept of "Tao". If the "Tao" of Zhu Xi's "natural reason" has no objective reality of "people's daily use", why does Tao Fu project all things. Since "Tao" is the thing around "daily use", it is integrated with human life in the overall sense and reflected in the connotation of all things in the world. If we say that life is beauty, "Tao" and "people" eliminate the existing distance in "daily use". The feeling and experience of "Tao" need the details of daily use to show its meaning“ The Enlightenment of the beauty of craft is the same as the language of religion. It should be said that beauty is integrity" . At present, the derogatory "Enlightenment" in the intellectual world, once it enters the creation link and even the religious context, "human" becomes the maker and experiencer of "Daily", and the prototype moral concept becomes the cultivation entity condensed in the manual creation with the help of the consciousness of human individual existence. "An object is a holy book without words. What it says

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is the way of conversion and dedication, that is, the teaching of salvation. In this complex real world, craft is the best place to understand beauty, that is, even the lowest mortals will be extradited by the helping hand. " "Enlightenment" has become the artistic shaping of the "Daily" spirit of the times in "daily necessities" and the glorious perfusion of the meaning of life.

The world of things and the world of people. The idea is transformed into an image, giving birth to thousands of object forms of "image", constructing the object form according to the physical nature, making it into a real object, returning to the aesthetic needs of daily life, and forming the mutual reflection of "object world" and "human world". Here, heaven, earth and man, which constitute the world, coexist in the world, forming a rich sense of material reality in the objective world. The sense of reality is implemented in the specific craftsmanship and people's hearts. In the practicability of life, it naturally produces the composition of the form of artifacts. The essence of this composition is not only the historical verification full of productivity elements, but also the embodiment of the active promotion of civilization by human life. The "world of things" is also "lively" because of the "liveliness" of the people's heart, and is full of vitality"Human world" has become a considerate world because of the closeness of the state of things”In firing, "pottery" has become an aesthetic entity whose color is difficult to accurately predict, and has become the "growth" of things with human nature. The essence of human life experience is transferred to the instrumental rationality of creation and transformed into more and more rich perceptual experience.

Utensils come from people's production and life practice, and the beauty of utensils comes from this. Things are born of nature, but man-made objects are also a part of the universe. Man made things belong to nothing, but human world and physical one. The material world is not a materialized human world, but a human functional entity on the existence noumenon of natural material nature; If we take Marx's "labor creates man himself" as the theoretical judgment of why man is a man, some people have man-made artifacts. The poverty and abundance of the world appear in thousands of families, driving the rise and fall of the world. The combination of material world and human world promotes the progress of people and objects. The material world is the human world. The human world reflects the material world, while the creator has something to do. Things and things form a closely related objective world in the participation of human subjects, which together constitute, experience and show the moving law of "Tao". People are not only immersed in the body and mind without consciousness, but also can consciously feel, understand and grasp, display the experience and skills accumulated in practice, summarize the new experience of creation in practice, and further improve the beauty of "Tao" in creation and its formation.

Daily and ordinary. Among the civilization models of ancient civilized countries, ancient papermaking is a part of civilized life. It fits with the hand temperature and has an omnipresent heart for daily use. Without daily "ordinary", there is no natural life fit. "Ironing" is originally the most considerate factor of "daily use", which also makes the beauty of "use" of craft service life self internalized and explicit. This is not a grim, lofty, distant and need to look up to the world, but a close field. Therefore, the craft intends to integrate moisture and affinity into the world of interest." "Ordinary" has become the key element of the beauty of daily utensils, and the "moisture" and "affinity" attached to the noumenon of life have become the internal aesthetic desire. If the shape of tables and chairs and the appearance of pots and spoons absorb the experience of "use" in the long evolution of life, they will become the shape that meets the needs of the human body.

"The material, production and function itself require the unity of the contradiction between beauty and use. The ancients have long recognized the transformation of this beauty; The decorative shapes of ceramics, bronzes and pot ear handles are reflected in their functions. " It is the affinity beauty of "practical" and "suitable for use", which naturally produces and facilitates life and moistens life.

"In any case, China's small traditional folk culture represents the culture of most ordinary people. It not only plays a role in providing many basic life materials of large traditional culture in the traditional era, but also is gradually recognized as an important factor affecting economic development and industrial modernization in contemporary society. Therefore, the research in this field can not be ignored, And it should be strengthened. " In the field of technology, the essence of "big tradition" and "small tradition" is just like aristocratic culture and civilian culture. Only craft objects, aristocrats and civilians have their own use. The common people have "daily use" and the nobility also have "daily use". The "ordinary" daily use is not only a cross class, but also a gradual formation of life from generation to generation. The crafts produced by it also have a fixed form. The more basic "ordinary" changes, the more dynamic changes in the thinking model, and the more comprehensive major changes in historical and cultural life”By tracing back to the origin of ordinary utensils, this paper explores how the change of their way of thinking has affected the detailed changes in many aspects, which has led to the changes of cultural traditions. " This change in the details of utensils that can lead to the "change of cultural tradition" corresponds to the change in the way of thinking. It is the way of daily use. It often responds to the heart of heaven, showing the beauty of practical rationality's in-depth understanding of regularity in the grasp of beauty. If only art is the way of beauty, such hope is too slim, because art is the work of a few talents”It is understandable to show beauty to all living beings through different ways. The only way to give beauty to ordinary people is craft. " there are thousands of avenues, and there are many ways to understand. The way of craft shows the beauty of daily life that "ordinary people" can appreciate. "The view of contempt for mediocrity and respect for abnormal artifacts is secondary. Nothing, ordinary, that is, a simple and natural situation. ""The concept of beauty is not above and outside the ordinary. Only the ordinary beauty and the beauty of nothing can be called the beauty of beauty in the United States. " Some seemingly small and homogeneous lives gather together to bring together the great beauty of the world. This beauty is born in the fertile soil and torrent of life and belongs to the hearts and souls of the people in vast territory.

From Intentional Creation to Unintentional Manual Work Art that can Realize Creation

Technology and art. The skillfulness and even "roundness" of craft inheritance is the key to creating beauty in the intertwined gap between tradition and modernity. Handicrafts at least include skills, skills and technology. Skills are the coordination of the body and the proficiency shown in the processing process. Skills are the know-how to solve problems or form personal style. Technologies include process flow, process rules, substantive tools, etc. Obviously, the skills in these three parts vary from person to person, are changeable, and have strong experiential characteristics. People with high skills can reach the realm of art, but skills can't be passed on. They can't become "shared technology" because they all rely on personal cultivation. Although the skill is somewhat experiential, it is similar to technology. Its essence is relatively objective and

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easy to quantify, or described orally, in words and data. " The three levels of "technology" in the connotation of technology, such as writing and creation, can present images only when learning technology is perfect. Pursue the perfection of technology, naturally mature and flow in boring repetition, and give birth to the sublimation of skills. Make technology perfect. "Thousands of repetitions made his hand completely free, and then produced extraordinary creation from freedom. " The beauty of skill is sublimated from the repeatedly formed quantitative beauty, which provides an opportunity from technology to art from quantitative change to qualitative change.

The innovation and progress of technology has become the inner life breakthrough of craftsmen, "Skill" and "art" condense in hand's Kung Fu and become art by hand. They present the numerous images of the world and hide the overall mentality of the world. When skills prevail, craftsmanship becomes an art of doing nothing and doing everything. Liu Zongyue described excellent craftsmen: "skilled people have gone beyond the awareness of technology. At this point, people have no scruples and do not need to improve their skills. He talks and laughs at work, but he has an amazing speed. " Skill is familiar with the heart, but forgetting skill becomes art and a creative product showing the beauty of nature and humanities, which implies the regular "Tao". The utensils containing Tao incorporate the orderly natural laws of the world into the process of creation. The materials are decomposed and new shapes are created, which can open the innate materials and become "usable" utensils. From the progress of "technology", to the speculation and analysis of "skills", to practice makes perfect, the process of shaping artifacts is like human self-shaping, integrating the physical and mental life and creation of craftsmen. People use the variation of material and technological process to 'sublimate' the function in the direction of beauty. " When the skill reaches the extreme, the skill becomes an active life, moving and static inside and outside, starting with thousands of things, and the self mind casts the instrument"He has full trust in his hand. It seems that he is not using his hand, but making it, so he has to produce the beauty of nature. "From craft inheritance to mind simulation, and then through association to show the form of self life, technology comes from the human body, but people and things become a part of creation, and interactive generation becomes the intertwined context of the way of life. When the utensils are formed, the images are hidden, but new enlightening thinking is born from the constantly formed utensils and returns to the "creator" itself. When technology becomes art, it has life unconsciously. In the inheritance from generation to generation, technology grows by itself and forms a dialectical two sides of mutual use with the people of "creation". Continuous in the boundless life, it also constructs a human handicraft world in which everything adopts and hundreds of techniques.

Thought and creation. Craft comes from life, but it must face sentient and ruthless natural things. The so-called "sentient" is in the heart of the people. The so-called "ruthlessness" means that when things and I are not connected, the objective world forms a system of natural circulation. Lao Tzu said that "Simple and casual is a tool". In popular words, "poetry is composed of single words and words; Only through cutting the cloth and silk make beautiful clothes; A complete piece of wood can be made into furniture only if it is divided into pieces. " analyze, dissect, break up and reorganize the material given by nature, turn the natural "integrity" of the original material into the new "integrity" given by human life, and give it another kind of naturalness, which is humanized and micro "transforming nature", "humanized nature" and "micro nature". Considering the function, production conditions, merchantability and aesthetic taste of users when facing materials is the product of the balanced combination of abstract thinking and image thinking of mature

craftsmen. The original hand of creation, appearance, object edge and heart. The writer is the embodiment of image thinking, and the constructor is the concentration of abstract thinking. Objective images constitute the image in abstraction. "Reference, induction and abstraction must be based on the form determined by obeying and adapting to the utilitarian purpose of practical objects. The aesthetic feeling given to people is mainly the beauty of form after change, rather than the authenticity of its natural image. "

Chuang Tzu's article on making a bell (big bell rack) describes the whole process of craftsmen making a bell from "meditation" to "observing nature", "Prejudice", material selection and then completion. The inner experience and reflection are fully combined with the grasp and examination of materials, so as to realize the ideal concept of "combining heaven with heaven" in Chinese classical creation. The emphasis on "thinking" to "forgetting me", that is, the realm of selflessness, deeply reflects that the root of Chinese classical creation thought is the observation, understanding and respect for nature. Human and human creation are also a part of objective nature, but what is reflected in creation is human glorious life thinking.

All craftsmen have ingenuity, different minds, and their minds reflect each other. Their internal thinking about the utensils produces different judgments on the form of utensils due to the change of their own mind, pointing to the essential road of life - plain mindlessness, or Suzuki's "cosmic unconsciousness".“Although it is not recognized in the method of understanding relative things, it is closely related to us. At this time, we will get rid of all kinds of tension and treat ourselves and the ordinary world completely and peacefully. Can't we call this unknown field the source of unconscious or infinite creation in the universe? Relying on it, not only all kinds of artists are pregnant with their inspiration, but even ordinary people can turn their life into real art according to their own talents. " "in the face of unintentional beauty, any sage and wisdom is stupid." Because of the simplicity, the beauty of intentional and unintentional stand side by side in the craft, but it finally points to the great beauty of unintentional beauty. His ego has touched the unconscious, the source of infinite possibilities. He is "unintentional." The essential judgment of the nature based on the familiarity of ordinary skills has become the "unintentional" key to "combining heaven with heaven", turning the mind into nature and shaping the inner space of utensils.

Mind and hands. "Those who are metaphysical are called Tao, and those who are metaphysical are called weapons." Ki and Tao are relatively corresponding, forming an important proposition of Chinese classical philosophy. The debate on Tao and Ki is not the central concern of this paper, but the spiritual attitude towards Ki is essentially a transcendental thinking about things ”The concept of utensils has gradually generalized from emotional vehicles to practical goods, which not only gives spiritual meaning and gets attention, but also is belittled because of its specific function. " The combination of utensils with interests, systems, strata and daily use has created many combination points between utensil culture and human civilization, which provides diversified possibilities for technology to convey human inner abstract ideas from the secular material level. Material and human, material desire and human nature, natural character and cultural human nature. As a specific perceptual being, from the perspective of the "heart" of the conceptual system, man needs to show the existence of life with the help of visual media. Gold and jade - gentleman, daily use - plain, utensils are more virtuous and pay attention to utensils. On the basis of practical functions, utensils realize the sublimation from formal beauty to spiritual meaning, from physiological pleasure to psychological pleasure. Morality originates from the people's heart, which is not only the source of technology becoming the aesthetic

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object, but also the foundation of the aesthetic subject. Mechanical industrial products also reflect the inspiration and ideas of designers, but mechanical reproduction and manufacturing of thousands of products often show the hearts of one or two people. Crafts, especially those infused with aesthetic consciousness, have strong creativity and spontaneity, reflect the unity of man and machine of nature, and become a part of all things born naturally. Manual creation is a whole behavior, which is closely related to the inherent sense of existence in life. It has become an internalization of humanistic qualities including life wisdom, life attitude and life customs“ In the total amount of culture, there are two major departments: cultural species and cultural fruits. Culture is a kind of creative vitality, which belongs to the field of free will. Of course, it is not bound by the law of causality at all; Cultural fruit is the crystallization of creativity. In other words, it is the "mental energy" of the past. Now it has become "environmental". After becoming environmental, they are similar to natural things and enter the field of causality. " Species and fruits follow the changes between mind and things. Under the general trend of the times and culture, the mind can drive the examination of materials, measure form and structure quality. It is the creative process of man's creative life to create new things by integrating the characteristics of nature and his life, and reveals the beauty of life purport.

"The hand is the most direct and human force, and it is the 'hub' for people to connect themselves with the outside world. The ability to create objects by hand reflects the essential power of man and has positive cultural significance." the sympathetic experience between hands and things, and the hand controls creation with skills, reflecting the creative beauty of labor and the spirit of human intelligence. In craft creation, the working process of "thinking" and "cutting" of "hand" reflects the way of life and survival. "The hand can create a human society with continuous self-development that can continuously improve the natural state, constantly forge ahead and adapt to the new environment." The hand is the most active organ of the human body and the main medium of man's craft creation. Culture has evolved into a symbol of human spirituality. In the process of creation, "the pleasure of successful labor and the objects to be mastered and used will inevitably lead to pleasure, which undoubtedly includes the improvement of self-consciousness in the embryonic stage and what we call aesthetic sense." easy to have and easy to reason, the image is pictographic, the heart takes care of all things, and the hand is heart-shaped. The heart and things move around, the Jiao Teng entangles and flies, and then there is the deposition of years, the penetration of human feelings, the brilliance of hundreds of images, and the reflection of Zhang patterns. This conscious reflection on life "greatly promotes the conscious construction of the subject's ideal personality and the further consciousness of the subject's consciousness." regardless of the ancient or modern virtues, the appearance of a gentleman or the heart of daily use, craft tools move from the quality of tools to the system, and then to the conceptual culture, showing the transformation of aesthetic experience to the beauty of people themselves or the beauty of the subject. In the movement of heart hand resonance, opening up the channel of life depends not only on the echo of man and nature, but also on the unity of body and mind and even the loss of body and mind.

Hidden Warmth of Life in Handicrafts

The beauty of the present and the past. Repeated work practice is not only the material source of the craftsman's individual physical existence, but also seeks the realization of self-existence value with the help of the improvement of skills. Once the utensils are formed, they stimulate the spiritual collision between

users, admirers and creators. Here, the utensils become a communication bridge between people as a cognitive subject, emitting the beauty of transcending the present world through the passage of time and space. Different from the temporal and historical beauty of various ancient ritual objects in East Asia, such as Shang and Zhou bronzes, as a more direct embodiment of the transcendence of time and space, the reality of today's objects and creations, as historical relics, is full of modern people's attachment to tradition under the emotional repression in practical beauty. Tradition is not only a solemn and solemn display in museums and art galleries, but also remains in the essence of daily life such as human social folk customs and daily psychology. The art of running to the ideal universe and life realm is certainly admirable, and the craft of running to ordinary daily life is also worth looking back and touching. Tao, technology and utensils are intertwined to become a vigorous and soaring life link. With the activation of mind, rational entry, and the reconstruction of the decoding of aesthetic information of utensils, it shows the transcendental beauty and universal beauty of the quiet space-time order of years. It is the historical key to understand the beauty of crafts and utensils.

Household appliances are located in thousands of households, fireworks life. The shape of the appliance is solid, but it is strong and durable, the material is excellent, and the technology is exquisite. It is the key to the practical beauty in daily use. In daily human relations, it evokes the Zen kindness of symbiosis. Life behavior, common behavior, viewpoint, self emotion, feeling, influence, disturbance of self-regulation as emotional freedom, original inner things, emotions caused, etc. Many crafts have been integrated into the hands of families and lovers. Once the utensils have condensed "use" with the past and human feelings, they have realized the transformation of their own quality and concept in terms of aesthetics, The integration of ideas and feelings has become the impact point of emotional awakening.

The beauty of daily human relations. Life forms are different, and the value judgment of beauty is different. The beauty of extreme and ideal is the beauty of sharp and strong stimulation. It may not be appropriate for the simple and moderate way of life of Chinese people. The two constitute a special contradiction. If more art can easily summon the mind tempered by knowledge, more people must arouse more simple emotional aesthetics. Only the experience that really enters one's own life can be worthy of experience and experience in the same sense, experience, evidence and taste, which can be called internal experience deep into the bone marrow. The simple spirit gathered and extracted from tens of millions of daily use is the vitality of “Heaven changes through movement” in the world. Only this simplicity is the main road. Fan making, nuclear carving, lute making, papermaking and jade carving are cultural entertainment. They not only meet people's aesthetic needs, but also show the spirit of "using" the craft.

Based on the craftsman's plain ideal, the combination of body and mind, skills and tools is good. What has existed for a long time is the truth of things and the truth of human nature. The quality, shape, color and pattern are blooming with the daily natural beauty, transmitting the simple beauty of human feelings without thinking, and emitting the Zen meaning of breathing and sharing with the natural realm. Love is only true and precious, and art is true and expensive. On the premise of adjusting measures to local conditions and meeting feelings, people and things exchange emotional information in the biochemistry of heaven and earth. The outward way of knowledge and the inward innocent eye can not help condense the benevolence transcendence that is easier to grasp with the help of daily human feelings.

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The essential beauty of native land. The essential beauty of native land. Hometown or native land has a unique aesthetic meaning in the context of East Asian Confucianism. The long agricultural civilization has not only laid a way of thinking for relocation, but also developed a highly orderly ethical system, etiquette tradition, clan consciousness and local human feelings. People's biological needs are complex, including diversified emotional needs in addition to material needs. While meeting human psychological factors, modern handicrafts must also meet people's various physiological requirements and meet people's biological needs. This makes it easy for us to understand why the human emotion of handicrafts is partly reflected in the friendliness of natural materials. Farming society has created a psychological preference for the intimacy of plants and land, and gradually formed physiological requirements and habits. " Modern people are warm to the life of technology, and their cultural gene or emotional gene grows in the self world of land and history and the past time. East, West, North and south, warm and cold gather and disperse. The craft implements integrate the history, human feelings and daily use elements of daily life. The so-called "adjusting measures to local conditions", "using local materials" and "using materials according to local materials" are combined with local production characteristics to form a special, broad and diverse expression space. Natural differences endow the uneven local craft forms. It not only has the practical significance of "local knowledge system" , but also is full of the materials, shapes, charm and the beauty of life emotion that are endowed by local nature and inherited from generation to generation.

The reason why hometown is so precious in technology is not only because of the practical experience of the condensation of the value of artifacts, but also because the love of individuals and families is placed in the emotional sustenance of artifacts. The process of technological creation and material flow covers the traditional space of returning human feelings in local society. This is an emotional space closer to or more reflecting the "essence" of life. At the moment of creation and barter, relatives, friends, mentors, customers and karma can be exchanged, customers trust and cooperation, interpersonal communication and information distribution and exchange, and people are jointly completing the whole process of the production and use of artifacts. Technology is a "life instinct", carrying the social functions of communication, relationship and harmony, and has become an important maintenance of the materialized emotional experience of local conditions. Mountains and rivers, abundant scenery in famine years, birth and death, weddings and funerals, and the birth and death of natural life are not only the so-called "folk customs", but also the disappearing feelings and scenery. This native feelings related to the essence of life is the most fundamental memory of ethnic civilization. Recalling the material and using it to the people, the utensils show the beauty of healthy and pure "essence".

Epilogue

The sun and moon shine in front of the golden water bridge in Tiananmen Square, with double eaves. The overlapping cornices and many ridges reveal the solemnity and magnificence. Who can deny the existence of beauty beyond all kinds of meanings and historical sites. The style of Han and Tang Dynasties, Japan's Antu era and Taoshan era, Baroque Gothic and other Western styles, there is literature and art of each era, and the utensils also imply the attitude of change with the evolution of the spirit of the times. In the body of song porcelain with highly developed porcelain civilization, "the porcelain with simple and soft image, elegant and

simple color in Song Dynasty is connected with the ink landscape painting at that time in spirit." Porcelain was originally a daily practical appliance, but in the evolution of history, it condensed the latent tide of the art of the times. Chen Yinque can express the embrace of scholars who have changed their own mountains and rivers through Liu Rushi, and artifacts can also take advantage of this material body to carry unspeakable Tao. Although the situation changes, the creation of "people" and the unremitting pursuit of the quality of life are the same in ancient and modern times.

In the era of belittling utensils with Taoism, craftsmanship has become an indispensable necessity for people's daily use. In the era of mechanical industry, traditional technology has become an aesthetic theme that modern humanistic intellectuals pay attention to and appreciate. Life is such a contradictory era. The change of the subject of acceptance and appreciation verifies the change of the times. Needless to say, the humanistic care of rival works and utensils is filled with the enthusiasm of researchers and lovers to face the tradition and explore the beauty of craftsmanship. It also accommodates the "immersion" or even escape from their own inner pursuit under various pressures of modern society. However, in any case, the desire of those who pay attention to the local and protect the tradition is "to reflect the culture under their feet - daily culture, as the historical culture of life and urban memory, even yesterday's memory; What this design wants to show is the beauty of weeds, the beauty of ordinary, and the beauty of people, things and natural things that are forgotten, despised and trampled on. " The starting point of attention has been determined. The "Chenghuai grid" woven with patience and sweat may inevitably move towards the high-end technology in the context of the post industrial era, but the starting point of its "ordinary mind" is full of the true meaning of Zen.

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