

On the inheritance and development of Xiang embroidery culture

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Abstract: This paper analyzes the current situation of the spread of Xiang embroidery culture from the carrier, media and object of the spread of Xiang embroidery culture. At the same time, it explores and studies how to carry out more effective inheritance and development of Xiang embroidery culture in contemporary society.

Key words: Xiang embroidery; Intangible cultural heritage; Cultural inheritance

City is not only the container of culture, but also the carrier of culture. The prosperity of a country and nation is inseparable from the prosperity of culture, and the prosperity and development of a city is even more inseparable from the prosperity of culture. The research on the inheritance and development of Xiang embroidery culture in Changsha can play a reference role in the development of urban culture in the urban regional governance pattern of Changsha.

1 Research on the current situation of the inheritance and development of Xiang embroidery culture

1.1 The preservation and protection of traditional Xiang embroidery techniques are relatively perfect

The research on the history, development and skills of Xiang embroidery, as well as the artistic characteristics and famous figures of various periods is relatively perfect in terms of the preservation of historical data, and there are many kinds of relevant books and video data.

1.2 Xiang embroidery Museum lacks vitality in the inheritance of Xiang embroidery culture

“Xiang embroidery”, as the carrier of traditional intangible culture, has been organically combined with local enterprises under the support of the state and the government, and has established Xiang embroidery Town, Xiang embroidery Museum, Xiang Embroidery Art Museum... It has systematically and completely inherited the traditional handicraft of Xiang embroidery and the regional culture and folk culture it carries. However, these museums and art galleries are relatively simple in business model and activity design, lack of vitality, and have low recognition among the young generation. According to the sampling survey of 200 students from the art and Design College of a university in Changsha, it is found that less than one third of them understand the traditional skill of “Xiang embroidery”.

At present, in addition to tourism visits, the Xiang embroidery Museum has also carried out educational tourism activities such as research and learning for primary and secondary school students and Xiang embroidery handicrafts. However, there is no systematic promotion in the design of cultural stories behind Xiang embroidery, the grafting and innovative design of Xiang embroidery products and modern life, and the integration and interaction of Xiang embroidery and youth culture. There is a lack of creativity in the theme design and form design of existing research, and there is a serious shortage in the new media communication and modern application and promotion for youth culture and network platform. There is no high praise video design of Xiangxiu Museum and Art Museum on the dithering platform. Xiangxiu Museum and Xiangxiu Art Museum failed to jointly promote the inheritance and development of Xiangxiu culture in cooperation with the third party of tourism industry and digital industry.

1.3 Xiang embroidery enterprises lack modernity transformation in the inheritance and development of traditional culture

Xiang embroidery enterprises, through the development and production of Xiang embroidery products, implant Xiang embroidery culture into all aspects of modern life. Cultural industry is the best carrier of cultural inheritance. The vitality of Xiang embroidery and Xiang embroidery culture stems from its close connection with people’s lives and industrial economy in the process of historical development.

“Xiang embroidery” was developed on the basis of folk embroidery. During the Guangxu period of the Qing Dynasty, painters Yangshizhuo Under the initiative, he creatively created a variety of needling techniques. At the end of Guangxu period, it developed into a handicraft commodity with independent style. In the 1930s, the output value was as high as 800000 silver dollars. After liberation, the annual export sales reached 5million US dollars. Driven by the commodity economy, Hunan embroidery not only absorbs the essence of traditional painting, but also integrates the essence of traditional visual arts such as poetry, epigraphy and calligraphy, creating dozens of characteristic stitches and multi-color step embroidery threads, forming handicraft products with unique local characteristics. It has become the “art card” of Hunan and even the country. From the beginning of its birth, Xiang embroidery has not only existed as a symbol of traditional “culture”, but has always been closely integrated with the life of Hunan people. It has been constantly innovated and created with the changes of the times. It is a “living” intangible cultural heritage. However, as the characteristic industrial economy and “living” culture

in Changsha, it is urgent to keep pace with the times.

1. According to the field survey of Xiang embroidery market, the large enterprises represented by “jincaixia” have started the road of innovation in brand packaging and product design, but there are deficiencies in the conceptual design and visual identity design of the brand, as well as blind spots in the design of middle and low-end platforms of the Internet and youth culture. Basically not integrated into youth culture. Small and medium-sized enterprises rely on personal sales ability and network to maintain their enterprises, but fail to find a pioneering way out in innovative design. The main problems are:

First, the heritage of Xiang embroidery culture in the design of Xiang embroidery products is unclear, and the concept is unclear. In modern social life, for the sale of cultural products, culture and emotion are the main value-added part. In most of the small and medium-sized Hunan embroidery enterprises, the product has not been combined with the cultural connotation and enterprise concept design. Hunan embroidery enterprises have no serial culture and concept dissemination in the design of their main products. In this way, it directly leads to the lack of brand recognition, and the visual style and promotion of the product are relatively messy. As shown in the screenshot of Taobao in Figure 1, the more traditional peacock pattern, new Chinese decoration design and English dictionary were selected for the set shooting of Xiang embroidery products. In comparison with a mobile phone case product of Dunhuang Museum, as shown in Figure 2, the product is extracted from the cultural concept of traditional patterns to a unified visual identity design. It can be seen that the inheritance and promotion of traditional culture in modern times depend on the unified concept and visual design of products and brands.



Figure 1 screenshot of Taobao store publicity 01

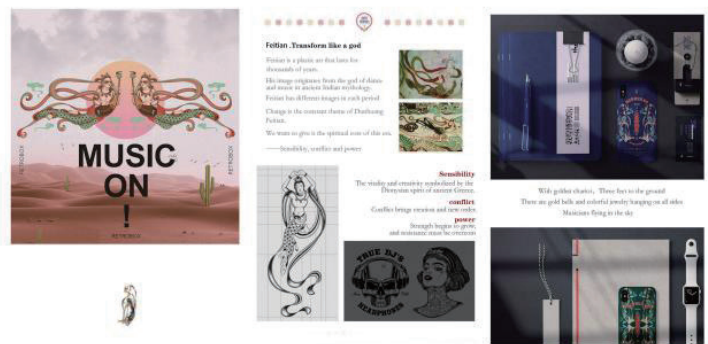


Figure 2 screenshot of Taobao store publicity 02

Second, the sale of Xiang embroidery products and the inheritance of Xiang embroidery culture have not been fully integrated with the new media technology. The commodity sales and cultural communication of an era should be fully integrated with the media technology of this era. Nowadays, the most widely used media are digital information and network media. Based on the data obtained from Changsha Administration for Industry and Commerce in October 2022, 149 Xiangxiu embroidery enterprises were registered in Changsha, compared with 138 enterprises in Changsha in 2016, with 11 enterprises added. The number of Xiangxiu exclusive shops searched on baidu was 10, down 3 from 14 in 2016. Accounting for 6% of the total number of enterprises; Search on Taobao platform with “Xiang embroidery” as the keyword. There are 678 Taobao stores, 35 in Changsha and none in Jinguan. There are 1 crown store, 26 diamond level stores, 6 heart level stores and 2 tmall stores. Xiang embroidery enterprises that use mobile wechat, dithering and other media to display, sell and promote their brands have basically less than 20 likes on various platforms. The publicity planning and product design of these stores did not carry out the corresponding cultural promotion and design innovation according to the youth audience and their lives in the E-era. This has directly led to the narrow consumer audience of Xiang embroidery products and the narrow scope of cultural transmission.

Third, small and medium-sized enterprises lack the concept of Xiang embroidery design, and have not yet been able to fully base themselves on the modern market and modern life to carry out product development. According to the field survey and data statistics of five large-scale online stores, it is found that Xiang embroidery enterprises basically follow the tradition in product classification, and do not carry out hierarchical design and customer segmentation design according to the concept, rhythm and mode of modern life. There is a serious lack of grafting with festival culture, entertainment product design and digital product design, and it is basically out of touch with modern lifestyle. The group fan ranks first in the sales volume of tmall stores, with an annual sales volume of only 400+. The second place in sales volume is tabletop decoration, “embroidery”. The sales volume of the popular products of “Wang’s hand creation” in the online red embroidery shop is more than 10000%. Small and medium-sized enterprises, with the shrinkage of the high-end gift market, the lack of low-end product development and creativity, and the serious homogenization of brands, are in trouble. It is imperative to carry out design innovation and cultural promotion for the Internet platform.

1.4 Insufficient publicity of Xiang embroidery culture in popular culture and entertainment culture

The contemporary society is an unprecedentedly developed society of video and entertainment culture. In the truly grounded popular

culture and the most widely spread film and television entertainment culture, there is no regular and fixed program to continuously publicize Xiang embroidery, which leads to the lack of awareness of Xiang embroidery products among young audiences and citizens, and even gradually fades away.

To sum up, it can be seen that the protection of Xiang embroidery culture as an intangible cultural heritage has been quite perfect, and the relevant research and works are rich. However, the cultural vitality as “living” is insufficient. Xiang embroidery enterprises also need to comprehensively innovate their ideas, integrate with information technology and contemporary life, find the right position, expand the market, and carry out product development and design. At the same time, the government also needs to strengthen the planning and publicity of entertainment culture and educational activities for the inheritance of Xiang embroidery culture.

2 On the inheritance and development of Xiang embroidery culture in contemporary times

2.1 Improve the activity planning for the young audience and the Xiang embroidery Museum and Art Museum

Effectively combine Xiang embroidery culture with regional culture and traditional culture for overall brand packaging design, and form a joint force with product innovation in concept design and cultural design. Strengthen the publicity of Xiang embroidery culture to children and young audiences, and develop supporting activity programs. Design education and exhibition activities for different young audiences, and plan online and offline experience activities. Increasing the planning of public cultural activities related to Xiang embroidery industry and Xiang embroidery culture can not only promote the inheritance of Xiang embroidery culture, but also build an emotional bridge between people. At the same time, with the development of urban culture and related industries, it can also establish the identity and belonging of the people living in the city. Only when the hardware and software are used together can museums and art galleries really “live” and inherit and develop excellent traditional culture.

2.2 Promote the integration and development of Hunan embroidery enterprises and urban culture

The traditional Xiang embroidery culture is a “living” intangible cultural heritage culture, which originates from its close connection with people’s production and life. The modern high-end Hunan embroidery works of art and gifts are exquisite and perfect, and are placed in a shrine. While inheriting the excellent traditional culture, they face a narrow consumer audience, and the Hunan embroidery culture has become a high-ranking culture in a museum disconnected from modern life. At the same time, the good and bad of middle and low-end products are intermingled. A large number of copies of the same product and the same pattern have led to serious product homogeneity. As one of the transmission carriers of modern Xiang embroidery culture, it is not conducive to the spread and development of Xiang embroidery culture in modern times. Only according to the modern consumer market, modern consumer media, and the consumer psychology of modern consumers, can we accurately position and develop new products, develop new products according to the needs of different audiences on different media platforms, adopt different business and sales modes, encourage cross-border innovation, and encourage interaction with audiences, In order to more effectively integrate the traditional culture of Xiang embroidery into modern life. The two wheel drive of urban cultural undertakings and urban cultural industry can better build the urban cultural ecosystem.

2.3 Strengthen the integration of Hunan embroidery cultural creative industry and youth culture

“Cultural creative industry” is a new industry with creativity as the core. As for the city, it can not only inherit the excellent culture and shape the unique urban character, but also enhance the sustainable development ability of the city, and inject new vitality and vigor into the improvement and development of Changsha’s urban cultural ecosystem. The young generation is not only the future of the country, but also a potential consumer group. It is also the mainstream consumer group in modern commercial society. If traditional culture wants to radiate new vitality in contemporary society, it must attract young people to participate, so as to expand the connotation and extension of traditional Xiang embroidery culture, and make it more creative and energetic while activating traditional culture.

2.4 Promote the cross-border integration of Xiang embroidery and related industries

Contemporary society is a symbiotic society in which information and culture explode and various industries blend and depend on each other. The inheritance and development of Xiang embroidery culture is inseparable from the development and promotion of related industries. For example, the creation of film and television plays related to Xiang embroidery, the creation of short videos based on the mobile platform, the grafting design of different tourism themes and Xiang embroidery, virtual reality and product sales, the combination design with the cultural industry, and the grafting design of different products. Integrate Xiang embroidery into all aspects of modern cultural life and entertainment life, comprehensively promote the construction of urban Xiang embroidery brand characteristic culture, and improve the construction of urban culture while promoting the inheritance and development of Xiang embroidery culture.

To sum up, as the brand characteristic culture of Hunan embroidery in Changsha, in the inheritance and development of modern society, we need to 1) focus on the young audience, strengthen the vitality of museums and art museums, and increase the supporting activity planning; 2) It is necessary to promote the integration of traditional Xiang embroidery culture with modern commercial culture, promote

the innovation of Xiang embroidery product design on the new media platform, build a new business model, and form a healthier Xiang embroidery cultural ecosystem; 3) Expand the extension and connotation of Xiang embroidery culture on the basis of traditional culture, strengthen the cross-border integration of Xiang embroidery cultural and creative industries, and strive to promote the integration with youth culture. Form an ecological symbiotic environment of Xiang embroidery culture, commercial culture and various industrial cultures, so as to effectively promote the development of Xiang embroidery culture and Changsha urban culture.

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