

Research on Inheritance and Development of Intangible Cultural Heritage of Traditional Art in Guangdong Province under the Background of “One Belt One Road”

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Abstract: This article first introduces the opportunities and challenges brought by the “One Belt One Road” initiative to the traditional art intangible cultural heritage of Guangdong Province. And then proposes to integrate the art intangible cultural heritage handicraft techniques with the school’s educational curriculum practice to integrate modern high. The combination of technology and fine arts intangible cultural heritage, such as digitalization. Provide protection, inheritance and development of intangible cultural heritage, as well as brand development and promotion of intangible cultural heritage of fine arts, and innovative ideas.

1. Introduction

Under the “One Belt One Road” initiative, we need to explore the Chinese cultural elements contained in the traditional art intangible cultural heritage, so that the traditional art intangible cultural heritage can be effectively inherited and protected under the protection of the new era technology. Lang a foundation, intangible cultural heritage is an important representative of the nation’s excellent culture, an important carrier to carry these cultures and traditions, and the crystallization of human wisdom. Intangible cultural heritage involves a lot of content, including opera, literature, handicrafts, folklore, music, and dance, and has rich cultural values and cultural connotations.

2. Opportunities and Challenges Brought by “One Belt One Road”

Under the background of the “One Belt One Road”, on the basis of foreign economic exchanges, China’s traditional art intangible cultural heritage reflects the connotation of China’s excellent traditional culture in international cultural exchanges. Guangdong Province has a rich variety of traditional art crafts and a long history of development. It is well-known in the world, such as: Kwai has a long history of sunflower art. Sunflower planting and sunflower art processing have begun during the Eastern Jin Dynasty. The integration has enabled the processing of Kwai products to reach a state of excellence, but with the inheritance and development of Kwai, it has undergone changes, and it is far from the past [1]. After entering the 1990s, under the impact of modern home appliances such as air conditioners, Kwai gradually withdrew from people's daily life. Xinhui Kwai gradually declined, related companies closed down one after another, and many Kwai descendants were forced to switch careers.

The “One Belt One Road” initiative has ushered in unprecedented opportunities for the revitalization and development of intangible cultural heritage of traditional fine arts. However, while going global, it is also facing challenges such as the pressure of the external environment and the impact of the traditional arts and crafts of various countries. On June 7, 2008, Xinhui Kwai was included in the second batch of national intangible cultural heritage and officially became a national intangible cultural heritage. How to prevent Kwai from being endangered like many traditional handicrafts in the world, and how to use new technology and new development ideas to rejuvenate this traditional handicraft is a problem that we urgently need to solve.

3. Thoughts on the Digital Protection and Inheritance of Intangible Cultural Heritage

However, with the development and change of the times, some intangible cultural heritage gradually disappeared and slowly disappeared from people's vision. Intangible cultural heritage digitization is the use of digital collection, storage, processing, presentation, and dissemination to transform, restore, and reproduce intangible cultural heritage, thereby forming a digital intangible cultural heritage that can be shared and reproduced.

Taking Xinhui Kwai as an example, Xinhui Kwai products are divided into three categories: Kwai fans, Kwai crafts and practical products. There are hundreds of varieties of sunflower fans, including glass fire-painted fans, bamboo grass sunflower fans, and embroidered weaving fans. Practical products are also divided into sunflowers, sunflower brushes, sunflower clothing, etc. Among which the "fire painting fan" is a representative handicraft of the national intangible cultural heritage Xinhui Kwai Art. And it is also a relatively well-preserved production process among the many handicrafts handed down from Xinhui Kwai Art.

At this stage, the digital protection and development of intangible cultural heritage in my country is concentrated on the level of digital acquisition and storage, and the technical means used are mainly more traditional methods such as scanning, shooting, and imaging. Intangible cultural heritage digital art manifestations are mostly pictures and videos, focusing on one-way communication.

Augmented Reality (AR) is a visual art that can be displayed without being restricted by time, space, and location. It can not only establish the digital database data of the existing intangible cultural heritage, but also visually display these data, and can also perform interactive three-dimensional display. Combining AR with intangible cultural heritage techniques and traditional art can make the audience feel the fun of interaction and visual enjoyment.

In the intangible cultural heritage display interaction, mobile devices represented by mobile phones are the lightest information receiving terminal and the most extensive material carrier based on network interaction technology, with the natural advantages of real-time interaction. Taking Xinhui Kwai as an example, AR can be used to display the texture of the weaving fan and the fire painting fan in an all-round way using realistic 3D models, and the process flow from sunflower leaf to sunflower fan can be displayed through two-dimensional animation. In terms of archive exhibitions, the content of the exhibition is mostly the works of the inheritor, while the literature content such as the inheritor's related skills and production process is rarely exhibited. In the process of digital protection of intangible cultural heritage, the production process of intangible cultural heritage products and instructional videos of inheritors are still the main means of intangible cultural heritage protection. Take Xinhui Kwai as an example. Its production process is quite complicated. It is often difficult to grasp the essence of Kwai production by relog on the explanation of the production process and teaching videos. British scientist and philosopher Michael Polany divided knowledge into tacit knowledge and explicit knowledge. He believes that knowledge usually expressed in written words, diagrams and mathematical formulas is called explicit knowledge; knowledge that is not expressed in actions is called tacit knowledge. As traditional cultural knowledge, intangible heritage handicrafts also have two parts: explicit knowledge and tacit knowledge [2]. The tacit knowledge of intangible heritage handicrafts is easy to be ignored, and it is difficult to research and protect it.

Taking Xinhui Kwai as an example, its explicit knowledge includes Kwai product styles, pyrography patterns, tool classification, production process, etc.; its tacit knowledge includes the craftsman's thinking and perception, the craftsman's physical experience, and the craftsman's knowledge. Life background, knowledge level of craftsmen, etc. Professor Ikujiro Nonaka of Japan believes that tacit knowledge is highly personal knowledge, which is difficult to standardize, so it is not easy to pass on to others. It is deeply rooted in the constraints of the behavior itself and the individual's environment, including the individual's thinking. Models, beliefs, viewpoints, and mental models, etc. How to better preserve intangible cultural heritage craftsmanship in digital form is the direction we need to study. At present, artificial intelligence technology is gradually developing. It is understood that Japan is using artificial intelligence technology to analyze and

preserve various ancient handicrafts. It uses artificial intelligence technology to analyze huge data, extract necessary information, and organize it into image materials and teaching materials. In terms of digital inheritance of intangible cultural heritage, we can try to use artificial intelligence technology to preserve and inherit the invisible technical knowledge of craftsmen.

4. Ideas for the Development and Inheritance of Xinhui Kwai Art

Taking Xinhui Kwai as an example, the historical value, economic and social value, cultural value and aesthetic value of Xinhui Kwai were added to the model course; at the same time, the intangible heritage handicraft module was added to improve the practical aspects of the model course. By visiting the craftsman's studio and inviting craftsmen to teach in the classroom, the vividness of the courses is increased, and the professional technical problems are solved, which greatly improves the social value of the craftsman. Let craftsmen get in touch with modern design, and let students learn intangible heritage handicrafts. This is a successful practice of collision and exchange between traditional and modern design. It is not only a bold exploration of model course teaching reform, but also promotes the inheritance and development of intangible cultural heritage skills. The inheritance of Kwai skills can be jointly organized with the support of the government to conduct training sessions for Kwai technology inheritors or open vocational training schools, or introduce intangible heritage skills into classroom teaching in colleges and universities to cultivate more young inheritors and pioneers of intangible heritage skills. Innovative development direction of skills.

New ideas for the inheritance and development of Kwai Art. Combining modern high-tech with traditional Kwai Art handicraft. The production of Kwai Art handicrafts has always had disadvantages such as complex craftsmanship, long production cycle and low output [3]. Combining the technology of Kwai Art products with modern high technology can greatly improve the production efficiency of Kwai Art products. As early as 2011, Professor Wu Zhihui of Nanjing Forestry University developed ultraviolet curing (UV) digital inkjet technology. This technology uses computer drawing or scanning paintings to process the required images into digital images, and adjust the screen size and color arbitrarily. Spray painting on the surface of the object. This technology uses synthetic resin ink, and uses ultraviolet electromagnetic radiation to quickly “solidify” the ejected ink droplets on the surface of the product, that is, spray and dry. The work efficiency is very high, the whole process is free of gas, and it is green and environmentally friendly. The use of UV digital inkjet to assist the traditional “iron pen and fire” decoration technique can provide Kwai Art craftsmen with a more efficient and free creative experience.

Try to create new Kwai Art composition, decorative patterns and Kwai Art products. Kwai Art’s composition and decorative patterns are a pursuit of decorative beauty. It conveys the material and spiritual culture of the nation. It is a creation that retains the characteristics of the native culture during the development and inheritance of the nation. It embodies the survival of the nation. And the cultural roots of development. The composition of Kwai Art Decoration is based on the theme of the decoration and the theme of the picture, rationally configuring and arranging the position of the depicted object and the relationship between the picture, and finally through the individual adjustment of the parts to form the overall visual effect, it has become an important part of the Kwai Art. In summary, Kwai Art’s decorative patterns can be divided into three categories: the first category is plant patterns, such as plum blossom, ginkgo, orchid, bamboo, etc. The second category is landscape patterns, such as Xinhui Bird Paradise, Xinhui Kuiyuan, Yamen Lansheng, Xinhui Kuihu, etc. The third category is Chinese painting humanities patterns, such as Shi Songtao, Silver Lake Pagoda Shadow, Eight Immortals and so on. In sunflower fans, scenery patterns are used more frequently, and plant patterns in sunflower three-dimensional products are more commonly used [4]. Whether it is decorative patterns, composition or decorative colors, they all reflect the unique national customs and cultural connotations of the Xinhui people, and they have aesthetic value. Tongtong integrates the simple vision and expectations of the Xinhui people.

The current network information technology is quite developed, and people’s cultural needs are becoming more and more abundant. The traditional sunflower composition and decorative patterns

can no longer meet the needs of contemporary young people. The current consumer bodies-young people are known as “Generation Z”. Most of them are full of ambition, focus on experience, distinct personality, strong self-esteem, and are willing to try various new things. The dominant force of culture. Kwai Art's composition and decorative patterns can consider adding elements such as antiquity, fashion, and the second dimension to attract more young people. Kwai Art products can consider furniture decoration, environmental protection and other aspects of products. Kwai Art technology can also be combined with other manual skills to create hand-made splicing paintings and other artworks. At the same time, you can try to combine Kwai Art products with other furniture products, and inlay Kwai Art's fine craftsmanship in the furniture to create new furniture with craft value and practical value. For example, “Kwai Art Lamps and lanterns” is a combination of traditional crafts and modern technology by Wen Youcai of Wu University, combining palm palm and artificial materials to create “Kwai Art Lamps and lanterns”. This design takes advantage of the light-transmitting characteristics of sunflower leaves, presents traditional sunflower art and innovates the form of sunflower products. It is an exploratory design for the modern application of Xinhui sunflower art [5].

Kwai Art's brand development and promotion. The raw materials and processing techniques of Xinhui Kwai Art are in line with the green design concept and contemporary “low-carbon” environmental protection trend. At the same time, they have a certain artistic value and have a good foundation for development. The development of Xinhui Pukui Industry should learn from the development model of tangerine peel, integrate tourism, leisure and cultural industries, and create a cultural brand of Kwai Art. While clarifng the brand positioning, establishing a clear and unified brand image, and creating a unique brand culture, we must also pay attention to combining the product characteristics of the intangible heritage brand and the psychological needs of different consumer groups, and do various models of brand marketing and promotion, with the purpose of enhancing the brand. The popularity and reputation of the company.

5. Conclusion

The intangible cultural heritage of traditional fine arts is not only an important part of the excellent culture of the Chinese nation. Taking Xinhui Kwai as an example, it is also a gem of Lingnan culture, whether from the perspectives of history, culture, and art, or from economics and society. From an academic point of view, the intangible cultural heritage of traditional fine arts has rich research value.

In the context of the “One Belt one Road” initiative, the use of modern methods to digitally protect and visualize intangible heritage handicrafts can better carry on the inheritance and preservation of skills. The intangible cultural heritage of traditional fine arts continues to encounter various challenges in the development process, and the inheritance of skills is faced with multiple difficulties. Explore the integration of intangible cultural heritage handicraft techniques with school education curriculum practice, and combine modern high technology with traditional fine arts. The integration of intangible cultural heritage crafts is expected to create a new market for traditional fine arts intangible cultural heritage and rejuvenate craftsmanship. The brand development and promotion of traditional fine arts intangible cultural heritage has a long way to go, and requires government, enterprises, inheritors, etc. Cooperation.

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