

Research on Smart Teaching Method of Fashion Innovation and Development of Creation Aesthetics in Lingnan Nine Intangible Cultural Heritage

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Abstract: *With the help of ecology + new media communication mode, this paper arouses the social groups, especially the youth groups, to think about the development of Chinese Intangible Cultural Heritage and fashion innovation in the new era by excavating the aesthetics of Chinese artifacts, promoting the integration of Intangible Cultural Heritage and modern design, indirectly guiding the market orientation and its ecological application methods under the aesthetic trend of contemporary society, so that Intangible Cultural Heritage can return to contemporary life more quickly and better. Because of this, this paper intends to take historical clues as to the warp, aesthetic characteristics as the weft, and use the literature collection method and triple argument method to discuss the following four aspects: 1. cultural origin 2. creation characteristics 3. aesthetic sentiment 4. inheritance methods.*

Keywords: *Lingnan Nine Intangible Cultural Heritage; Creation Aesthetics; Fashion Innovation; Smart Teaching Method.*

1. Introduction

"Under the national economic policy of the "Belt and Road", the inheritance and development of intangible cultural heritage have helped to achieve diversified cooperation methods. The "Lingnan Nine Heritage" global promotion plan was officially launched in 2015, aiming to promote the arts and crafts with Lingnan characteristics and outstanding masters to the world. In March 2017, the "Belt and Road" Cultural Development Action Plan (2016-2020) of the Ministry of Culture proposed to promote the development of cultural industries along the "Belt and Road" and raise public awareness of the issue of fashion innovation in intangible cultural heritage. Attention. The report of the 19th Party Congress proposes that the ideological concepts, humanistic spirit, and moral norms contained in the excellent. Chinese traditional culture should be explored in-depth, inherited, and innovated in line with the needs of the times. So that the Chinese nation will continue to move forward in the new history, displaying its eternal charm and the style of the times. It further shows that intangible cultural heritage is the historical accumulation of a thousand-year-old civilization, the treasure of traditional Chinese culture, and has a subtle influence on the Construction of the Chinese National Spirit. 2019 First China Intangible Cultural Heritage Fashion Innovation and Development Forum, a group of top Chinese experts and non-hereditary inheritors, together discussed new ways to integrate and develop heritage and fashion innovation in the context of the new era.

In the north, there are the "Eight Greatest Performances of Yanjing", and in the south, there are the "Nine Relics of Lingnan", which together have forged the lofty pinnacle of Chinese traditional culture. Together, they have created the majestic pinnacle of Chinese traditional cultures, such as gold lacquer inlay, Beijing embroidery, and palace carpets in the " Eight Greatest Performances of Yanjing ". The Guangzhou dental carving and wide embroidery in the " Nine Relics of Lingnan" also have inheritors missing signs. As a national "Intangible Cultural Heritage" traditional arts in Lingnan, the "Lingnan Nine Relics" carry the state of mind of nearly 100 masters of arts and crafts in Southern Guangdong. It is a cultural symbol reflecting the style and aesthetic interest of the people of Lingnan and therefore has a high heritage value.

2. The presentation form of the beauty of creation

The new generation of inheritors should further implement innovative methods for the intangible heritage industry under the background of the new media era, just like "using the rules of the ancients to open their faces". Using new media communication methods to make the teaching of "non-heritage" breaks the precepts. Such as allowing the spirit of Chinese craftsmen to return to contemporary life, using new media operation methods to develop the cultural market of "Intangible Cultural Heritage" and realize the creative transformation and innovative development of Chinese culture. We use new media to develop the cultural market of "Intangible Cultural Heritage", which is a new way to realize the creative transformation and innovative development of Chinese culture. Integrate the resources of all parties, establish a professional communication platform, strive to inherit, promote and revitalize the national intangible cultural heritage of Lingnan, and build a new development for the current "non-heritage". The project aims to build a new path for the ecological development of the cultural industry. The "Lingnan Nine Relics" refers to the traditional skills of national intangible cultural heritage in the field of arts and crafts in Lingnan. It shows the beauty of the meaning, the beauty of the artistic conception, the beauty of the image, the beauty of the ancient color, the beauty of thoughts, the beauty of connotation, the beauty of vividness, the beauty of elegance, and the beauty of the charm of the intangible cultural heritage in the process of creating intangible cultural heritage.

2.1. The Beauty of Meaning - Guangzhou Dental Carving

Guangzhou dental carving originated in the Han and Tang dynasties and flourished in the Ming and Qing dynasties. It is the most distinctive traditional art and craft in Lingnan and the first batch of national intangible cultural heritage items, and its modeling and carving skills are unique in the country. Its origin can be traced back to the late Neolithic period of primitive society or the period of the South Yue Kingdom in the Western Han Dynasty. During the Ming and Qing dynasties, Guangzhou's dental carvings became famous for their fine carving, multi-layered hollowing, and exquisite skills. The most famous technique of layering dental carving balls has been developed to 60 layers. The Guangzhou school of tooth carving, also known as the southern school of tooth carving, emphasizes carving work and pays attention to the bleaching and color decoration of the tooth material, and the works are mostly distinguished by the glittering quality of the tooth, fine carving, exquisite. According to the technique, there are three categories of dental carving in Guangzhou: carving, inlay, and weaving. Most of the carvings are carved in the shade, concealed, raised, open-worked and dyed, and especially open-worked, which is inextricably linked to Guangzhou's unique climatic conditions.

Guangzhou is warm and humid, this climate makes ivory less brittle and suitable for drilling, hollowing, and translucent carving. The tooth pieces can be as thin as paper, translucent, hollow and transparent, and engraved as fine as silk. The coloring of Guangzhou tooth carving is extremely delicate and rich and has absorbed the Western method of light and dark to enhance the three-dimensional sense of the objects. However, the staining also conceals the beauty of the texture of ivory, which is its weakness. The botanical motifs are influenced by Western baroque patterns, using leafy patterns of the Scabiosa family, shell patterns, and realistic folding flowers. Throughout the ages, dental carvings have carried the sentiments of master carvers and exuded unparalleled elegance and restrained beauty, and their carving techniques have been in constant innovation, recording the phenomenon of East-meets-West culture over the past hundred years, branding the aesthetic sensibility and cultural imprint unique to the Lingnan region, and showing the beauty of the Buddhist mood and the reproduction of the wisdom of the ancient Chinese.



Figure 1: Guangzhou tooth carving ball.

2.2. The beauty of mood - Guangzhou jade carving

Jade carving is one of the oldest varieties of carving in China and has been a favorite of the literati for thousands of years of Chinese cultural history. However, for China, the world's most jade-loving nation, the origins of jade carving in Guangzhou are still highly controversial. According to archaeological findings, the art of jade carving in Guangzhou originated in the Neolithic period can be glimpsed by the exquisite inlay techniques in the jade artifacts excavated from the tombs of the Qin Dynasty in Xicun, Guangzhou. According to the History of South Vietnam, Guangzhou jade carving artifacts from the tombs of South Vietnam kings first appeared in the Western Han Dynasty, and the art of jade carving in Guangzhou during this period was already quite exquisite. The official jade handicraft workshops of that period were directly under the control of the Shaofu or Gongguan and were produced according to the emperor's favorite or palace needs, thus making ancient jade the spirits of power, identity, and religious divine power.

According to archaeological findings, jade carving in Guangzhou first appeared in 1957, when a complete jade ring up to 9.1 cm in diameter and a broken jade ring were excavated from the Neolithic site of Fei Ngo Ling. Subsequently, a Qin dynasty tomb was discovered at Shicun Shigang in Guangzhou, northwest of Guangdong. A jade bi and seven jade qigong were excavated, along with jade seals, jade belt hooks, jade tools, bronze swords, and a broken lacquered dun inlaid with jade pieces, which were used as ritual vessels for heavenly rituals. The bi is flat and round, with a hole in the middle, smooth and without patterns. The jades qigong is long and cylindrical, square outside and round inside, with a hole in the middle, and shallowly carved with animal face patterns, circle patterns, cloud and thunder patterns, and parallel convex string patterns on the outer edge. That is the earliest archaeological record of jade carving in Guangzhou, which has been in use since the Western Han Dynasty and can still be seen in the exquisite carvings in the collection, despite the millennia of erosion. Guangzhou jade carving and mainly jadeite is a representative of the "Southern School of Jade Carving", as opposed to the solemn and simple "Northern School of Jade Carving". The harmony and unity of all things in heaven and earth is a reflection of the positive of heaven and earth. It can be seen that Guangzhou jade carving is not only in the form of light, airy exquisite, and transparent beauty but also in the inner meaning of Lingnan culture. It received the nourishment of Chinese culture, heaven and earth are dense, and all things are mellow, and gradually become a great tool.



Figure 2: Guangzhou Jade Carving.

2.3. The beauty of imagery - Guangzhou wood carving

Wood carving is a skill born along with production activities, used to make hunting arrows, wooden spears, canoes needed for paddling, etc., but these are inseparable from the process of "carving wood". China's wood carving art has a long history, according to historical records, dating back to the Spring and Autumn and Warring States period, China's excellent wood carvers have been able to carve a variety of complex wood carvings, carved in the round, these wood carvings show a flat, three-dimensional and other different shapes. There are many schools of wood carving, the most characteristic is the Lingnan wood carving and Dongyang wood carving, which is divided into Guangzhou wood carving, Chaozhou wood carving, and so on.

According to the book -- "Recorded Differences in Ling Table" written by Tang Zhaozong. First, the Chao people and Zhuanzhou were very good at ivory carving was a sister art of the same origin and different stream as wood carving. Second, Quercus is the best work in Chao and Zhouzhou, and it has a very high level of production. The metropolitan of wood products with painting, lacquer had both practical and aesthetic value, making it necessities of life that the post house is willing to purchase. The "Ling table record is different" is a local Fengshui note, that are some small sections involving the

technology of the Chaozhou wood carving process, which fully indicates that at that time, the Chaozhou wood carving process has reached a certain height, so as there is no new relevant literature based on the case, there is also the author believes that the origin of Chaozhou wood carving is the Tang Dynasty. Traditional aesthetics, "the image of the meaning", the preference for imagery, such as the "Zhou Yi - on the system of words": "the sage has to see the world's Ze, and to be its description, as its things, it is called the image." Where "elephant" is the imagery. From the I Ching "a yin and a yang are called the Tao" to the "Preface" cloud: "There is heaven and earth and then all things are born, and the only thing between heaven and earth in all things." Traditional craftsmanship contains the beauty of craftsmanship, so that the beauty of Lingnan wood carving imagery into contemporary life, is the current "ancient for the present" by the people's hot trend.



Figure 3: Chaoshan Wood Carving.

2.4. The beauty of ancient colors - Guangzhou color porcelain

Guangzhou porcelain production began in the mid to late Kangxi period of the Qing Dynasty and has a history of more than 300 years. At the beginning of the 19th century, Guangcai began to decorate porcelain by imitating the pattern of Chinese satin brocade, and then it was developed into "gold woven ground" and commonly used in various porcelains, forming the modern Guangcai "gold woven porcelain". "The characteristics of Guangcai is a unique glazed porcelain craft in Guangzhou, and its creative processes, such as porcelain selection, design, line drawing, color filling, gold accumulation, sealed golden beans, and firing, are based on the technique of "firing enamel on gold tires" imported from the West, creating "firing enamel on copper tires" and using this method on white porcelain. This method was used to produce enamels on white porcelain. It also absorbed the traditional techniques of the Lingnan school of painting and incorporated the techniques of Western oil painting, and its unique "techniques" embody the unique humanistic flavor of Lingnan.

Guangzhou porcelain is known for its brilliant colors, strict composition, and fine painting. On the white porcelain, the artists weave gold threads by hand, like a million strands of gold threads attached to the stones giving people a sense of grace and beauty. The white porcelain tires used in the production of Guangcai mainly come from Jiangxi, Hunan, and the major local porcelain areas. There are more than 20 kinds of colors in Guangcai, such as big red, water blue, big green, crane spring, brilliant black, double yellow, etc. Various painting techniques such as weaving, filling, dyeing, washing, tracing, stacking, carving, brushing, etc. are used to draw beautiful patterns on the white porcelain tires and then put them into the air to finish firing.



Figure 4: Guangzhou Color Porcelain.

2.5. The beauty of meaningful rhyme - the art of Cantonese embroidery

Chinese embroidery has a history of more than 4,000 years. With a wise heart and under the

dexterous hands, a gorgeous and colorful brocade scroll is knitted with flying needles, conveying a delicate and beautiful life appeal, humanistic feelings and aesthetic value. Cantonese embroidery, which includes two genres of embroidery, Guangzhou, and Chao, is included in the first batch of the national intangible cultural heritage list together with Su Embroidery, Xiang embroidery, and Shu embroidery. Its subjects include figures, animals, flowers and birds, insects and fish, and landscapes. In the past decade, the master craftsmen of Cantonese embroidery have reproduced the oil paintings, Chinese paintings, and photography works of famous painters at home and abroad with the art of "a thousand stitches". Based on inheriting traditional embroidery cultural elements and exquisite craftsmanship, it incorporates modern art elements. The subject matter, colors, stitches, and techniques are innovative, and the art of painting, stitching, silk, and embroidery are integrated into a tight composition, and the ingenuity of the subject matter and techniques reveal an ancient style.

It is as if the embroiderers have understood the true meaning of nature, and they have used standardized and orderly patterns and colorful but not chaotic colors to clean up the lively and lively objects, which is one of the characteristics that distinguishes Canton embroidery from other types of embroidery. This is one of the characteristics that distinguishes Canton embroidery from other types of embroidery, with a full composition and rich colors. This is also a practical consideration, as a fuller composition allows each stitch to be closer together and the pattern to be tighter and more resistant to daily wear and tear. This style inexplicably resonated with European art, which prized elaborate ornamentation. During the Ming dynasty, the embroidery was sought after by Portuguese merchants and began to enter European countries in a steady stream, which led to a desire for the "Chinese style" and the pursuit of the beauty of the embroidery's meaning in European high society.

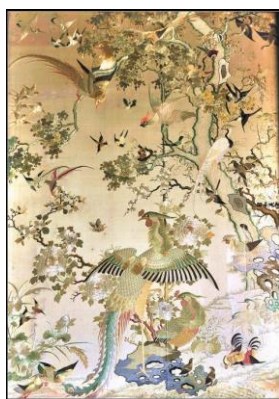


Figure 5: Cantonese embroidery-a hundred birds face the phoenix.

2.6. The Beauty of the Meeting of the Minds - Zhaoqing Duan Yan

Duan inkstone was produced in Zhaoqing, Guangdong (ancient name Duanzhou), which began in the early Tang Dynasty. It is one of the four famous inkstones in China and was included in the first batch of national intangible cultural heritage lists. In the early Tang Dynasty, it was produced in Duanzhou (now Duanxi, the eastern suburb of Zhaoqing City, Guangdong Province), hence the name Duan Inkstone. Among the four famous inkstones produced in China, the Duan inkstone in Guangdong Province is especially famous. Duan inkstone is famous for its solid, lubricious, delicate, and delicate stone. The inkstone is produced in Zhaozhao, Guangdong Province. Duan inkstone is produced in the eastern part of Zhaoqing City, Guangdong Province, in the Range Mountain and the north of Qixing Yan in Zhaoqing City (from Xiao Xiangxia in the west to Dinghu Mountain in the east) in the Beiling Mountain area, especially in the Lake, Ma Zikeng and Kengzai Yan areas. Its quality is delicate, warm, and moist, "water does not dry up", "ink does not damage the hair". Its "stone products" include azure, fish brain jelly, banana leaf white, cyanotype, gold and silver line, fire press, ice pattern, jade, stone eye colorful, natural image, amazing, manufacture of Duan inkstone, generally, through the quarrying, selection of materials, carving, matching box four processes. The Duan inkstone, along with the Tao inkstone of Gansu, the She inkstone of Anhui, and the Chengni inkstone of Shanxi, have been known as the "three famous stone inkstone".

Duan inkstone has a long history, excellent stone quality, and exquisite carving. The emperors, generals, and literati of all ages have held the Duan inkstone in high esteem as "the most precious of all inkstones". In the poem of Li He of Tang Dynasty, "The stonework of Duanzhou is as clever as God, and the knife is sharpened in the sky to cut the purple clouds." In the Song Dynasty, Su Dongpo's

"Duanxi Inkstone Inscription" says: "A thousand men pulled up the ropes, a hundred men carried the jin, and let down under the bonfire to produce this treasure." The Ming, Qing, and modern scholars have appreciated it: "The most precious stone of the world is picked from the Dan Valley; its greasiness is like fat, its moist than jade; the purple gas is dense, the blue flowers are burning; the beautiful quality is like this, the heavenly bell and the earthly yuk"; "The born son stone is moist like jade; the red halo is swallowed fat, the green is condensed with robin's eye; it is a piece of jade in Kunshan, the price is twice the price of Qiong Yao million" Such as praise of the poetry, The inkstone inscriptions are numerous, which shows that the Duan inkstone is the world's treasure, it is the materialization of the exquisite, literary spirit of the famous artists in the past generations.



Figure 6: Zhaoqing Duanyan.

2.7. The Beauty of Ideas - Shiwan Pottery Sculpture

Qing - Qu Dajun "Guangdong New Language," said "Shiwan tiles are the best in the world". Shiwan tile (i.e. "Shiwan doll") has a long and splendid history. Thousands of years of inheritance and deep cultural precipitation, casting its profound and colorful. Since the Ming and Qing dynasties, Shiwan pottery has been flourishing in the workshops with its vitality, adhering to the compatibility of Lingnan culture that integrates the East and the West and is good at innovation. As well as being close to the life of the common people. Although the pottery is full of "folk", its craftsmanship and literary spirit are "two perfections", fully manifesting the joy and sorrow of the people and their demand for rest and recuperation that is the "return to simplicity" of human nature and warmth that truly resonates with the viewer.

As a national intangible cultural heritage of folk art, it's "clay, glaze, fire" creation, simple, spontaneous modeling, its vivid image, its intriguing interest, its traditional humanistic qualities, its special aesthetic value, and simple and sincere ethnicity and strong regional humanistic sentiment, as well as the colorful glaze, has a unique artistic charm. During the 17th and 18th centuries, it was favored by people throughout the ages at home and abroad, walked in museums in England, Germany, and Denmark. Nowadays, Shiwan dolls continue to evolve, develop and improve in the intersection and collision of inheritance and innovation, and the intermingling, complementary, and mutual growth of various elements have enriched the artistic language of traditional Shiwan dolls and derived different styles, which are treasured by galleries and museums in Japan, Southeast Asia, Europe, and even North America.



Figure 7: Shiwan Pottery.

2.8. *The Beauty of Transmigration - Ceramic Microbook*

Micro calligraphy is one of the finest works of calligraphy, difficult in its subtlety, wonderful in its ingenuity, and valuable in its small size and large volume. Wang Zhiwen's micro calligraphy is a "divine writing" with the naked eye, "a thousand words in a square inch", which is as subtle as it is vast, creating a "masterpiece" and a miracle beyond the limits of the human body. The creation of micro calligraphy requires special talent and artistic quality, as well as extraordinary self-confidence, perseverance, and patience. His works are of the highest skill and skillfulness, and the art of the art. Wang Zhiwen, a master of Chinese arts and crafts, has created new pottery with strong cultural connotation and unique aesthetic value with his unique form and skills, which is known as "one of the best in China". His micro-script is made of porcelain, combining calligraphy, painting, and poetry. Its landscape painting is rigorous in composition, delicate in ink and brushwork, and elegant in coloring, with the charm of traditional landscape painting of Song and Yuan dynasties; its micro calligraphy, sometimes like the Qingzheng of Zhao Mengfu, sometimes like the Wenxi of Liu Gongquan, is slightly delicate and light-hearted in its majestic atmosphere, and contains a flying flow between the ups and downs, manifesting the cultural and aesthetic thoughts and subtleties of calligraphy art.

Unlike micro-carving and micro-engraving, which require the use of magnifying equipment, ceramic micro calligraphy is created by writing with a special brush with bare eyesight and then fired into a vessel. The font is as small as more than 50 traditional Chinese characters written on each square centimeter of porcelain. The work is a combination of calligraphy, painting, poetry, ancient texts, and ceramics in one art. Weishu's exquisite painting skills and remarkable achievements have won people's high appreciation. It has been recognized by Tsinghua University and experts in the domestic arts, crafts industry as an innovative art technique with epoch-making significance. Surpassing the ancestors' innovation is not only inheriting and carrying forward the traditional Chinese micro-script technique but also filling the historical gap of porcelain art in China.



Figure 8: Ceramic micro-book.

2.9. *The beauty of elegance - Fengxi porcelain sculpture*

Chaozhou Fengxi porcelain sculpture referred to as "Fengxi porcelain sculpture", is a national intangible cultural heritage traditional craft. It has a long history, dating back to the Tang and Song dynasties. Fengxi porcelain sculpture inherited the essence of the artistic ceramics of the Tang and Song dynasties, which combines the folk art of Chaozhou clay sculpture, wood carving, inlaid porcelain, opera characters, and so on. Its theme includes figures, birds, animals, porcelain flowers and through vases, etc. Such as beautiful modeling, porcelain glittering, rich skills, comprehensive use of carving, sculpture, carving, painting, pinching, printing, coloring, painting, and other techniques, so that its representative works have a strong regional style and artistic characteristics, gaudy but not vulgar, fresh and bright, elegant and popular. Among the new ceramic sculptures are infused with modern art elements, giving people modern pottery of elegant beauty.

The art of porcelain sculpture in Chaozhou, based on absorbing the fragrance of classical ceramic art, constantly draws on and absorbs folk art techniques and expressions such as clay sculpture, gold lacquer wood carving, embroidery, etc. With the regional characteristics of Chaozhou, it also

incorporates some overseas creation styles, forming a unique artistic expression and style. Most of these porcelain sculptures have the unique elegance and freshness of the south of the Yangtze River, which easily reminds people of the water and moonlight, bamboo dew and breeze that they once bathed in, or a delicate Tang dynasty phrase or Song lyrics. Thus, they are known as "silent poetry" and "frozen music", and have considerable outstanding historical and cultural-artistic value.



Figure 9: Fengxi Porcelain Sculpture.

3. Conclusions

At present, to study the beauty of creation, it is necessary to sort out its evolution process and the methods used in the process of creation from the perspective of history. Try to logically build a four-dimensional research system based on history and modernity, theoretical deconstruction, and practical application. Integrate the beauty of creation into contemporary design education, sort out the presentation of the beauty of creation in the nine legacies of Lingnan, and put forward the core value of the beauty of creation into design education. This value is the standard and goal of design education, the "skill" - technical precursors and practical hammering, the "art" of the path - aesthetic inculcation and innovative thinking. Aesthetic and innovative thinking, the path of "Tao" - value leadership and moral code, the path of "Weapon" The construction of the paths of mechanism construction and talent cultivation, to prove the value and feasibility of the realistic application of the beauty of creation in design education, then put forward a proposal for the construction of the reconstruction of Intangible Cultural Heritage based on the integration of "technology, art and Tao" in Chinese contemporary design education. The implementation plan was proposed. This was used as a basis for clarifying the framework and examining the dilemma to implement the "curriculum" of traditional artisanship in design education, highlighting its main purpose from multiple perspectives, and thus forming factors conducive to its "growth" to realize the "core literacy" of design talents. In this way, the goal of cultivating the "core literacy" of design talents and leading talents in line with the new development of international design can be achieved.

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