

Research on inheritance and innovation of traditional craft "Luyang Flower cloth" from the perspective of production protection

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Abstract

As a municipal intangible cultural heritage, Luyang flower cloth has undergone evolution and has a strong sense of culture and modernity. It is the crystallization of art and science, traditional craft and modern production technology, and is facing inheritance crisis like other traditional craft. Under the background of "protection and inheritance of intangible cultural heritage" and "revitalization of Chinese traditional crafts", the inheritance and innovation of traditional crafts is an important measure for the prosperity and development of socialist culture. In this paper, Luyang floral fabric as the object of investigation, from the perspective of craft inheritance and production protection of its overall observation, through the field investigation method, literature study method, comparative analysis, the origin of the origin, inheritance of the current situation and the protection of Luyang floral fabric were investigated. On this basis, it promotes the inheritance and innovation path of Luyang floral fabric by the way of living inheritance of intangible cultural heritage, and provides new ideas and methods for its development and continuation.

Keywords

Luyang patterned cloth; Intangible cultural heritage; Traditional crafts; Inheritance and innovation.

1. The historical origin of Luyang flower cloth

1.1. Historical evolution

In ancient times, Hefei in Anhui province was called "Luzhou", while Wangjiang was called "Lei Yang". The folk customs of cross-cutting flowers and white ground and blue flowers were popular in these two places. As early as more than a thousand years ago, there was a cross-stitch pattern with "picking" as the main body, and gradually formed its own unique artistic style and aesthetic taste. On this basis, the modern mechanical printing technology is used to recombine the traditional cross-stitch patterns, so as to produce printed fabrics suitable for practical purposes such as clothing, curtains and quilt covers. It has unique artistic charm and aesthetic value, and is a folk art form with great local characteristics. In the 1980s, Zhang Zhi of Anhui Group Art Museum called it "Luyang Flower cloth", a masterpiece of folk craftsmanship that swept Anhui and gained a nationwide reputation.

Luyang flower cloth originated from cross-stitch art and integrated it with modern production, which not only gave full play to the fundamental advantages of folk art, but also integrated the modern energy of printing and dyeing and weaving technology. The art of cross-stitch, derived from the time-honored folk culture, is the crystallization of the collective wisdom and creativity of the working people, giving birth to a flower that will never wither. Shen Congwen, a famous Chinese writer, once spoke highly of cross-stitch art in his article: "Cross-stitch embroidery has the most fresh vitality in Chinese embroidery. If it can be used well in modern production, it will be full of eternal youth." The pattern of cross-stitch embroidery pursues the realm of truth,

goodness and beauty in similarity and unsimilarity with the abstract aesthetic view and the creativity of controlling image thinking.[1]

1.2. Develops the vein

When it comes to Luyang flower cloth, we must first mention such a name: Zhang Zhi. Zhang Zhiyuan works in Anhui Province Group Art Museum. At that special time in the last century, Zhang Zhi was sent down to Wangjiang and Huaining in Anhui Province. With a background in art, Zhang Zhi saw that the decorative patterns embroidered by local women on shoes and clothes had a very simple charm. So in his days, collecting these inconspicuous cross-stitch objects in the area became his hobby. Back to the Group art Museum, Zhang Zhi after finishing, these have a strong regional characteristics of the cross embroidery exhibition in Anhui Province Group Art Museum, causing a sensation. At that time, Li Li, deputy director of the design office of Anhui Printing and Dyeing Factory, saw the exhibition. She found these folk cross-stitch arts very suitable for making floral cloth. With the strong support of the leaders of the printing and dyeing factory at that time, she approached Zhang Zhi, and the two sides hit it off immediately and began to cooperate on art and products.

In the 1980s, Luyang flower cloth attracted widespread social attention and love because of its excellent quality and unique charm. On the basis of inheriting traditional crafts, it has continuously innovated and formed a unique national style, becoming a wonderful work in the history of Chinese arts and crafts. In 1986, Luyang flower cloth was invited to be exhibited in National Art Museum of China and sold in Wangfujing Department Store. The capital people were impressed by the simple and elegant, fresh and beautiful patterns and colors of Luyang flower cloth, and they bought it one after another, creating the highest daily retail sales record of textile cabinet group in Wangfujing Department Store. [2]Luyang floral fabric was once popular, but with the changes of The Times and the passage of time, it failed to keep up with the pace of The Times, and gradually could not meet the needs of the emerging society. After the 1990s, the floral cloth in Luyang area gradually faded out of people's view. With the continuous evolution of society, people's consumption concept and consumption mode have changed, and the public's aesthetic concept is also constantly evolving, which leads to the relatively low market share of Luyang flower cloth. At the same time, due to the lack of innovation in the later period of Luyang flower cloth, people have aesthetic fatigue to it and gradually lost its appeal. In 2012, Luyang flowercloth was selected into the intangible cultural heritage project of Hefei City. How to combine the traditional cultural value of Luyang flowercloth with the aesthetics of The Times and bring the traditional culture into life is a major issue that needs to be solved urgently.

2. The cultural and artistic characteristics of Luyang flower cloth

2.1. Aesthetic features

2.1.1. Subject matter and content

The pattern of Luyang flower cloth is simple and abstract, and the use of traditional Chinese auspicious patterns is stable in color, free in collocation, fresh and lively. [3]Luyang flower cloth originated from life, pattern materials are mostly observed in the agricultural activities of nature, pattern types are mainly the following several, first, plant patterns, most of the common flowers in life, such as peony, gardenia and spring orchid and autumn chrysanthemum, find the daily simple and fresh beauty around; Second, animal patterns, including common worm fish, beasts, birds, such as bats, lions and other patterns, express people's love for nature, yearning for a better life spirit; Third, traditional allusions, such as "butterfly flaps golden melon", "phoenix wears peony", "lion rolls hydrangea" and other auspicious patterns, reflect the values and orientation of the people.

2.1.2. color characteristics

Most of the color printing and dyeing of Luyang flower cloth with white background blue and white, blue background white flowers, other common colors also have blue, red, green and other colors, varieties of color vary, these flower cloth patterns, some warm, some elegant, some deep, some gentle..... Luyang flower cloth color variety, the effect is simple and elegant, fresh and beautiful, with a very strong local flavor, regional characteristics and national flavor, giving people a fresh and natural sense.[4]

2.2. Characteristic techniques

2.2.1. printing and dyeing technology

Luyang floral fabric is a combination of cross-stitch art and modern production, the use of modern machine printing technology, re-combination of traditional cross-stitch patterns, suitable for clothing, curtains, quilt and other practical printed fabric. [5]In the production process, modern machine printing is applied on a large scale, and folk handwork accounts for a small part. Modern printing and dyeing technology has become an important means of technological innovation in Luyang patternwork. By introducing modern printing and dyeing equipment and technology, the precision and efficiency of printing and dyeing can be improved, and the stability and consistency of products can be enhanced. At the same time, modern printing and dyeing technology can also realize a variety of colors of printing and dyeing, making the design and style of Luyang flower cloth more diversified to meet the needs of different consumers.

2.2.2. characteristic skills

Luyang flower cloth is woven with traditional and self-created stitches: First, the dense needle laying thread, called Pu Hua, also known as skim flower. With this kind of stitch pick embroidery pattern contrast is strong, the pattern is bright, the front of the fabric is Yang pattern, the back is Yin pattern, each has interesting. The second is the single needle line, called cross-stitch, also known as poke flower. The first stitch is difficult to organize the pattern, it can be competent. Its woven surface is presented in the mirror, the same pattern. The third is the cross stitch line, called cross flower, also called frame flower, pattern flower, it can swing freely in the warp and weft line to show a vivid image, the positive and negative weaving surface is different, side by side, similar to cross-stitch.

2.3. Value connotation

2.3.1. aesthetic value

1. Decorative beauty: Most of the decorative patterns on the Luyang flower cloth are flowers, insects, fish, birds, animals and auspicious symbols, which shows the Hefei people have always loved nature, love life and yearn for a beautiful realm of aesthetic taste.

2. Beauty of form: Its composition and lines do not win with solid things, but with freehand expression to attract people, whether it is on the pattern of birds in phoenix, spring orchid and autumn chrysanthemum, flower basket palace lamp or rattan melon, bees in flowers, fish in water, are not simply sketching, and the use of exaggerated, deformation, generalization, abstract techniques, deep God, the original image on the picture is not, some is just rich in verdant, rhythmic composition, Rich in interest, meaning of the line, rich in inexpressible aesthetic image.

3. Artistic conception beauty: Luyang flowery cloth in the design of space processing and color application, in the technique is very close to Chinese painting, in different colors, a wide variety of flowery cloth patterns, it is not difficult to see the virtual reality, "plan white when black" art processing, it is not difficult to feel the virtual reality, "no painting is a wonderful place" aesthetic interest. [7]The most rare thing is that Luyang flower cloth has the same beauty with

Chinese landscape painting and flower-and-bird painting, and has not lost the folk decorative style at all.

2.3.2. economic value

1. Driving local economic development. Luyang flower cloth is an important local characteristic product, its production and sales can bring great impetus to the local economic development, and promote local employment and industrial development.
2. Explore the market demand. Luyang flower cloth has unique patterns and colors, which can meet the needs of different consumer groups, such as tourist souvenirs, gifts, etc., and has great market potential.
3. Promote the development of cultural and creative industries. The inheritance and development of Luyang floral fabric can promote the development of cultural and creative industries, such as the design of Luyang floral fabric and the cultural tourism of Luyang floral fabric, which can bring new development opportunities for the local cultural and creative industries.

2.3.3. social value

Luyang flower cloth is a local characteristic product of Anhui, which carries the history, culture and folk customs of Anhui, and is a local culture business card. The patterns and colors of Luyang flower cloth have strong local characteristics, reflecting the cultural heritage and aesthetic characteristics of Anhui, enriching the local cultural connotation, and being an important cultural symbol of Hefei.

Luyang flower cloth takes root in the soil of traditional culture and folk culture, integrates into modern people's aesthetic taste, and boldly practices and innovates. According to the regional uniqueness of Luyang flower cloth and the characteristics of combining aesthetic function and practical function, the paper explores the strategy to promote the revitalization and innovation of local traditional craft culture in Anhui, and realize the protection, inheritance and innovation of local intangible cultural heritage. To contribute to the construction of local civilization in Anhui, it constantly explores the aesthetic spirit and formal language of the craft itself, carries forward the spirit of The Times, constantly innovates the old in cultural confidence, and makes the traditional craft more and more clearly show the Chinese spirit, Chinese style and Chinese grace.

3. The status quo and dilemma of contemporary inheritance of Luyang flower cloth

3.1. Status Quo of Inheritors

Painter CAI Chuanlong, who is in his late 60s this year, is the inheritor of Luyang flower cloth. He has been personally involved in the development and design of Luyang flower cloth, and has been advocating for the declining traditional handicraft for many years. Formerly a pattern designer at Anhui Printing and Dyeing Factory, CAI, one of the designers of the "Luyang Flower Cloth", has been collecting, arranging, researching and promoting the technique since 1987. CAI is also actively engaged in the innovative practice of modern floral fabrics, batik and tie-dye, hoping to integrate ancient traditions into modern society. Today, although the traces of Luyang floral fabric have been hard to find, CAI Chuanlong still insists on the road of inheritance of Luyang floral fabric, from the former production participants to today's collection, collation, researchers, "Now the production of Luyang floral fabric has been very small, but it has not completely disappeared, I sometimes design and produce some. But as long as it is produced, it is a matter of loss, so almost no one is willing to do it now. As a historical memory of Hefei people, Luyang flower cloth has distinct folk regional characteristics. If it can usher in new glory, it is destined to become another cultural 'business card' of Hefei."

3.2. Inheritance dilemma

With the development of socialization, the once-popular Luyang Huabai has gradually declined and almost disappeared. Although there are still related inheritors who continue to study, innovate and inherit, there is less information available in the research, which adds a lot of crisis to the inheritance and innovation of culture.

As a kind of intangible cultural heritage, the inheritance of Luyang flower cloth is faced with some practical problems. First of all, the inheritance talent of Luyang floral fabric is decreasing day by day. Due to the development of modern society and the change of life style, the inheritors are aging, and fewer and fewer young people are willing to engage in the inheritance work of Luyang flower cloth, resulting in the gradual decrease of inheriting talents. Secondly, the inheritance institutions of Luyang floral fabric are not perfect enough. Although some inheritance institutions have been established, the inheritance work of these institutions is not sufficient due to the limitations of funds and manpower. Finally, the way and method of inheritance of Luyang flower cloth urgently need to be improved. The traditional mode of cultural inheritance is fragile, leading to a lack of successors, and the traditional way of oral transmission can not meet the needs of modern society, and more advanced and scientific ways and methods of inheritance need to be adopted.

4. The future development trend of Luyang flower cloth

4.1. Inheritance and protection path

4.1.1. Establish a protection mechanism for traditional skills

Establish the protection mechanism of traditional skills, strengthen the protection and inheritance of the traditional skills of Luyang flower cloth, formulate relevant policies and regulations, and encourage and support the inheritors of traditional skills. Strengthen the incentive and guarantee for inheriting talents, stimulate their enthusiasm for inheriting and improve their enthusiasm for inheriting through policy support and incentive measures.

4.1.2. Train a new generation of inheritors

By carrying out training courses and apprenticeship system of traditional skills of Luyang flower cloth, cultivate a new generation of inheritors, so that young people can understand and be familiar with the traditional skills of Luyang flower cloth, and enhance their traditional cultural awareness and responsibility. Inheritance education should be carried out from primary schools, middle schools, universities and other levels, through the course setting, textbook compilation, teacher training and other ways, so that more people understand and know the cultural connotation and value of Luyang flower cloth, improve their awareness and ability of inheritance.

4.1.3. Publicize and popularize the traditional skills of Luyang flower cloth

Through various forms of publicity and promotion, led by the government and participated by the society, activities should be organized to extensively set up propaganda slogans, pictures, posters and other carriers of traditional art, and take libraries, museums, art galleries, "intangible cultural heritage" museums and other public cultural institutions at all levels as important positions to combine traditional art concepts and artistic values with the characteristics of The Times. They are exhibited and broadcast in various public cultural institutions and media. [6]Let more people know and understand the traditional skills of Luyang flower cloth, improve its cultural value and economic value, so as to enhance people's awareness of the protection and inheritance of traditional skills.

4.2. Design innovation path

4.2.1. Blend modern elements

The traditional patterns and colors of Luyang flower cloth, though unique, may seem too old and stale in the modern market. Therefore, the integration of modern elements is an important path of design innovation. For example, modern patterns and colors can be combined with traditional Luyang flower cloth to create products with a more stylish and modern feel.

4.2.2. Explore new areas of application

Luyang floral fabric is traditionally mainly used to make clothing and household items, but with the changing market demand, the application field of Luyang floral fabric needs to be expanded. For example, Luyang floral fabric can be applied to luggage, accessories, cultural and creative derivatives and other fields to create more diversified products.

4.2.3. New materials and crafts are introduced

Traditional Luyang flower cloth usually uses natural fiber materials such as cotton and hemp, but the modern market has increasingly high requirements for materials, so introducing new materials and processes is also an innovation path. For example, artificial fiber materials can be used, or new processes such as digital printing can be adopted to create more innovative products.

4.2.4. Build a design team and brand

The design innovation of Luyang floral fabric needs professional design team and brand support. Therefore, it is very necessary to establish the design team and brand of Luyang floral fabric. Through the establishment of the design team and brand, we can better promote the design innovation and market promotion of Luyang flower cloth, and improve the popularity and reputation of Luyang flower cloth.

4.3. The path of industrialization of Luyang floral fabric

In order to better protect and inherit Luyang flower cloth, it is necessary to develop its industrialization and realize its commercial operation, so as to better promote and inherit Luyang flower cloth. The following measures can be taken to promote the industrialization development of Luyang flower cloth:

Strengthen the publicity and promotion of Luyang floral fabric to improve its popularity and reputation. The publicity and promotion of Luyang floral fabric can be strengthened through various channels, such as exhibitions, cultural activities, Internet, etc., to attract more consumers and collectors.

Improve the production technology and quality level of Luyang floral fabric. Through technical training and technological innovation, the production technology and quality level of Luyang floral fabric can be improved to make it more in line with market demand.

Expand the market demand of Luyang floral fabric. We can expand the market demand of Luyang floral fabric through design innovation and product differentiation to meet the needs of different consumers.

Establish the brand image of Luyang floral fabric. Through brand construction and marketing strategy, the brand image of Luyang flower cloth can be established to improve its competitiveness and market share.

5. Conclusion

Although "Luyang flower cloth" is an ordinary printing and dyeing fabric, it has its unique artistic characteristics. Its pattern embodies the aesthetic sentiment and artistic interest of the people in the specific region, and shows the rich feelings and spiritual world of the people. With the development of society, although the development of Luyang floral fabric has stagnated, in

the face of the diversified aesthetics of life at present, it is of positive value and significance to pay attention to, study and "re-develop" the floral fabric with unique regional cultural characteristics. [4]At the same time, with the combination of Luyang floral fabric with modern art on the basis of traditional handicrafts, it has great potential for development.

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