



The Aesthetic Education of Traditional Chinese Mending Embroidery Technology in the Spread of Costume Culture

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Abstract. Because of the different geographical and cultural environment, the traditional Chinese mending embroidery craft is called silk embroidery, needle embroidery, silk embroidery, silk embroidery, cloth embroidery, etc. Modern commonly known as silk brocade. The palace repair embroidery is “based on mending and supplemented by embroidery”. Throughout the history of human existence and development, various products and their functions are constantly changing due to the development of human physiological and psychological needs. Apparent embroidery was one of the traditional handicrafts that appeared in response to the needs of the imperial court and was handed down from generation to generation. To understand and master it, while inheriting and protecting it, we can introduce this materialized crystallization and humanistic idea into the aesthetic education of individual person, man and man, man and society, man and humanity under the modern thinking system, so as to understand ourselves and discover human's demand for truth. Goodness and beauty exist between good life and materialization, and the carrier is the internal force that promotes the orderly progress of society. As an intangible cultural heritage, its historical development is a continuation of China's 5,000 years of incense. Every stitch and thread can let the Chinese people feel the temperature of history, like a strong pulse of China's vitality. It is also an aesthetic education function of traditional skills in modern design and production life.

The writing of this paper is based on the comprehensive research method, through the essence of the traditional Chinese mending embroidery craft to reflect the correlation between various disciplines to state the development law and characteristics of things, mainly through works and literature, thinking and practice to raise questions, analysis and summary. It covers the research, investigation and visit of the regional, social production or research and development institutions involved in the traditional Chinese mending embroidery process in the early work, in order to obtain the relevant knowledge elements for paper writing and design creation, including the Beijing Institute of Yarn drawing and the Chaoshan region of China workshop. In addition, it also includes the collection, sorting and classification of materials related to the knowledge of Chinese traditional mending embroidery craft. Through systematic sorting, it is more intuitive to describe the influence of cultural origins and folk customs related to mending embroidery on

people and things in the growth process. While sorting out and constructing the framework of this paper, it also considers whether the application of modern technology can be effectively grafted on the basis of the traditional aesthetic education creation of menshu embroidery, which may involve the traditional experimental methods of aesthetic education, such as material replacement, process promotion, style conversion and subject matter dabbling. In the conclusion part, it discusses the relationship between traditional Chinese mending embroidery and aesthetic education on the basis of theoretical maturity and social practice. At the level of creation, we need to pay attention to social hot topics and keep pace with The Times of modern creative thinking, to promote a value concept and survival criteria.

Keywords: Aesthetic Education · Chinese mending embroidery technology · spread of costume culture

1 Research Background of Mending Embroidery

1.1 Concept of Mending Embroidery

In the Southern and Northern Dynasties of ancient China more than a thousand years ago, the rudiments of mending embroidery, often called pick mending embroidery, developed in the Tang Dynasty and formed a unique handicraft called “pasting silk” and “making satin”. Silk paste is a single layer of silk fabric cut into patterns flat paste, pile of silk or other silk fabric cut and stacked, to form a multi-level pattern. The poet Wen Tingyun of the late Tang Dynasty once described in his poems, “New embroidered Luo Ju, both golden partridges.” He described putting on a popular silk short jacket and satin skirt jacket with a pair of golden partridges in a good pattern of gold thread, which was called “gilding.” The most popular and mature period of this craft was the Qing Dynasty. To this day, robes, coats, chair cushions and purses made of this craft are still collected in the Imperial Palace. Broadly speaking, “mending embroidery” is an ancient Chinese embroidery technique. From a separate point of view, the technology of easy mending embroidery decorates the five-color thread and silk cloth piece on the bottom cloth (silk silk). Combined with the techniques of “making satin” and “pasting silk” in the Tang Dynasty, it developed into today’s “court mending embroidery”.

1.2 Sources and Causes

To study mending embroidery, we have to understand the splendid needlework culture of China. It is a great progress in human civilization that we have grown silkworms, grown cotton, spun yarn and woven cloth, and gone from threading a needle to sewing clothes. In the five thousand years of Chinese civilization, textile, clothing and needlework are closely related, difficult to separate. During the development of agricultural society in ancient China for more than three thousand years, women learned to draw flowers and embroider, spin yarn and weave cloth, cut clothes and sew at an early age, especially in the Jiangnan area. The “gong” among female workers is “female red”, also known as the “gong of women”. In the volume of the Book of Kao Gong, “the treatment of silk and hemp is called” Gong of women “, which refers to women’s needlework and other

work, which is regarded as the externalization of women's virtues, virtuous conduct and cultivation of knowledge. It is one of the four virtues of "appearance, speech, Gong and virtue" [1]. of ancient Chinese women. As one of the skills, mending embroidery also gradually matured and developed along with this flood. The traditional concepts of governance and development in ancient China created an environment that emphasized agriculture and oppressed commerce. As a scarce social resource, textile symbolized the attraction of social status and wealth level that was hard to resist at that time. In ancient China, the traditional women who were good at thrift would not waste the scraps of clothing. They were intelligent and could always find and create the beauty around them, clarify the practical functions of production and life, and make the best use of the household. Inadvertently, they in the cold lonely boudoir, with the visual aesthetic and functional aesthetic clothing gradually dissolve these production and life "fragments".

1.3 Aesthetic Education Status of Mending Embroidery

The application of raw materials in the creation of traditional Chinese mending embroidery is full of creativity and originality. Silk, satin, silk, tail yarn, cotton, etc. The final formation of the process is mainly due to the rich techniques. On the basis of the fabric, various techniques such as relief, weaving, embroidery, stitching, pile paste and drawing are combined. After years of research and practice, the development has broken the standard and limitation of traditional layering materials and techniques, and created a variety of new techniques such as painting. There are realistic patterns, deformation patterns, abstract patterns, freehand patterns and so on. In structure, it is mainly manifested as single pattern, corner pattern, suitable pattern, edge pattern, continuous pattern, etc. Its subject matter content is much more than the courage of the predecessors, such as plant pattern, animal pattern, figure pattern, landscape pattern, object pattern, text pattern, natural phenomenon pattern, geometric pattern and by a variety of themes combination or composite pattern. Among the themes and patterns it focuses on, the aesthetic education it involves involves the objective phenomenon and practical significance reflected by the ethics of Chinese traditional culture and the survival and development of society. Use a three-dimensional perspective to interpret the story and content behind a symbol. In a sense, it is part of the general linguistics, which will promote the study of the traditional embroidery more comprehensive, because the symbol itself has the function of language, which determines that the allegorical design of traditional Chinese patterns and patterns can not only speak, but also its words are worth thinking and self-examination.

2 The Content and Significance of Mending Embroidery in Modern Costume Aesthetic Education

The three-dimensional effect of traditional Chinese mending embroidery is very consistent with the relevant themes of contemporary fashion design, which is mainly reflected in the three-dimensional processing of vision and touch. Mending embroidery breaks through the limitation of two dimensions, and fabrics are not processed by any physical or chemical methods, making it possible to be three-dimensional. The popular 3D printing technology strengthens people's cognition of 3D products. Besides the avant-garde

3D effect, it will give people a brand new visual experience through the implantation of traditional elements and popular elements. Today's science and technology is enough to support the further improvement of the technological level, whether in the selection of materials or expression techniques, and the expression of style can also present diversified forms and contents. With the improvement of people's material level, the pursuit of beauty and the demand for taste are increasing day by day. From the perspective of technological inheritance and cultural edification, its educational significance involves the following aspects:

2.1 Entertainment Aspect of Life

In recent years, more and more folk custom Tours have been incorporated into the content of characteristic tourism, which first drives the recovery of regional folk culture. At the same time, exquisite and exotic folk culture has also sprung up like bamboo shoots in major cities in China, which is worthy of affirmation. Different cultures are rooted in the same region, which can well prove the third point below. Cultural diversity is quite necessary for the healthy demand and development of large cities. People from different regions, nationalities and beliefs under the same roof can greatly enrich their spare time life and form a good cultural atmosphere. The gradual and sound development after it takes root will also contribute to the mutual understanding and trust between people and between people and society, as well as greater tolerance and support. This will make the development planning of any country or city truly "tolerant and big".

2.2 It is Possible to Expand Employment

With regard to employment, we have to talk about the vanishing demographic dividend. A simple interpretation is that the income of working-age people is greater than the expenditure of retirees, and more and more young people are unemployed or idle, which is not conducive to social stability, unity, prosperity and stability. In the aging society is becoming more and more serious to form a problem, the rise of traditional handicraft such as mending embroidery is helpful to revitalize the development of traditional culture. Through this method of word and example, word of mouth can gradually expand the team of traditional craftsmen. Strictly speaking, it is not limited by age, but also need to be able to endure patience, calm down the heart of the "sunset red" to raise some young people, with the people who love it to carry the flag, this is one. Under the premise that the traditional craft such as mending embroidery can be integrated into people's social life and entertainment needs, it helps to the prosperity of regional handicraft industry. If a highly distinctive cultural and creative industry can be formed, it is not impossible to find new employment for those laid-off workers, retired people, unemployed people and unemployed people.

2.3 Reflect Cultural Diversity

People's education and rich social life have given rise to cultural diversity and changeability, and more choices means more space. The rapid development of communication and

transportation has given people from different regions, countries and nationalities more time to communicate. P. Feyerabend, a famous contemporary American philosopher of science, explains the creation process of modern design in a way that can be understood in any way. Throughout the modern history of the world, the arrival of the industrial revolution has almost destroyed the living conditions of small commodity economy and traditional craftsmen. Industry represents machinery, law, uniformity and mass reproduction. While people enjoy the pleasure brought by cheap industrial products, more and more people are aware of the “ambiguity” of the loss of traditional culture. Literati try to transform the material culture needs into a “system” and “theory” that can be carried forward and developed to continue to guide the progress and survival of human society. In order to meet the growing material and cultural needs, people discuss new perspectives and concepts of artistic expression forms. And how the field of design can break through the traditional “box” and clarify what can and cannot be changed by liberating the creative process! The Peacock Revolution of the 1960s by fashion designer Hardy Ames about the diversity of men’s wear also speaks to these issues. The development needs of the whole and the individual, the following and the individuality presented by the cultural diversity are unavoidable problems. Otherwise, with the rapid development of science and modern industrial technology, it is highly possible that humans will prove the existence of the uniform army of machines in Hollywood blockbusters such as Star Wars and I, Robot.

2.4 Education that Benefits People

The saying that diligence and frugality is the traditional virtue of the Chinese nation can be seen in most public Spaces of various cities in China. What kind of spirit and artistic conception is the complement character in the “complementing with complementing” feature mentioned in the article? It can turn waste into treasure, turn stone into gold, be pragmatic and honest, manage the family in a prudent way, be skilled in nature and make the icing on the cake. All these are the spirit passed down by our ancestors through materialization, which is also the educational significance for any nation or country to cherish the inheritance and development of traditional culture. Perhaps the skills may be lost. Even more precious is its language. A person’s growth must have self-esteem, self-love, self-confidence, self-reliance, self-improvement these five characteristics, and the cultivation of culture and knowledge accumulation throughout. Without these, how can cohesion be achieved? How can you be patriotic? Where are feelings and thoughts? Therefore, the development of society and the progress of human civilization need not only strong people, but also “healthy” people.

3 Cases of Aesthetic Education

3.1 Significance of DIY Creative Study and Aesthetic Field

In recent years, more and more educational training institutions and cultural dissemination institutions have sprung up in cities and towns all over the world. Under the fast pace of modern people always take some time in their busy work to learn the traditional

culture of various countries and feel the influence and perception of various cultural fields. DIY creative study is a very important part of it. Among many traditional Chinese embroidery crafts, methods, elements, styles and DIY creative study institutions can be found everywhere. For example, China Central Television, Chinese local satellite TV (documentary, archives, national treasure archives, Lecture room, etc.) treasure promotion, China's traditional embroidery study studio in Beijing Haidian District (Chinese Traditional embroidery Research Institute, Chinese Traditional embroidery skills training, Chinese traditional embroidery culture inheritors), a group of national arts and crafts masters in order to greatly promote traditional culture, We have successively held seminars on silk embroidery technology in Beijing University for the Aged, Beijing University for the Aged of Chinese Academy of Sciences, Beijing Railway University for the Aged, and General Logistics Department for the Aged, etc. The training course "High Finishing Hand Making and Flower Making" of Beijing Left Side Culture Communication Co., LTD. (Left Side Training Organization) will include the study and creation of traditional Chinese touch embroidery. Institutions such as Beijing Nanyi First-line Culture Communication Co., LTD., Beijing Wild Culture Communication Co., LTD., etc., also set up corresponding courses related to fabric transformation, study and creation, traditional embroidery craft and so on. In China's community life, such as universities for the elderly, community classes, community activities and other relevant city, district and county governments are also vigorously promoting traditional culture, actively carrying out offline classes and creative practices of traditional Chinese crafts, which not only greatly enrich people's material life, but also further enrich people's spiritual world. In addition to improving the quality of life and taste, in the process of continuous learning, communication and creation in this kind of institution based on community and small class, modern aesthetic education is constantly enriched at all levels from school-age education to social education, which is the cause of continuous inheritance and development of traditional culture. The more severe the regional restrictions of traditional culture on humanity, geography and environment are. The more it shows that traditional culture is one of the indispensable nutrients for modern aesthetic education.

3.2 The Significance of the Field of Professional Events

In the process of modern design education and aesthetic cognition, the field of aesthetic education has always been the top priority in the teaching practice of higher education departments all over the world. Learning to observe and understand life, and then obtaining better intuitive experience, at the same time by more appropriate perception, is one of the prerequisite elements of good design, but also a key link to carry out aesthetic education. In the field of design, there are a large number of professional-related competitions around the world every year, which provide a good platform for young designers to create and display. At the same time, it also continuously promotes young people from different regions, different age groups, different social roles, different cultural backgrounds and growing environments to learn from each other, communicate and compete. At the same time, The introduction of professional competitions is also a kind of examination and self-examination of the teaching achievements in the field of modern design education, so that more and more young people understand that the significance of aesthetic education is extensive and profound. Compared with modern

aesthetic education, traditional craft itself is not a kind of vague and superficial, but has good content support, cultural continuation and formal expression. Life perception and other aspects, rather than a simple appearance design or a kind of inherited skills or methods to learn and digest, because it carries the experience and precious crystallization that human beings have accumulated and improved in the process of production and life for years and years, contains not only physical needs, but also spiritual sustains. It not only contains a certain way of life, but also represents a certain concept and thought of holding on to things.

3.3 Significance of Commercial Design and Application Field

The methods, elements, styles and ideas of traditional crafts are a very comprehensive and extensive existence in the modern market environment. The products of Chinese traditional repair embroidery process can also frequently appear in many product systems, mainly used in the garment industry and enterprises, clothing companies, home textile enterprises, transport vehicles (automobiles, ships, aircraft, trains, etc.) interior decoration manufacturers, clothing accessories (luggage, bags, shoes) enterprises and other fields. Some of its products in the process, elements, style, concept are involved in the repair embroidery technology related level, in the process of discussing the purpose and significance of this part, or to briefly elaborate on the designer's multi-angle thinking, about the traditional repair embroidery in the "repair" and "embroidery" the extended meaning of the two words. "Supplement" can be extended to be understood as a kind of supplement, filling, patchwork, supplement, repair, and supplement/subsidy of objects and objects. On the surface, it is a kind of connection (link) function. Its connotation is not only the increase of rich visual effects, the identification of different categories, the embodiment of enlargement and enhancement, but also a life use philosophy of making the best use of objects. "Embroidery" is a simple and clear technique. Through the basic carrier of textiles (or other materials), it uses different stitches and materials, and is supplemented by the aesthetic cognition of craftsmen (machines) under different regional cultures, customs and cultural backgrounds. A variety of products with different styles, tastes and sentiments have been formed (such as Li Ning brand in China, silk industry in Jiangsu and Zhejiang provinces), which makes clear the above contents. Then, looking back at textile products related to manufacturing industry in modern enterprises, it is clear that in the field of commercial design, from materialized products to the circulation of spirit and thought. It is a good confirmation of the eight-word motto of environment health, culture and people. Jonathan, Apple's chief designer, also said it's important to understand that our goal isn't just to highlight our products, but to create products that people will love in the future [14].

4 Conclusion

To sum up, as an important part of Chinese traditional needlework culture, the aesthetic educational significance of traditional mending embroidery is worth thinking about by every Chinese. It is inseparable from People's Daily life, closely connected with local national customs, in line with profound social culture, and a cultural crystallization

integrating aesthetic appreciation value and practical education and use functions. Mr. Qian Mu, the master of Chinese studies, once said that the difference between civilization and culture is that civilization is outside, which belongs to the material aspect. Culture is part of the spiritual side [13]. Therefore, civilization can be spread and accepted, and culture must be produced by the accumulation of spirit within the group. The demands of modern society for products with functions such as fast, simple and comfortable make it gradually far away from the visual range of People's Daily life, which will inevitably result in the traditional mending embroidery process gradually losing its function and significance of aesthetic education, although in recent years, Some Chinese literati and educators who love collecting gradually brought the aesthetic education function of the traditional mending embroidery craft machine back to us through collection, cultural tourism, education and training and other fields. It aroused our memories of the past, our late appreciation, and our responsibility to preserve and care for it. On the basis of ensuring the virtuous cycle and development of traditional skills, technical innovation and breakthrough make it "live" in the present. Considering the respect and pursuit of traditional culture, the prospect of aesthetic education can be considered from the following levels for the features of theme, materials, techniques and techniques involved in menshu embroidery:

4.1 Cultural Diversity and Variation

"Zhouyi" said that when things have reached the extreme, they need to change. Only when changes occur, can the development of things not be blocked and things continue to develop. It shows that in the face of the situation that cannot develop, we must change the status quo and carry out reform and revolution. Different people's "taste" demands require creators to dare to integrate culture and tradition. The three elements of creation can be transformed to meet different needs.

4.2 Genes and Emotions

Under the traditional Chinese mode of thinking, the internal causes of the development of the forms of all things are objectively drawn to the logic of "poverty leads to change, change leads to prosperity, and general principles lead to attainment". This is also the significance of discussing the status quo of mending embroidery in the aesthetic education of clothing through its history. As Louise Wilson, the late Central Saint Martins professor, said in an interview: "A lot of people think you don't need to know history so you can create something new. I think we should understand history and destroy it." In a sense, innovation always has the suspicion of destruction, and of course, there is also the suspicion of fraud in the "constant response to change". In the collation and preservation of the source of cultural blood, we should dare to dig deep into the way of survival and the absorption and discarding of the internal causes of consumption. Everything can be transformed, but the spirit and style remain forever. It is engraved with the difference between you, me and "others". The real aesthetic education should be a hundred flowers blooming, not just one flower.

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