

Analysis of the Inheritance and Innovation Path of Anhui Traditional Craft "Luyang Flower Cloth" in the Context of NRM Protection

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Abstract: *Luyang flower cloth as intangible cultural heritage, through evolution, has a strong sense of culture and modern sense, is the crystallization of art and science, traditional craft and modern production technology, like other traditional crafts, Luyang flower cloth is also facing the inheritance crisis. In the context of protecting and inheriting intangible cultural heritage and revitalizing Chinese traditional craft, this paper takes Luyang flower cloth as the object of investigation, based on the perspective of craft inheritance and production protection, through literature study and field research methods, from the origin of Luyang flower cloth, historical inheritance development, cultural and artistic characteristics, the current situation of inheritance and the protection of Luyang flower cloth research, etc., to conduct a holistic view and investigation of Luyang flower cloth analysis. On this basis, put forward to the living inheritance of non-heritage way, promote the inheritance of Luyang flower cloth innovation path, for its development and continuation to provide new ideas and methods.*

Keywords: *Luyang flower cloth; intangible cultural heritage; traditional craft; heritage protection; living heritage; innovation path*

1. Introduction

Anhui's traditional flower art is mainly spread in Wangjiang, Hefei, Wuhu, Huaining area, with distinctive regional characteristics. Luyang flower cloth is based on the art of picking flowers in Anhui, the use of modern printing and dyeing technology, the development and production of a new type of printed flower cloth, it was popular in Anhui in the 20th century 80s, famous nationwide. Luyang flower cloth in the pattern of the shape, color and aesthetic features and other aspects have a unique artistic charm.^[1]

2. Luyang flower cloth of the origin and historical heritage development

Pick flower art, rooted in the tradition of folk culture, is the collective wisdom of the working people and the creation of the enduring flowers bred. Luyang flower cloth is precisely from the folk art in the art of picking flowers developed, is the combination of picking flowers art and modern production, it not only plays the folk art this "root" advantage, but also the use of modern printing and dyeing, weaving technology energy, once developed for the national area of the people very favorite a kind of art style and cloth daily necessities.

2.1. Origin of Luyang Flower Cloth

In ancient times, Hefei, Anhui Province was called "Luzhou", while Wangjiang was called "Rayang", the folk of these two places are popular with the custom of picking flowers and white ground blue flowers. As early as a thousand years ago, there is a "pick" as the main pattern, and gradually formed their own unique artistic style and aesthetic appeal. On the basis of this, modern mechanical printing technology is used to recombine the traditional pick patterns to produce printed fabrics for practical uses such as clothing, curtains and quilts. In the 1980s, Anhui group art museum of Zhang Zhi will be called "Luyang flower cloth", which is a folk craft to push the new masterpiece, popular in Anhui, and enjoy a good reputation in the country.

Luyang flower cloth originated from the art of picking flowers, which is fused with modern production, giving full play to the advantages of folk art, but also incorporating the modern technology

of printing, dyeing and weaving techniques. Pick flower art, originated from a long history of folk culture, is the crystallization of the collective wisdom and creativity of the working people, bred a flower that never withers.^[2]Mr. Shen Congwen, a famous writer in China, once spoke highly of the art of picking flowers: "Picked flower embroidery is the most fresh and vital among Chinese embroideries, and if it is well applied to modern production, it can be more full of permanent youthful life." With an abstract aesthetic view and the creativity to master the image thinking, the pattern of picketing pursues the realm of true beauty in the likeness and unlikeness.

2.2. The development lineage of Luyang flower cloth

Speaking of Luyang flower cloth, the first thing to mention such a name: Zhang Zhi. Zhang Zhi originally worked in Anhui Province Group Art Museum. In the 1950s, Zhang Zhi was decentralized to the area of Wangjiang and Huaining in Anhui Province. With his background in art knowledge, Zhang Zhi found that the decorative patterns embroidered by local women on shoes and clothes had a very simple rhythm. During his decentralized days, it became a hobby for him to collect these unassuming local cross-stitch objects. When he returned to the group art museum, Zhang Zhi organized and exhibited these cross-stitches with strong regional characteristics at the Anhui Provincial Group Art Museum, causing a sensation. Li Li, then deputy director of the design office of Anhui Printing and Dyeing Factory, saw this exhibition and found that these folk art of picking flowers was perfect for making flower cloth. In the then printing and dyeing factory leadership support, she found Zhang Zhi, began the art and product cooperation, so Luyang flower cloth is developed in such a context.

In the 1980s, Luyang flower cloth has attracted wide social attention and love because of its excellent quality and unique charm. In 1986, Luyang flower cloth was invited to exhibit and sell in the China Art Museum, and at the same time, it was sold in the counter of Wangfujing Department Store; the people of the capital were attracted by the light and simple, fresh and beautiful patterns and colors of Luyang flower cloth, and they bought it, creating a textile counter in Wangfujing Department Store. Group the highest daily retail sales record.^[3]Luyang flower cloth had been popular for a while, but with the change of times and the passage of time, its failure to keep pace with the times, gradually unable to meet the needs of modern society. After the 1990s, Luyang area flower cloth gradually faded out of people's view. With the continuous evolution of society, people's consumption concept and consumption mode has changed greatly, the public's aesthetic concept is also evolving, which led to Luyang flower cloth's market share is relatively low. At the same time, due to the lack of innovation in the late Luyang flower cloth, people have aesthetic fatigue, and gradually lost its appeal. Luyang flower cloth in 2012 was selected into the Hefei intangible cultural heritage project, how to Luyang flower cloth traditional cultural value and the combination of the times aesthetic, so that it is the current people's life is a major issue to be solved.

3. Cultural and artistic characteristics of Luyang flower cloth

When the ancient Luyang flower cloth by the power of modern technology spread throughout the city and countryside of Hefei, into the girl's body clothes, mother's hands were, a thousand families before the bed brocade, ten thousand windows on the curtain, just like the ancient chant: "suddenly like a night spring breeze, a thousand trees and pear blossom".

3.1. Aesthetic characteristics of Luyang flower cloth

3.1.1. Content of the subject matter

Luyang flower cloth pattern simple abstract, more use of Chinese traditional auspicious pattern, color and luster steady, with free, fresh and lively.^[4]Luyang flower cloth from life, pattern material is mostly in agricultural activities to observe the natural obtained, pattern types are mainly the following three, one is plant patterns, mostly common flowers in life, such as peonies, gardenia and spring orchids and chrysanthemums, etc., found around the daily simple, fresh beauty; two is animal patterns, including common insects and fish, animals, birds, such as bats, lions and other patterns, expressing the people love nature, the spirit of The third is the traditional allusions, such as "butterfly fluttering golden melon", "phoenix wearing peony", "lion rolling embroidery ball" and other auspicious patterns, reflecting the folk values and orientation.

3.1.2. Color characteristics

Luyang flower cloth color printing and dyeing most of the white background blue flowers, blue background white flowers, common other colors also have blue, red, green and other flowers, varieties of colors vary from object to object, these flower cloth pattern, color some warm, some elegant, some deep, some gentle Luyang flower cloth flower color variety, the effect of light and simple, fresh and beautiful, with Very strong local flavor, regional characteristics and national flavor, giving people a sense of freshness and naturalness.^[5]

3.2. The characteristic techniques of Luyang flower cloth

3.2.1. Printing and dyeing process

Luyang flower cloth is the combination of traditional pick art and modern production, the use of modern printing technology, the traditional pick pattern rearrangement combination of practical printing cloth. In the production process, the large-scale application of modern machine printing, folk hand accounted for a very small part. Modern printing and dyeing technology has become an important means of innovation in the process of Luyang flower cloth. By introducing machine equipment and process, 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, advanced printing and dyeing technology can also achieve a variety of color printing and dyeing, so that the design and style of Luyang flower cloth more diversified, to meet the needs of different consumers.

3.2.2. Featured Techniques

Luyang flower cloth is woven using traditional and self-created stitches: one is the dense needle laying thread, called laying flowers, also known as skimming flowers. With this stitch embroidery pattern contrasting, distinctive pattern, the front of the fabric is the Yang pattern, the reverse side is the Yin pattern, each wonderful. The second is single needle walking, called picking flowers, also known as poking flowers. The first stitch is difficult to organize the pattern, it can be woven. Its woven surface is presented with a positive and negative mirror, the same pattern. The third is the cross-needle frame thread, called cross flower, also known as frame flower, pattern flower, it can be welded on the warp and weft line to express a vivid image, positive and negative weaving surface is different, partial writing, similar to cross-stitch.

3.3. The value connotation of Luyang Flower Cloth

3.3.1. Aesthetic value

Decorative beauty: Luyang flower cloth on a very decorative pattern, mostly flowers, insects and fish, birds, animals and auspicious symbolic things, it shows Hefei people have always loved nature, love life, aspire to a beautiful realm of aesthetic sensibilities.

Formal beauty: its composition and lines do not win with real objects, but with intentional expressions to attract people, whether it is a pattern of a hundred birds facing the phoenix, spring orchids, autumn chrysanthemums, flower baskets, palace lanterns or melons under the vine, flowers in the bee, fish in the water, are not simply sketching, but the use of exaggeration, deformation, generalization, abstract techniques, deep its God, the original objects on the screen no longer, there are only rich in rhythm and rhythm of the composition, rich in interest, meaning of the lines, rich in ineffable aesthetic imagery. The original objects are not there, but the composition is rich in rhythm and rhythm, the lines are rich in interest and meaning, and the aesthetic imagery is rich in unspeakable.

Contextual beauty: Luyang flower cloth in the design of space processing and the use of hue, in the technique is very close to Chinese painting, in different colors, a wide variety of flower cloth pattern, it is not difficult to see to virtual reality, "white when black" art processing, it is not difficult to feel the virtual reality, "no painting are into a wonderful place" the aesthetic interest.^[7] The most rare is, Luyang flower cloth both with Chinese landscape painting, flower and bird painting has the same subtlety, and did not lose the folk decorative style in the slightest.

3.3.2. Economic value

Luyang flower cloth is an important local characteristic product, and its production and sales can bring a great impetus to the local economic development and promote local employment and industrial development. With its unique patterns and colors, it can meet the needs of different consumer groups,

such as tourist souvenirs, gifts, etc., and has great market potential. The inheritance and development of Luyang flower cloth can also promote the development of cultural and creative industries, such as Luyang flower cloth design, Luyang flower cloth cultural tourism, etc., which can bring new development opportunities for the local cultural and creative industries.

3.3.3. Social Value

Luyang flower cloth is a local characteristic product of Anhui, it carries the history and culture of Anhui and folk customs, is a local cultural card. Luyang flower cloth pattern and color have strong local characteristics, reflecting the cultural heritage and aesthetic characteristics of Anhui, rich local cultural connotation, is an important cultural symbol of the Hefei area.

Luyang flower cloth rooted in the soil of traditional culture and folk culture, into the aesthetic interests of modern people, bold practice and innovation. According to the regional uniqueness of Luyang flower cloth, combining the characteristics of aesthetic function and practical function, we explore the strategy of revival and innovation aiming to promote the 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, to continuously explore the aesthetic spirit and formal language of the craft itself, to promote the spirit of the times, to continuously push forward the new in cultural self-confidence, and to let the traditional craft more and more distinctly show the Chinese spirit, Chinese style and Chinese manners.

4. The contemporary inheritance status and dilemma of Luyang flower cloth

In the 1990s, the textile industry entered a period of depression. Gradually, Luyang flower cloth faded out of the textile field, also gradually faded out of people's vision. How to make Luyang flower cloth this Hefei local wonders in the new period to re-bloom charm and luster, how to make Luyang flower cloth as one of the characteristics of Hefei can be loved again and inherited by the people? Become the industry and the folk art community concerned about the topic. Today, although Lu Yang flower cloth has been difficult to find traces, but as the skill holder of the inheritance of the crowd is still continuing the new inheritance genealogy, their identity may have changed, teach the way to update, but the same is their love for this folk art and the inheritance of non-heritage "cultural self-awareness".

4.1. Status of the heir

This year, nearly 60 years old painter Cai Chuanlong, is the inheritor of Luyang flower cloth, he has personally participated in the development and design of Luyang flower cloth, and over the years has been in the decline of the traditional handicraft flag waving. Cai Chuanlong original Anhui printing and dyeing factory pattern designer, as "Luyang flower cloth" one of the designers, he began in 1987 to collect, collate, research and promote the skills to date. Cai Chuanlong also actively modern flower cloth, batik and tie-dye innovation practice, expect the ancient tradition into the modern society. Today, although Lu Yang flower cloth has been difficult to find traces, but Cai Chuan Long still adhere to the Lu Yang flower cloth heritage of the road, from the previous production of participants into today's collection, collation, researcher, he said, now Lu Yang flower cloth production has been very little, but not completely disappeared, I will sometimes design, production some. But as long as a production, is to lose money things, so now almost no one is willing to do. Luyang flower cloth as a historical memory of Hefei people, its folk regional characteristics are very distinct, if it can usher in a new glory, is destined to become another cultural 'business card' of Hefei.

4.2 Heritage dilemma

With the development of social modernization and urbanization, once the red-hot Luyang flower cloth has gradually depressed, almost disappeared, although there are still a few inheritors in the continued research, innovation and heritage, but the research available information is less, to the cultural heritage and innovation has increased a lot of crisis.

Luyang flower cloth as a traditional craft and intangible cultural heritage, its heritage is facing some real problems. First of all, the inheritance of Luyang flower cloth talent is decreasing. Due to the development of modern society and lifestyle changes, the inheritance of aging, less and less young people are willing to engage in the inheritance of Luyang flower cloth work, resulting in the inheritance

of talent gradually reduced. Secondly, the inheritance mechanism of Luyang flower cloth is not perfect. Although the establishment of a number of heritage workshops, but due to financial and human resources and other restrictions, these small workshops of heritage work is not sufficient, but also in the difficult support. Finally, the way and method of inheritance of Luyang flower cloth needs to be improved. The traditional cultural inheritance model is fragile, leading to a lack of successors, the traditional oral tradition has not been able to meet the needs of modern society, the need to adopt a more advanced and scientific inheritance methods and methods.

5. Future development trend of Luyang flower cloth

With the development of economy and cultural diversification, traditional culture gradually fades out of people's view, and the protection and inheritance of intangible cultural heritage has become an important issue. Luyang flower cloth as one of the representatives of Anhui traditional crafts, has a long history and rich cultural connotation, but in recent years faced with the gradual loss of traditional skills and changes in market demand and other problems, the urgent need for protection and inheritance of the work.

5.1. The heritage and protection path of Luyang flower cloth

5.1.1. Establishing the protection mechanism of traditional skills

In order to establish a protection mechanism for traditional craftsmanship, which includes inheritors, designers, workshops, and textile enterprises, we have strengthened the protection and inheritance of traditional craftsmanship in Luyang floral fabrics, formulated relevant policies and regulations, and finally encouraged and supported inheritors of traditional craftsmanship. In order to strengthen the motivation and protection of inheriting talents, we use policy support and incentive measures to stimulate the inheritance enthusiasm of inheriting talents and improve their inheritance enthusiasm.

5.1.2. Cultivating a new generation of inheritors

By developing training courses and apprenticeship programs for traditional techniques of Luyang cloth, we have cultivated a new generation of inheritors, enabling young people to understand and familiarize themselves with the traditional techniques of Luyang cloth, and enhancing their awareness of traditional culture and sense of responsibility.

5.1.3. Publicize and promote the traditional skills of Luyang Flower Cloth

Through various forms of publicity and promotion of "Internet+Non-Foreign Heritage", the government takes the lead, the society participates, organizes activities, and widely sets up traditional art publicity slogans, pictures, posters and other carriers, and takes libraries, museums, art galleries, "Non-Foreign Heritage" museums and other public cultural institutions at all levels as important venues. Public cultural institutions at all levels, such as libraries, museums, art museums, "non-heritage" museums and other important positions, combine traditional art concepts and artistic values with the characteristics of the times, and exhibit and broadcast them in various public cultural institutions and media.^[6] Let more people understand and know 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.

5.2. The design innovation path of Luyang flower cloth

5.2.1. Integration of modern elements

Although the traditional patterns and colors of Luyang flower cloth are unique, they may appear too old and stale in the modern market. Therefore, integrating modern elements is an important design innovation path. For example, modern patterns and colors can be combined with traditional Luyang flower cloth to create products with a more fashionable and modern feel.

Luyang flower cloth traditionally mainly used to make clothing and household goods, but with the changing market demand, Luyang flower cloth application areas also need to continue to expand. For example, Lu Yang flower cloth can be applied to bags, accessories, cultural and creative derivatives and other fields to create a more diversified products.

5.2.2. Introduction of new materials and processes

Traditional Luyang flower cloth usually uses natural fiber materials such as cotton and hemp, but the modern market is becoming more demanding in terms of materials, so introducing new materials and processes is also an innovative path. For example, artificial fiber materials can be used, or new processes such as digital printing can be used to create more innovative products.

5.2.3. Establishing a design team and brand

The design innovation of Luyang flower cloth needs a professional design team and brand support. Therefore, it is very necessary to establish the design team and brand of Luyang flower cloth. Through the establishment of design team and brand, it can better promote the design innovation and marketing of Luyang flower cloth and improve the visibility and reputation of Luyang flower cloth.

5.3. The industrialization path of Luyang flower cloth

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

6. Conclusions

"Luyang flower cloth" although is the ordinary printing and dyeing fabric, but has a unique artistic characteristics, its pattern cohesion of a specific region people's aesthetic sentiment and artistic interest, show people's rich feelings and spiritual world. With the development of society, Luyang flower cloth development although stagnant, but in the face of the current diversified life aesthetics, pay attention to, research and "redevelopment" of this unique regional cultural characteristics of flower cloth, has a positive value and significance.^[5] At the same time, with the traditional handicraft of Luyang flower cloth on the basis of modern art combination, has a huge potential for development. By clarifying the origin of Luyang flower cloth in Hefei area and the development and evolution process, the question of "how to know Luyang flower cloth" is answered; its unique skills and distinctive regional style passed down in historical development are analyzed, and the question of "why inherit Luyang flower cloth" is answered; the mode of inheritance and productive protection of Luyang flower cloth since modern times are analyzed. Since the recent times, the inheritance mode and productive protection research combing, clarify the problems and challenges in the present inheritance and protection, answer the question of "how to inherit Luyang flower cloth"; by analyzing the industrialization exploration of Luyang flower cloth, summarize the experience and explore the question of "how to develop Luyang flower cloth" of the problem. Therefore, how to protect the traditional handicraft? How to let the traditional handicrafts continue to flourish, leaving a precious treasure for human civilization? Is an important issue that we need to solve urgently. Non-hereditary heritage ultimately or point to people's lives, to avoid the pursuit of economic value, and give up on the traditional culture of deep work.

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