

Intangible Cultural Heritage Sustainable Development from the Perspective of Rural Cultural Industry - Taking Shengzhou Bamboo Weaving in Zhejiang, China as an Example

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Abstract:

The rural cultural industry is the spiritual power and important support of China's rural revitalization strategy, and the intangible cultural heritage is the accumulation and spiritual identity of rural culture. Intangible cultural heritage of China is facing the creative transformation and innovative development in this age. Taking the design and innovation practice of bamboo weaving handicraft in Shengzhou, Zhejiang, China as an example, this paper explores the functional innovation design and regional brand symbols of intangible cultural heritage in the way of "living" inheritance, explores the theoretical construction of the interaction between regional culture and industry in the way of "ecological" innovation logic, reconstructs the organizational strategy of life scene presentation in the way of "dynamic" communication mechanism, and explains the path of rural intangible cultural heritage and sustainable development from the comprehensive perspective of "living, ecological and dynamic".

Keywords:

Rural Cultural Industry, Intangible Cultural Heritage, Shengzhou Bamboo Weaving, Sustainable Development

1. Introduction

There is rich intangible cultural heritage in rural areas of China, of which cultural value connotation and intelligent production mode are important components of the excellent traditional culture of the Chinese nation. The intangible cultural heritage is of great significance to the discovery and revival of the unique cultural qualities of the rural. Elements of intangible cultural heritage are deeply rooted in territories and communities, and represent critical factors for creating new global and competitive scenarios [1]. Faced with the double squeeze of urbanization and industrialization, production methods and cultural values of rural have been marginalized for a long

time. Under this background, the intangible cultural heritage in rural areas encountered bottlenecks such as weak inheritance, insufficient creativity, market lag, and alienation of living space. The cultural preservation, cultural identity and cultural ecology of intangible cultural heritage are in crisis.

Under the impact of the transformation of social structure, Chinese people's local cultural awareness gradually awakened. They realized the importance of sustainable development of intangible cultural heritage to improve the integrity and historical continuity of Chinese culture. Reviewing inheritance and protection of intangible cultural heritage handicrafts, which are constantly being expelled and squeezed by industrial products so that the living space is restricted, has become an important topic in academia. In recent years, with the country's emphasis on intangible culture and the introduction of various policies for the revitalization of intangible cultural heritage handicrafts, intangible cultural heritage protection of China has entered a comprehensive development and key protection stage. The traditional handicrafts of Shengzhou bamboo weaving in Zhejiang, China have changed the state of silently "adhering to tradition" in the inheritance and development of intangible cultural heritage. It is guided by the real needs of society, continuously exploring the sustainable development model of intangible cultural living inheritance and dynamic communication, digging deeply into the value and connotation of intangible culture, expanding the carrier and path of communication, and integrating into the new daily life in a proactive manner. Its resource integration and potential improvement effects have been initially shown, and it has become an important reference for the sustainable development of intangible cultural heritage.

2. Intangible Cultural Heritage Context and Regional Cultural Background of Shengzhou Bamboo Weaving Handicraft

Bamboo weaving is a traditional Chinese handicraft with long history. Shengzhou bamboo weaving handicraft, an intangible cultural heritage with a history of more than 2,000 years in China, was included in the first batch of national intangible cultural heritage list in 2006. Shengzhou was named by the State Council of China as the only one "Hometown of Bamboo weaving in China". Shengzhou bamboo weaving culture has profound historical accumulation and unique geographical advantages. It is a functional product created and condensed from long-term labor. Its handicrafts, such as baskets, cans, boxes, screens, animals, and figures, fully embody the essence of beauty in use, and have been used in various aspects of the people's clothing, food, housing, and transportation. In addition to its extremely high practical and artistic value, Shengzhou bamboo weaving handicrafts also provides important clues to studying the history of bamboo weaving production and the folk customs of rural Jiangnan region.

The bamboo weaving industry in Shengzhou originated from bamboo weaving factories found by craftsmen and gradually evolved into the business model of "factory + cooperative" in the later period [2] (Figure 1). In its heyday, the craftsmanship and color of bamboo weaving were highly innovative. It pioneered six processes including bleaching, ribbing, basket tire paint, mothproofing, degreasing, and animal imitating. Its products are sold all over the world. In the end of last century, bamboo weaving handicraft was impacted by modern market innovation. Due to the high learning intensity and low profits, a large number of employees have been reduced, and the bamboo weaving industry is gradually shrinking, making it difficult to inherit bamboo weaving handicraft. In order to support the bamboo

weaving industry, the local government provided financial subsidies and protected the sales platform, but its development was not optimistic. Traditional production are facing a huge crush in the current era.



Figure 1. The internal scene of Shengzhou Bamboo Weaving Factory Cooperative.

Shengzhou bamboo weaving stayed in a semi-agricultural and semi-industrialized state, and it was in a state of decline due to the limitation of regional factors and the industrial model of family inheritance. Due to the lack of inheritors, narrow transmission channels and complicated handicraft techniques, Shengzhou bamboo weaving has a lag in inheritance and a broken industrial chain. In the tide of social transformation, the inheritors of Shengzhou bamboo weaving handicraft has used collective wisdom and knowledge to gather resources towards the society. Inheritors of Shengzhou bamboo weaving can be activated by systematically sorting out the relationship between intangible cultural heritage resources and contemporary design. Collaborate with external resources to effectively promote the innovative development of intangible cultural heritage and promote a common dialogue between governments, enterprises, inheritors, foreign designers and researchers of intangible cultural heritage. The way of living inheritance, reconstructing the regional innovation ecology, and optimizing the dynamic communication model is one of the explorations for a sustainable path to the revival of intangible cultural heritage (Figure 2).

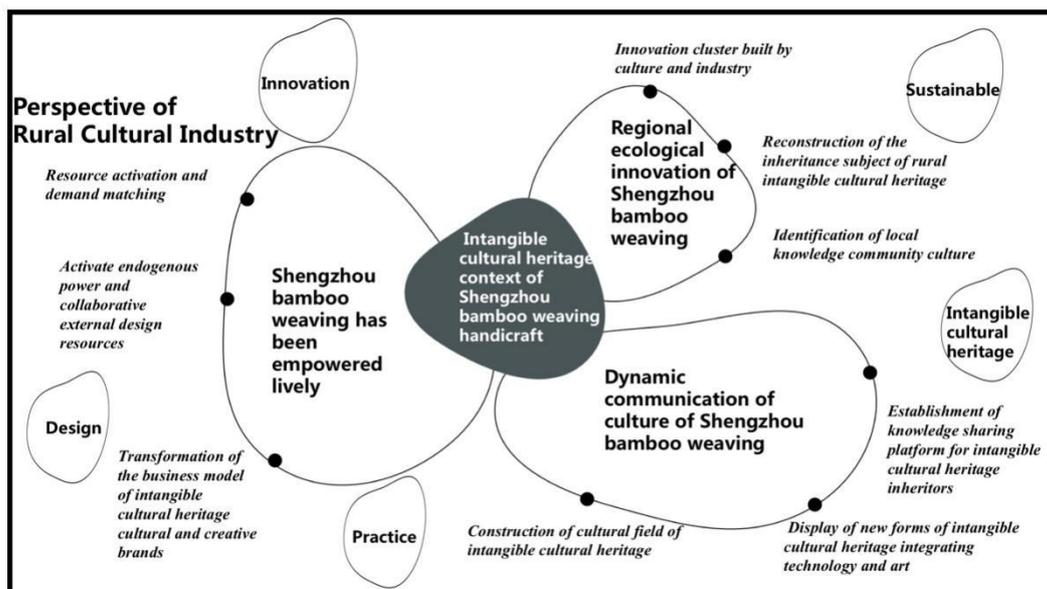


Figure 2. Framework for sustainable practices in Shengzhou bamboo weaving.

3. Shengzhou Bamboo Weaving Has Been Empowered “Lively”

As a culture of living, the practice of the regeneration and development of intangible cultural heritage needs to complement the environment. It is necessary to sort out the relationship between heritage and resources, protection and development, inheritance and innovation from the source. Local community voices should be studied in order to understand what and how to preserve the intangible cultural heritage [3]. On the basis of fully understanding the living places and situational stories in rural regional life, external resources are introduced to empower the intangible cultural heritage, which can activate the endogenous development force of rural areas, give play to the growth force, productivity and vitality of regional culture, and make it fit the modern aesthetic concept [4].

3.1. Resource Activation and Demand Matching

Bamboo weaving in Shengzhou has its roots in the ancient system of creation [5]. There are two main types of works, one is a figurative and life-like artistic image. The works are complex organic graphics and patterns, which fully demonstrate the exquisite craftsmanship; The other type is practical utensils, whose works are mainly geometric shapes, supplemented by organic forms, and have different degrees of density according to different product types and functional requirements (Table 1) In the era of highly specialized, Shengzhou bamboo weaving needs by means of the intellectual support for creative transformation, which means that we need to fully consider mass consumption concept and cultural value to consumer groups, the planning of product positioning and redefine the creative products of the target market, so as to convert it from the decorative type into practical products for the public.

Table 1. Carding of Shengzhou bamboo weaving handicrafts.

Name	Products	Modeling analysis
Figurative products of art		Most are complex organic graphics, using elaborate weaving techniques
Functional and practical products		Most are square and round, using rough knitting technique

The foundation of the innovation of intangible cultural heritage is the reinterpretation of the regional life pattern circle. The cultural core value of the sustainable design of traditional handicraft is based on the respect for the traditional way of life. Before designing, we must understand the causes and changes of traditional rural handicrafts from the perspective of phenomenology, systematically analyze and coordinate the regional ecological characteristics and industrial formation

mechanisms of intangible cultural heritage handicrafts, so as to ensure an accurate grasp of the internal perspective as a cultural holder geographical uniqueness and multiple differences. On the basis of full knowledge of manual skills, modeling structure, material characteristics and other knowledge, the union of “knowledge communities” was formed. Then the designer designs with Shengzhou bamboo weaving, so as to fully protect the fragile activity of traditional handicrafts, and fully respect the cultural expression rights of non-genetic inheritors.

3.2. Activate Endogenous Power and Collaborative External Design Resources

The collaboration between the designers and the inheritors of intangible cultural heritage to innovate Shengzhou bamboo weaving is an open innovation process that activates the endogenous power of the village and seeks the power of external resources. The key of inheriting Shengzhou bamboo weaving handicraft is "living", which not only represents "life", but also means "flexibility". In participating in the innovation process of Shengzhou bamboo weaving, designers need to transform their constantly changing content and methods and adapt to the dynamic changes in the dynamic inheritance, so as to better design positioning, scheme update and technical improvement. Based on an in-depth understanding of the cultural value of Shengzhou bamboo weaving handicrafts, the designer designed to transform the knitting method of its stalemate on the details of craftsmanship, breaking through its creative methods that are conservative in the form of traditional utensils. From the natural elements such as landscape and scenery, the designers made an attempt to innovate the design style through the weaving structure and texture of bamboo weaves. With the help of abstraction and deconstruction, the simple and pure design language effectively connects traditional bamboo weaves with modern lifestyles. Constitute language guidance, guide the aesthetic appeal of contemporary life and the Chinese aesthetic lifestyle (Figure 3), and enhance the added value of design innovation.



Figure 3. Innovative design of Shengzhou bamboo tableware and flowerware.

In the context of the combination of tradition and modernity, designers need to consider the degree of matching of external resources with it when using intangible cultural heritage elements for product innovation. Designers avoid the one-sidedness of subjective judgments, but more consider the realistic lifestyle, make products consistent with the needs of life, and achieve the purpose of prolonging the vitality of intangible cultural heritage [6]. In the exploratory practice of traditional handicraft design, we need to fully pay attention to the mining of cultural resources and listen to the appeals of local residents, and then make prudent judgment and selection of cultural values. In the process of innovative design of intangible cultural heritage, designers should transform "for" community design into "with" community design, pay attention to mutual recognition, mutual appreciation and mutual respect in the design process, and emphasize the positive results generated from mutual stimulation of intellectual complementarity.

3.3. Transformation of the Business Model of Intangible Cultural Heritage Cultural and Creative Brands

Marketization provides new ideas for the inheritance of intangible cultural heritage. Shengzhou bamboo weaving inheritors have explored and innovated the business model in the aspect of industrialization -- through integrating bamboo weaving handicraft creative products, promoting it to face the domestic and foreign markets with the brand image of jiangnan local characteristics. The innovation of the commercialization model refers to adopting a combination of offline and online marketing models, facing external markets and local communities, and through the refining and dissemination of core values in the positioning process to create a strong intangible cultural heritage brand [7]. In the offline, Shengzhou bamboo cultural and creative products are mainly customized by hotels and orders at trade fairs, as well as catering enterprises with boutique characteristics. Shengzhou Bamboo weaving handicraft inheritor cooperated with Aman, a global resort hotel chain, to provide customized elegant flower ware, delicate pendants and other pure handmade bamboo weaving products, which expanded the boundary of the brand spirit of bamboo weaving and realized the “transformation and upgrading” of products. In the online, following the thinking of “Internet +”, cultural and creative brands such as “LV’s Bamboo craftsman” were produced in Shengzhou (Figure 4). They set up an online sales platform to provide tea sets and catering products close to modern public life, constantly expand product sales channels, and construct the brand development path of “small but strong”. Shengzhou bamboo weaving industry accelerates its transformation and upgrading through intelligent integration, marketing transformation, product innovation and brand promotion.



Figure 4. Taobao shop of cultural and creative brand of Shengzhou Bamboo weaving "LV's Bamboo Craftsman".

4. Regional Ecological Innovation of Shengzhou Bamboo Weaving

Using the intangible cultural heritage as the medium, the intangible cultural heritage community attribute emphasizes cultural value identification and cultural ecological resource coordination, as well as the community value under the rural cultural identity. Through co-construction of culture and industry, adjustment of local knowledge structure, and reconstruction of inheritors, Shengzhou bamboo weaving handicraft establishes regional ecological associations.

4.1. Innovation Cluster Built by Culture and Industry

Rural cultural industries often have problems such as industrial fragmentation, difficulty in forming scales and clusters. If there is no overall cooperation, the production of rural intangible cultural heritage has disadvantages in the ability to resist risks and sustainable development in a large competitive environment. The sustainable development of rural intangible cultural heritage aims to find the coupling relationship between cultural resources and regional economic development and explore the productive practice and transformation mechanism of intangible cultural heritage from the perspective of macro-industrial structure. The establishment of a new spatial organization form between the market and enterprises, including real industries, producers, sellers and consumers, will enhance the connection between intangible cultural heritage areas and regional economies.

Facing the regional competition of Daoming bamboo weaving and Qingshen bamboo weaving, Shengzhou bamboo weaving establishes the characteristic industry cluster of Shengzhou by gathering the regional advantage factors, and cultivates the new business system of creative ecological industry and creative life industry with creative design as the core. It has changed from tourism products to living utensils, from scattered processing to centralized processing, from traditional industry to creative industry. In order to promote the transformation and upgrading of intangible cultural heritage through innovative design, it strengthened the relationship between intangible cultural heritage area and Shengzhou regional economy. At the same time, by establishing regional cooperation mechanism, Shengzhou bamboo weaving played the radiation effect of Shengzhou bamboo industry, improved the development efficiency and external influence of Shengzhou bamboo industry.

4.2. Reconstruction of the Inheritance Subject of Rural Intangible Cultural Heritage

With intangible cultural heritage as the link, rural intangible cultural heritage communities gather and inherit talent resources and reserves in multiple directions. The inheritors of intangible cultural heritage, professional designers, young designers, local community learners and other aspects constitute a collective cohesion force. By drawing on the design quality, aesthetic resources and innovative thinking of artists and professional designers, young designers are cultivated to fully understand and identify with the inheritance connotation of intangible cultural heritage. In terms of the reconstruction of the inheritance subject of rural intangible cultural heritage, China National Arts Fund set up a project - "Bamboo weaving craft cultural innovation and Design Talent Training", which aims to encourage students interested in traditional handicrafts to join the cause of bamboo weaving revival. "Bamboo weaving into campus" project strengthens the professional training of bamboo weaving technology in Shengzhou Secondary vocational and Technical school, and cultivates bamboo weaving inheritable subject who both know how to weave and have design ability. Intangible cultural heritage projects are gradually moving from family inheritance to interest and sideline inheritance. Community participants can become the core human resources that reshape the strength of the community through common belief support, communication and cooperation, involvement in feedback and conscious maintenance. This can enhance community cohesion and make collective collaboration a driving force for positive community change. The establishment of communication platforms of different forms of "rural handicraft Practice Base" can effectively promote exchanges and cooperation between teachers and students in universities, enterprise designers and craft farmers, and open channels

for the distribution and dissemination of handcraft creative products. The traditional spiritual space is used to enhance the emotional connection of the inheritances of intangible cultural heritage, enhance the aesthetic quality, enhance cultural identity, deepen spiritual pursuit, and awaken cultural confidence and cultural consciousness.

4.3. Identification of Local Knowledge Community Culture

It can be seen from the process of practice that intangible cultural heritage has relationship characteristics and ethnic attributes such as “hierarchy”, “carrier” and “dynamic”. Rural communities with high national memory identification carried by intangible cultural heritage communities become an important part of rural management. The government encourages social subjects to participate in its industrialization development and gives policy guidance, assists the intangible cultural heritage inheritance subject’s industrialization process to increase efficiency and speed up, constructs a value reconstruction path for cultural and commercial integration and “intangible cultural heritage symbol” marks. Shaping public space can effectively enhance the cultural identity of local residents. “Shengzhou Art Village” is built on the old site of Shengzhou bamboo weaving factory, where all kinds of folk craft masters gather, and form craft creation room, work exhibition room, art museum, bamboo weaving hall, folk craft hall, etc. “Shengzhou Art Village” has effectively played its role as a window to solve the asymmetric information of supply and demand through holding the expo and attending exhibitions abroad. At the same time, by attracting packaging and planning talents, the popular commercial elements will be introduced into the traditional folk craft industry, giving it a stronger market vitality. In the process of building rural communities, local residents can also realize their own social value and enhance the cohesion of local knowledge and culture.

5. “Dynamic” Communication of Culture of Shengzhou Bamboo Weaving

Communication is an effective way for intangible cultural heritage to survive, and tapping the potential of media communication from the relationship dimension and the emotion dimension has gradually become a consensus. It’s a way of reproducing the traditional handcraft scene by building a knowledge sharing platform for intangible cultural heritage inheritors and enriching ways of dissemination.

5.1. Establishment of Knowledge Sharing Platform for Intangible Cultural Heritage Inheritors

Traditional intangible cultural heritage handicrafts requires fully connected with the modern system of creation, in order to carry out the Renaissance of Oriental aesthetics based on mature business forms. Since intangible cultural heritage handicraft industry need to join in the current fierce market competition, it is necessary to shift from the individual knowledge structure of handicrafts in the scattered state to a more cohesive and explosive community of Intangible Cultural Heritage Inheritance while attracting other design innovation forces and social resources [8], enhance community awareness through penetration and collision, and achieve diversified development of intangible cultural heritage. By the shared local knowledge platform for inheritors of intangible cultural heritage, Shengzhou bamboo weaving craftsmen can cooperate with participants who have different cultural backgrounds, working methods and knowledge levels innovating bamboo weaving products. For example, Shengzhou bamboo weaving craftsmen combined with Hebei Xing kiln craftsmen and Henan Jun

porcelain craftsmen to complete ceramic bamboo weaving works (Figure 5). Such cross-border cooperation can share infrastructure and reduce costs. In this process, intangible cultural heritage can effectively communicate with the outside world, which helps to break through the bottleneck of its inheritance and development.



Figure 5. “Hebei Xing Kiln and Shengzhou Bamboo Weaving” & “Henan Jun Porcelain and Shengzhou Bamboo Weaving”.

5.2. Construction of Cultural Field of Intangible Cultural Heritage

Culture is inseparable from the carrying of mass activities and the intervention of modern media [9]. The inheritance and development of traditional intangible cultural heritage brands are in urgent need of self-renewal. It is necessary to enter into consumers’ daily life with a brand new and more amiable attitude by building diversified consumption scenes. By using new media, Shengzhou Bamboo weaving “goes out of the circle” and drives consumer demand with cultural value. The intangible cultural heritage ensures that the public can understand the history of craftsmen and craftsmanship from multiple perspectives through written records, image displays and live handicraft skills display performances. In this way, the spirit of craftsmanship is conveyed, and the sense of distance between the public and the intangible cultural heritage is narrowed to achieve “seeing people, seeing things, seeing life”.

The new form of “traditional crafts + live broadcast” breaks out the traditional mode of scene construction, leads to a new way of communication which the distance, information, and behavior in traditional social scenes has been deconstructed and reorganized. New media dissemination of intangible cultural heritage means to build a broader social sharing channel to attract the audience’s visual focus [10], and to carry out the cultural display and dissemination of core products and stories of the brand as well as traditional craftsmanship. For example, Lingping Luo, a primary school teacher in Shengzhou, and Cheng Lu, a bamboo weaving inheritor in Shengzhou, and others, taught bamboo weaving skills through live broadcasting. The masses communicate with each other through various forms such as bullet subtitles, message, thus effectively expanding the spreading space of Shengzhou bamboo weaving.

5.3. Display of New Forms of Intangible Cultural Heritage Integrating Technology and Art

The collaborative innovation of Shengzhou bamboo weaving is a process of exploring the integration of traditional handicraft, business model and modern technology. Intangible cultural heritage projects are so diverse that traditional museums do not seem to be enough to show their rich and colorful cultural characteristics. From the perspective of living inheritance, intelligent technologies

such as the Internet and the new media can effectively ensure the continuous dynamic communication of intangible cultural heritage in a dynamic and experiential way. At present, Shengzhou bamboo weaving has been incorporated into China Intangible Cultural Heritage Digital Museum, and the public can further know and understand its cultural value through the network platform. Today's constantly evolving technology and the growing need for information has led to a proliferation of data and knowledge now available in the digital domain. Virtual environments give the opportunity of immersive, accessing information embedding the concept of interaction [11]. The integration of Shengzhou bamboo weaving and more digital technologies is also being studied and explored. Modern VR technology is used to restore the production scene and production process of traditional handicrafts through virtual construction, so that people can feel the new form of intangible cultural heritage more vividly.

6. Conclusion

In order to impart and inherit national intangible cultural heritage actively under the background of modernization, it's necessary to keep the intangible cultural heritage living, ecological and dynamic, "living" means to bring vitality innovation to the development of intangible cultural heritage and create products that match the social aesthetics and functional needs to ensure traditional handicraft products back to daily consumption vision of society. In practice, it's necessary to pay attention to cultural resources mining, listen to local calls, make prudent judgment and choice of cultural value, considering the problem of highlighting and strengthening cultural identity, and pay attention to the expression and reconstruction of the cultural identity and spirit of contemporary China.

Conflicts of Interest

The authors declare that there is no conflict of interest regarding the publication of this article.

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