

Nanjing Velvet Flower Non-Heritage Techniques: Local Wisdom and Quality Education Innovation in the Aesthetic Education Curriculum

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ABSTRACT

This paper discusses in depth how to integrate the local wisdom and quality education concepts of Nanjing Velvet Flower into the development and implementation of the aesthetic education curriculum from the perspective of intangible cultural heritage protection. Analyzing the historical development, production process, and cultural value of Nanjing velvet flowers establishes the basis of the curriculum with Nanjing velvet flowers as the theme content introduces in detail the concept of “Nanjing velvet flowers” aesthetic education curriculum and how to integrate the concept of a quality education into the development of the curriculum. This study adopts qualitative research, mainly local wisdom and quality education. It adopts two data collection methods, namely, literature research and field survey, and presents them as descriptive analysis. The study results show Nanjing velvet flowers have a long history and culture. In contrast, velvet flowers are a product of the people’s social life and ecological environment at that time. The students’ design and production results were demonstrated through actual cases, proving the effectiveness of this kind of combined education. The article highlights the positive impact of quality education on students’ aesthetic quality, creativity, practical ability, and teamwork and provides new ideas for protecting and inheriting traditional handicrafts. This study combines educational innovation with the realization of the quality education of Nanjing Velvet Flower in various ways with the support of schools and the government. This is of great value and significance to integrating Nanjing velvet flowers’ non-heritage skills into the research and development of aesthetic education programs and the Chinese government’s promotion of the protection and development of traditional cultural handicrafts.

Key words: Nanjing Velvet Flower, Non-Heritage, Local Wisdom, Quality Education, Innovation

INTRODUCTION

The Nanjing velvet flower is a traditional handicraft with a long history and rich cultural connotations. As a treasure of traditional Chinese arts and crafts, the Nanjing velvet flower has a unique production process with specific practical value, artistic value, and cultural significance, and it was successfully selected into the list of intangible cultural heritage of Jiangsu Province in 2006 (Chang, 2020). The velvet flower was born from the ancient Chinese custom of hairpins, inseparable from the life of the local people in Nanjing, and is a product of the combination of life, aesthetics, art, and culture. Nanjing is southern China’s political, economic, and cultural center, known as the “capital of ten dynasties.” It is located in the east of China, with a latitude of 31°14’~32°37’ north and a longitude of 118°22’~119°14’ east, with a maximum horizontal distance of 70 km from east to west and a maximum vertical distance of 150 km from north to south, and with a long north-south, east-west and narrow east-west spreading out in the city plane, with a city area of 6,587.02

square kilometers, and with 11 municipal districts. Nanjing, according to the seventh census data, as of November 1, 2020, the resident population of the channel area is 8.5 million people; it is an important regional center city in the Yangtze River Delta economic core area, is a critical transport and communication hub in East China, is an essential comprehensive industrial production base in China.

The Nanjing velvet flower has multiple values, such as history, culture, art, etc. It has a vital role in the study of folklore, the history of arts and crafts, and folk beliefs, and the realization of its production process needs to be achieved with the help of specific tools and physical objects, which is a feature that is very suitable for the cultivation of artisanal spirit among students. The CPC Central Committee and State Council implemented the Opinions on Comprehensively Strengthening Labor Education in Universities and Primary Schools in the New Era based on cultivating high-quality workers and technically skilled talents. At the same time, quality education emphasizes the comprehensive cultivation

of students' character, intellect, physique, aesthetics, and the development of labor skills (Yu, 2021). The purpose of this paper is to explore how to design and implement the aesthetic education program "Nanjing Velvet Flower," to achieve the integration of quality education, to cultivate students with all-round development, to explore its impact on students' comprehensive literacy, and provide favorable experience and inspiration for the integration of art education and quality education. This paper introduces the concepts of "local wisdom" and "quality education." As an intangible cultural heritage, Nanjing pompoms, under the policy guideline, are fully promoting the combination of intangible heritage and aesthetic education programs, re-examining the contemporary value of traditional folk handicrafts, and improving practical education. Innovation improves the working system and mechanism of practical education to deepen the effectiveness of education and improve the quality of education. Therefore, the research in this paper on the inheritance of Nanjing velvet flower skills knowledge and quality education integration of aesthetic education curriculum research and development, creative transformation of research and practice so that the majority of students feel the value and charm of traditional Chinese culture, carry forward the excellent traditional culture and folk art, to create a harmonious and joyful cultural atmosphere, enrich the regional cultural image, and constantly enhance the influence of representative intangible cultural heritage, and to promote the government of our country on the intangible cultural heritage protection and play an important role (Wang, 2021).

RESEARCH OBJECTIVES

This study explores how to combine local wisdom with the principles of quality education and develop an intangible cultural heritage aesthetic education course with Nanjing velvet flowers as the core. The study analyzes velvet flowers' historical evolution, craftsmanship, and cultural significance and demonstrates their effectiveness through students' achievements.

METHODOLOGY

This study adopts a qualitative research methodology, using the intangible cultural heritage of velvet flowers in Nanjing, Jiangsu Province, as the research object. It used the core concepts of "local wisdom" and "quality education" to analyze the findings descriptively. The research process included an extensive literature review, six months of interviews, and data collection.

This study's sample includes different individuals related to velvet flowers and was selected through purposive sampling. The sample consisted of heirs of velvet flowers, hairpin practitioners associated with velvet flowers, government officials, schools, researchers, tourists, and modern young people. The modern young people were selected irrespective of gender, and their age group ranged from 8 to 35 years old.

Data collection tools included Structured and semi-structured guides tailored for formal and informal interviews. Questionnaires were designed to gather the opinions of

modern young people about velvet flowers. Group discussions were used to engage people in contact discussions and gain a deeper understanding of cultural study.

The data analysis consisted of several steps: (i) Thematic analysis: transcripts of interviews and observation notes were compiled and analyzed to identify recurring themes and patterns. (ii) Descriptive analysis: The findings were detailed, focusing on the central concepts of "local wisdom" and "quality education". (iii) Triangulation: Cross-validation of data from different sources (interviews, questionnaires, discussion results) to ensure reliability and validity. (iv) Comparative analysis: Responses from different groups (e.g., successors and hairpin practitioners) were compared to highlight different perspectives.

RESULTS

Local Wisdom in Nanjing Velvet Flower Craftsmanship

The "local wisdom" in this study refers to the wisdom of the velvet flower craft in the Nanjing area. It is a combination of local knowledge and traditions specific to their location and passed down from generation to generation. This study focuses on the wisdom of various techniques, such as the dyeing of velvet flowers, the process of making velvet flowers, and the craftsmanship of velvet flowers. Significantly, the pompom has evolved and changed along with the changing times from its rise to its abundance, and the socio-economics, lifestyles, and aesthetic fashions of each period have been related to the local wisdom of velvet flower handicrafts, which are inextricably linked to the people's lives, and are the product of the combination of life with aesthetics and art.

This paper uses the famous cultural anthropologist Clifford Geertz's book *Local Knowledge: Further Essays in Interpretive Anthropology* to explain the local wisdom related to the local knowledge of the NJ Flower. His masterpiece, *The Interpretation of Culture*, focuses on his theories of "deep description" and "interpretive anthropology," in which Geertz considers culture as a "symbolic system," and explores in depth Gertz regards culture as a "symbolic system" and explores in depth how people perceive and understand the culture of the society in which they live within the symbolic system, thus exploring the interpretation of meaning. "Deep description" is an ethnographic method proposed by Geertz, which emphasizes the "interpretation and re-interpretation" of data to deepen our understanding of human societies (Geertz, 2000). This approach has opened up a new direction in anthropological research, prompting researchers to focus not only on surface phenomena but also on unearthing the underlying cultural meanings and social interactions. Some social scientists conceptualize knowledge within a naturalistic framework and emphasize the translation of recent knowledge into knowledge acquired over generations. These accounts use terms such as adaptively acquired knowledge, socially constructed knowledge, and other terms that emphasize the social aspects of knowledge. Local and traditional knowledge can be considered according to the time, from decades to centuries or millennia.

Local wisdom is passed on to each other until it becomes the traditional knowledge of each society. It is considered

a system of knowledge embedded in the cultural traditions of communities at the national and regional levels (Geertz, 2008). Traditional forms of knowledge include knowledge about traditional subsistence technologies such as hunting tools and techniques, agriculture, and handicrafts. This includes the Nanking velvet flowers that were studied for me.

Therefore, Local wisdom is a type of knowledge essential for life and survival in the domain. It is usually based on the accumulation of empirical observations and interaction with the environment (Huang, 2003). Indigenous wisdom means that the knowledge or technology of the people is a repository of ancient wisdom, developed through trials and tribulations, experience gained over centuries, tested by time, but usually not confirmed by any scientific evidence. However, most indigenous knowledge or technology is scientifically valid.

The velvet flower, also known as the palace or happy flower, is made of natural silk as the primary raw material for weaving, exquisite craftsmanship, plush touch, rich and full of modeling, giving people a warm, beautiful impression. Not only the appearance of elegant and gorgeous but also harmonic “Ronghua” meaning good luck and wealth. The velvet flower shape is small and exquisite; the color is gentle and subtle, delicate and vivid. The primary raw material of velvet flower is natural silk; the Nanjing silk weaving industry was remarkably developed, the local production of brocade, Nanjing handmade masters and the use of brocade produced by the edges made of velvet flower, the formation of a unique folk local wisdom, local wisdom is also carrying the cultural practices of Nanjing, which in turn produces a variety of folk handicrafts, with a distinctive national style and local characteristics.

Cultural value of Nanjing velvet flower

As a traditional Chinese arts and crafts treasure, the Nanjing velvet flower carries a rich historical and cultural tradition. The velvet flower was produced in ancient China’s hairpin custom; the Tang Dynasty is the development of its period; the Nanjing velvet flower was listed as an imperial tribute, symbolizing the noble and rare. The Ming and Qing dynasties were the heyday of Nanjing velvet production when there were special workshops, and the scale gradually expanded, closely related to the prosperity of the Nanjing brocade industry. The brocade industry has produced many silk trimmings for the velvet flower production, providing an essential material basis. Velvet flowers were no longer exclusive to the royal family and began to move towards people’s daily lives gradually; men and women wearing hairpins on their heads during traditional festivals have been regarded as a symbol of good luck and good fortune. Foreign merchants often came to Nanjing to purchase velvet flower handicrafts, and the scale of production peaked, with the products being exported worldwide.

Nanjing velvet flowers’ cultural value is expressed in their exquisite craftsmanship, colorful patterns, and the symbolism of traditional Chinese culture. The motifs of the velvet flowers are primarily based on auspicious elements, such as the phoenix, the treasure bowl, the character for “double

happiness,” the pomegranate, and various kinds of flowers, such as jasmine, white orchids, peonies, etc. These motifs are beautiful and carry the meaning of traditional Chinese culture. These patterns are beautiful and carry symbols of good luck, happiness, and wealth, reflecting the profound connotation of traditional Chinese culture (Ying, 2023). The artistic characteristic of Nanjing velvet flowers is the use of exaggeration and distortion to create concise and vivid artistic images that are “soft and full, richly colored, delicately shaped, and in both form and spirit.” Nanjing velvet flowers (Figure 1) have enriched China’s folk art tradition through their unique aesthetic value and craftsmanship. Nowadays, pompoms are not only a decorative art but are also commonly used in banquets, weddings, and other celebratory occasions, adding color to the cultural activities of the new era and enriching people’s lives.

The process of Nanjing velvet flower technology

The traditional craft Nanjing velvet flower production process is very complex and delicate, involving several steps through the “winding velvet flower,” “scraping velvet flower,” and “rolling velvet flower” three stages, each of which requires exquisite skills and patience (Zhang, 2021). Each step requires exquisite skills and patience (Zhang, 2021). In implementing the aesthetic education curriculum, the traditional craft process is simplified according to the age level of secondary school students and the actual hands-on ability, focusing on developing students’ modeling performance and creative practice ability.

In the course activities, students experience and practice four main steps: (i) Hooking, or “rolling.” According to the needs of the production of works, the different colors and



Figure 1. Nanjing Velvet Flower

Source: Photographed at the velvet flower workshop in Gan Xi’s former residence in Nanjing, 2024

number of silk threads, according to the design planning arrangement and combination, fixed on a specific apparatus; use the bristle brush from top to bottom will be threaded silk threads combed into velvet, and no knots, with clips fixed with the width of the velvet rows should be kept consistent up and down; then, the annealed copper wire folded, folded end twisted into a twist shape, the open end of the top and bottom of each through the combed rows of velvet, in the other end Twisted in the opposite direction into a twist, both hands at the same time to the opposite direction of the twist, the copper wire will be fixed in the velvet row, each copper wire spacing is consistent and bite the velvet belt stranded. Then, the velvet row with scissors cut in turn, in the rubbing board will be flattened velvet rows rolled into a cylindrical velvet, to be even rubbed, to prevent rubbing the copper wire broken. Velvet strips become the primary material for making velvet flowers. (ii) Tipping, according to the need to use scissors to trim the ends of the cylindrical velvet strips, made of different shapes of velvet strips, such as sharp corners, rounded corners, etc., in order to adapt to different parts of the velvet flowers, tip should pay attention to the degree of symmetry of the two sides of the degree of symmetry is equal. (iii) Passing the flower is the core of the production of velvet flowers in this step, but the students can also show the modeling ability and creativity of the process. Will hit the tip of a good strip of velvet according to the combination of different colors of velvet bundled into three-dimensional flowers, birds and animals, and other forms; the process should pay attention to the overall shape of the flower and the degree of visual aesthetics, the binding line should be smooth and neat, no copper wire leakage, the binding line color needs to be in harmony with the color of the flowers. (iv) Finally, with the lead wire, tinted vellum, beads, and other auxiliary materials, latex will be pasted in the appropriate position of the other accessories, producing the final product of the assembled The final product of velvet flower.

Nanjing velvet flowers' crafting process is an entire of artisanal skills and artistic subtleties, and each step requires the artisans' deft hands and rich experience to produce exquisite velvet flower works. During the immersive crafting activities, students honed their meticulousness and learned to maintain focus and precision in complicated processes. They also honed their rare patience and perseverance through countless attempts and adjustments. After failing to make a new one, each step of the process was another refining of their willpower, which made them understand that they could make satisfactory work if they persisted. At the same time, they could feel the exquisite skills and cultural connotations of traditional craftsmanship.

Nanjing flower aesthetic education program

Fine arts education refers to cultivating students' artistic literacy, creativity, aesthetic ability, and cultural understanding through the study and practice of visual arts. Fine arts education is also a fusion of aesthetic education, sentiment education, and spiritual education and is of great significance in enhancing students' aesthetic quality, moral sentiment, character cultivation, and spirituality. The "Nanjing

Velvet Flower" Aesthetic Education Program (Figure 2) is a specialized classroom performance of art education, which extends and supplements the regular teaching in the art classroom, combining the traditional craft of Nanjing velvet flower with art education and teaching, cultivating students' aesthetic ability, creativity, and artistic cultivation, and thus enhancing their artistic and comprehensive qualities.

The Aesthetic Education Program is a unique aesthetic education program tailor-made according to the characteristics of the school, the needs of the students, and the characteristics and objectives of art teaching to cultivate students' innovative thinking and practical ability; at the same time, the Aesthetic Education Program also helps to pass on and carry forward the excellent traditional Chinese culture, and to enhance the students' cultural self-confidence and sense of national pride.

The program's core goal is to incorporate the craft of making "Nanjing velvet flowers" into the art education curriculum through fun and school-based activities. By integrating the art of velvet flower making into classroom teaching, students can learn and experience this unique traditional handicraft and develop their manual skills and artistic expression. Art teaching also provides theoretical support and aesthetic guidance for the aesthetic and creative expression of velvet flowers, making velvet flower making not only an activity at the technical level but also artistic and creative. It provides students with diverse learning experiences, enriches art education content, and helps them better understand and respect traditional crafts. Through the production of Nanjing velvet flowers, students can exercise patience, meticulousness, and creativity and improve their artistic skills and aesthetic concepts. It also helps promote traditional culture and protect and pass on Nanjing velvet flowers' precious intangible cultural heritage.

Linkages between the Nanjing flower Aesthetic Education Program and Quality Education

The concept of quality education was first formally put forward in China in the late 1980s and early 1990s, mainly in



Figure 2. "Nanking Velvet Flower" aesthetic education program

Source: Photographed by Yuan Limin, 2024

response to the education system at that time in which too much emphasis was placed on exam-oriented education at the expense of the all-round development of students. It aimed to reform the traditional exam-oriented education and promote the all-round development of students. With the deepening of reform and opening up, society's demand for talent has shifted from a single knowledge-based to a diversified and composite one, pushing for a change in education. General Secretary Xi Jinping has repeatedly talked about the importance of education reform, quality education, and labor education on different occasions, and these speeches provide a guiding ideology for the development of education in the new era (Terca et al., 2023). Through a series of policy documents and reforms of the education system, quality education has been widely promoted and implemented in China's primary education and higher education, aiming to cultivate well-rounded human resources that meet social development needs.

Based on the curriculum and linked to the characteristics of quality education

Applying the theory of quality education to the "Nanjing Flower" special art classroom is a valuable educational practice aimed at promoting the overall quality development of students. Quality education (Figure 3) aims to cultivate students' comprehensive quality, including moral, intellectual, physical, aesthetic, and labor education. It pays attention to students' differences and interests and cultivates their innovative spirit and practical ability. This is significant for integrating the aesthetic education program with Nanjing Fluffy. Moral Education Cultivation: Through making Nanjing velvet flowers, students will learn patience, care, and perseverance. The need for excellence in making velvet flowers helps develop students' moral virtues, such as self-discipline and a sense of responsibility. Intellectual development is closely related to the design of the NJ pom poms. Students must be creative and thoughtful in choosing patterns and colors during the design stage of the velvet flowers. This helps to develop their sense

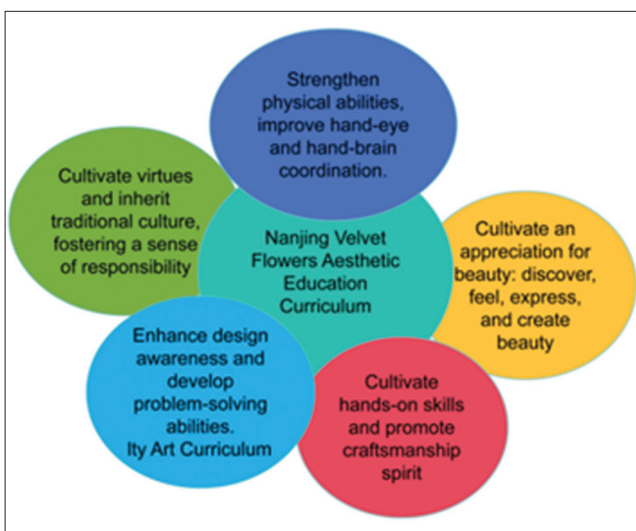


Figure 3. Relationship between the curriculum and quality education

Source: Made by Yuan Limin, 2024

of creativity and problem-solving skills. Physical Education is integrated with hand skills, as the production of velvet flowers requires meticulous hand skills such as cutting, brushing, and pasting. Students improve their hand-eye coordination and fine motor skills by practicing these hand skills. Aesthetic Education is closely related to the art of velvet flowers, as NJ velvet flowers are an art form in themselves, and through learning and creating velvet flowers, students develop aesthetic observation and art appreciation skills. Labor education is integrated with the production process, as producing Nanjing velvet flowers requires patience and hard work. Students exercise their hands-on skills and perseverance through hands-on involvement in the production process.

Tapping the value of quality education based on the curriculum

The comprehensive development of quality education has a unique educational function; the various aspects are integrated but cannot replace each other. In teaching the curriculum, it is necessary to grasp the characteristics of moral education, intellectual education, physical education, aesthetic education, and labor education, and to focus on each, reflecting the comprehensive nature of all-round development. In the unique program "Nanjing Flower," moral education should deeply explore the nurturing value of traditional culture, let students experience the charm and rich connotation of traditional culture, and cultivate good morals and qualities through creating beauty. Intellectual education should inspire intellectual development from the perspective of beauty, discovering and solving problems through the production process, and cultivating students' thinking ability. Aesthetic education, on the other hand, enhances students' aesthetic ability through discovering beauty, feeling beauty, expressing beauty, and creating beauty. Physical education focuses on developing students' fine hand movements and hand-eye coordination. On the other hand, labor education arouses students' desire for beauty and creativity through the guidance of beauty. As a handmade art, pompom embodies the wisdom and skills of ancient Chinese artisans and can enhance students' interest in learning in all kinds of education.

The integration of quality education theories into the teaching of the Nanjing Velvet Flower aesthetic program helps students to achieve all-round development in several ways, not only improving their artistic skills but also enhancing their overall quality. This integration of education not only helps to pass on the cultural heritage of Nanjing velvet flowers but also provides students with a unique educational experience for their future development. Through the comprehensive cultivation of the five virtues of ethics, intellect, physique, aesthetics, and labor, students will be better able to adapt to the needs of society and possess more prosperous comprehensive abilities.

Strategies for the Application of Quality Education in the Aesthetic Education Program of Nanjing Velvet Flower

As a way to promote the overall development of students' morality, intelligence, physical fitness, beauty, and labor,

Nanjing Velvet Flower's aesthetic education curriculum should be integrated into and run through other educational elements to create a new classroom model that integrates morality, intelligence, physical fitness, beauty, and labor. The teaching of the Nanjing Pomelo course should clarify the direction of the course objectives, design interdisciplinary course content, highlight the innovative points in the teaching process, and fully explore the five educational elements in the course so as to enable the students to improve their personal qualities in the course of learning comprehensively.

Analyzing the objectives of quality education

The Nanjing Velvet Flower Aesthetic Education Program aims to comprehensively cultivate students' qualities and abilities. The moral education objective of the program is to pass on the cultural heritage so that through an in-depth study of the historical changes and traditional skills of Nanjing Velvet Flower, students can deeply understand the importance of traditional Chinese cultural handicrafts and enhance their sense of identity and self-confidence in the intangible cultural heritage, to cultivate students' good cultural literacy (Dong, 2020). Further inheritance and promotion of this precious cultural heritage, the course aims to cultivate students' concept of aesthetics and improve their artistic cultivation so that they can appreciate the artistic beauty of Nanjing velvet flowers, understand the unique aesthetic value of velvet flowers, and practice their artistic skills through practical production of velvet flower works; the course's objective of intellectual education is to focus on cultivating the students' creative ability, encouraging them to use creative thinking and problem-solving. The intellectual goal of the program is to focus on cultivating students' creative ability, encouraging them to apply innovative thinking and problem-solving skills, and to develop creativity, imagination, and innovative thinking through designing and making pompom works.

Velvet flower production usually requires cooperation and teamwork. The curriculum aims to develop students' teamwork skills to cooperate with others, share their experiences, and work together to complete their velvet flower creations. Through practical velvet flower making, students will acquire the manual skills required for velvet flower making and improve their hand-eye coordination, fine motor skills, and patience. The program also focuses on developing students' artistic expression, enabling them to express their thoughts, emotions, and aesthetic views through velvet flower works and to create works of unique artistic value (Liao, 2021). The course encourages students to actively participate in cultural exchanges to share Nanjing velvet flowers' cultural values and artistic charms with students from other regions and countries on the Internet, thus broadening their horizons and enhancing their communication. These clear curricular and learning objectives constitute the core objectives of the "Nanjing Flower" aesthetic program, which aims to cultivate comprehensive talents with a wide range of perspectives and multi-skills.

Designing content for disciplinary integration

The new art standard emphasizes the comprehensive and interdisciplinary nature of the curriculum. The Nanjing Velvet Flower Characteristic Course is a specialized art subject taught per the new standards' requirements. The classroom teaches the skills of making velvet flowers and combines the integration of other disciplines, nature, and life. Teaching using a thematic, project-based, and life-oriented learning approach should be done. Interdisciplinary teaching gives students a better sense of life and enhances their creative practice.

Velvet flowers are rich and varied in shape, and usually, they are expressed according to the names of flowers, symbolizing good meanings. In the Handicrafts topic of the curriculum, we combined the plant and flower specimens of the Biology subject to let students observe the morphological features and color differences of different flowers, with the plum blossom as the prototype, symbolizing perseverance and purity. Using different colored velvet strips to make the corresponding plum flower petals, students were organized into groups to observe and discuss the practice of different flowers and to think about how to use cutting, bending, shaping, gluing, connecting, and other skills to achieve the desired flower form, in the process not only cultivated the students' ability to solve hands-on problems, but also deepened the students' understanding of the plant's growth cycle, and made the finished product to show the beauty of the velvet flower, but also The finished products show the beauty of velvet flowers, and also give each flower a different cultural and emotional significance. This discipline-integrated teaching collides with traditional crafts and scientific and cultural knowledge, stimulating the students' learning pleasure and enthusiasm.

The Creative Process of the Course

Instead of mechanically imitating traditional crafts, the Nanjing Velvet Flower Course is designed to cultivate students' creative thinking. The program presents a wide variety of creative works that use traditional handicrafts as a carrier. The course learning and creative practice activities bring students' imagination and creativity into full play. With the fun of making as the core, the course integrates various educational elements to form a comprehensive creative mode. Students can engage in diversified and multi-dimensional creative activities by integrating multi-disciplinary knowledge, thereby stimulating deep-rooted emotional experiences. The program also pays special attention to the integration of art creation, encouraging students to design and produce their velvet works. By combining personal ideas with artistic expression, students can show their unique creativity in velvet flower production, which not only improves students' artistic creativity but also enriches the artistic expression of velvet flowers, giving them new vitality based on traditional skills (Xiao & Sun, 2023). During the course implementation, students' feedback and interaction are equally valued. By displaying their velvet flower works, students can share their creative experiences with their classmates, learn from

each other, and progress together. At the same time, teachers regularly assess students' learning progress and guide them according to their individual needs. This personalized approach ensures that each student receives adequate support and nurturing to maximize their potential and achieve their learning goals.

In the aesthetic education program on the theme of "Floral Rhythm in Hair - Ode to Jinling Velvet Flowers," the teacher introduced the craftsmanship of Nanjing Velvet Flowers and guided the students to understand their uniqueness. Students observed different types of velvet flowers and analyzed their lines, colors, and shapes, thus developing their aesthetic perception. Next, students designed and made their velvet flower creations. They chose different flower styles, such as peony, chrysanthemum, plum blossom, and lotus, and then used velvet strips to meticulously hook, tip, and pass the flowers. This process required patience and fine motor skills to develop their coordination of handcraft skills. Students displayed their velvet flower creations (Figure 4), and each student shared their inspiration and the process of making them. This lesson enabled the students to learn the knowledge and skills related to Nanjing velvet flowers and fostered their creativity, cooperation, and respect for traditional culture.

Therefore, it is necessary to attach importance to aesthetic education programs. Confucius believed that education is "to rise in poetry" and "to become in music," which implies the importance of aesthetic education. Young people can only develop fully if they do not love and appreciate the arts. It is necessary to strengthen and improve aesthetic education in schools comprehensively, to have a full complement of aesthetic teachers, to insist on educating people through beauty and culture, and to improve students' aesthetic and humanistic qualities. The fundamental task of education is to remember the original intention but to keep the mission in mind. The original intention should not be forgotten in promoting the modernization of education to improve the system and mechanism of whole-person, whole-process, and all-around education and to cultivate generations of socialist builders and successors continuously. This is also the direction and goal of education modernization. Efforts should be made to build an education system that fosters all-around training in morality, intelligence, physical fitness, aesthetics, and labor and to form a higher level of the talent training system.

Protection and Development of Nanjing Velvet Flower non-Heritage technological education and innovation

In order to make the technique of the velvet flower get adequate protection and development, the Nanjing velvet flower



Figure 4. Students' works

Source: Photographed by Yuan Limin, 2024

has experienced continuous improvement for thousands of years, condensed the craftsman's thought of creation and wisdom of creation, combining practicality with aesthetics, contained material and spiritual duality, and is the artistic product of the accumulation of excellent traditional culture of the Chinese nation (Xiao & Sun, 2023). Its purpose is to achieve students' and local government enterprises local understanding of the craft technology of Nanjing velvet flowers so that they feel the connotation of the cultural resources into industrial value, the charm of the velvet flowers, to inspire students to love the traditional cultural handicrafts, and to promote the innovation of the local cultural industry, cultural participatory approach, the accumulation of a rich combination of regional culture and aesthetic education courses.

Nanjing velvet flower has a long history involving art, folklore, and other disciplines of knowledge, and the velvet flower itself has a history, culture, art, and other multiple values for the study of folklore, history of arts and crafts, folk beliefs have an essential role in the realization of the production process needs to be achieved with the help of specific tools and physical objects, this feature is very suitable for cultivating the students' spirit of craftsmanship (Wang & Zhang, 2021). With the knowledge, skills, and connotation of craftsmanship contained in the aesthetic education program of Nanjing Velvet Flower, the program can be fully integrated into the teaching environment in actual work, improve the quality of student training, enhance students' social serviceability, and lay a good foundation for the path of craftsmanship in students' career development. With the intangible cultural heritage of Nanjing velvet flower as the carrier, the school can systematically pass on the artisan spirit. Integrating the school's professional competence cultivation mode is a perfect and complementary cultivation of the existing school spirit.

The inheritance of intangible cultural heritage is imminent, and the skills represented by artisans since ancient times are the main body of the inheritance of China's intangible cultural heritage. Suppose the intangible cultural heritage, such as the Nanjing velvet flower, is used to carry out the courses of artisan spirit cultivation in the school and to develop the curriculum system of carrying forward the national culture. In that case, it will certainly be conducive to promoting and disseminating artisan spirit. It will have far-reaching implications for other professions and schools' comprehensive and integrated development. It has far-reaching significance for the comprehensive and integrated development of other professions and schools.

Nanjing velvet flower inheritors and craftsmen are vital bearers and transmitters of intangible cultural heritage; they have superhuman talent, technology, aesthetics, and mastery, carrying the cultural traditions and exquisite skills related to intangible cultural heritage; it is not only the living treasure trove of intangible cultural heritage but also several generations of intangible cultural heritage "baton relay." They are the living treasures of intangible cultural heritage and the intangible cultural heritage that has been "passed on" for generations. They are the living treasures of the intangible cultural heritage, the "relay" and representative figures in the

“relay” of the intangible cultural heritage, which is also the key to distinguishing between intangible and tangible cultural heritage. The former must be transmitted and protected in a “living” form, while the latter is preserved in a fixed form (Zhang, 2022).

Therefore, it is important to emphasize the power of the human being to uphold the principle of a people-centered approach in the safeguarding and functioning the intangible heritage. As long as these bearers of cultural heritage are protected, the intangible cultural heritage will not disappear; as long as these bearers of intangible cultural heritage are incentivized, they will continue to move forward, and their products will become more and more refined as long as these bearers of intangible cultural heritage are encouraged to continue to recruit apprentices to teach, the intangible cultural heritage will continue to be passed on by the bearers. This viewpoint is also confirmed in the quality education practice of the Nanjing velvet flower technique, in which the genetic group is the core force of the non-genetic role. Although the Nanjing velvet flower technique is an intangible culture that usually exists in the minds of the inheritors as a kind of knowledge, technology, or skill before the finished product is formed, only these craftsmen, artists, and inheritors of the technique can pass on their knowledge and skills. Only when these craftsmen, artists, or inheritors give different skills to be reproduced, performed, or produced in their production methods can they be passed on and preserved?

As an intangible cultural heritage, the Nanjing velvet flower is an essential traditional craft with deep cultural and historical origins. The complex formation, development, and transmission process highlights its uniqueness and original limitations. These limitations are usually caused by factors such as the availability of raw materials, but as times change and technology develops, these craft skills, knowledge, and with the love of the inheritors and artists to be educated and innovated, passed on to the next generation of students to protect and develop.

DISCUSSION

The study of Nanjing velvet flowers sheds light on the intricate relationship between local culture, craftsmanship, and education. As a product of Nanjing’s historical development, the velvet flower represents the ingenuity and creativity of its people. However, modern market forces have gradually pushed this traditional craft out of daily life. Nevertheless, national and local policies protecting intangible cultural heritage have created new opportunities for revival. By integrating the art of making velvet flowers into fine arts curricula, the study highlights how traditional crafts can be combined with aesthetic education, emphasizing the craft’s importance as a unique artistic form. This approach enriches the concept of quality education by demonstrating how traditional arts can contribute to the modern educational system.

Reintroducing the Nanjing velvet flower into educational programs has fostered innovation in materials, craftsmanship, and product development. This has transformed the velvet flower into a new cultural commodity

and expanded its role beyond a craft to an educational tool, involving both schools and the government in its promotion. The study fills a gap in research on this traditional craft and provides a model for integrating similar crafts into education. It is a theoretical reference for further studies on quality education and cultural heritage preservation, promoting a synergistic relationship between tradition and innovation. Through this, the Nanjing velvet flower becomes a symbol of cultural continuity and modern educational advancement.

CONCLUSION

Through the study of the historical development and techniques of Nanjing velvet flower and descriptive analysis, we can find that the velvet flower is the product of the historical development of Nanjing and is the embodiment of the wisdom of the local people. Although under the influence of the market economy, traditional velvet flowers are gradually replaced in daily life; the corresponding national and local intangible cultural heritage protection policies have brought new opportunities for developing velvet flowers. In designing and implementing the fine arts specialty course of Nanjing velvet flowers, the organic combination of traditional handicrafts and the aesthetic education curriculum and the integration of the concept of quality education and the aesthetic education curriculum are discussed in depth. The feasibility and importance of integrating it into quality education by demonstrating the uniqueness of Nanjing Velvet Flower as a unique art program. It provides new ideas for the inheritance and innovation of Nanjing pompom craft and valuable experience for integrating traditional craft and modern education.

The traditional re-creation of the Nanjing velvet flower in the aesthetic education curriculum has formed a profound innovation in materials, craftsmanship, product types, etc., forming new cultural commodities so that the school and the government can participate in the exploration of the velvet flower in the educational literacy model. This paper studies the Nanjing velvet flower from the perspectives of local wisdom and quality education, fills the gap in the research field of the Nanjing velvet flower, further enriches the connotation of the concepts of local wisdom and quality education, provides a mode of study for researchers related to other similar traditional crafts, provides theoretical references for the development of quality education and protection of intangible cultural heritage, and promotes synergistic development of cultural inheritance and innovation.

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