

## Research on the Development and Innovation of Straw Weaving Technology from the Perspective of Economics

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### Abstract

The traditional Chinese straw weaving craft has a long history and unique cultural charm. However, with the continuous improvement of living standards, in this era of rapid changes in the trend, the closed and backward development of straw weaving has caused a serious disconnect between the supply and demand of straw weaving products, and there is a huge gap between the development of straw weaving and people's high-level life and artistic pursuits. In response to the above-mentioned problems, I proceeded from economic theory to deeply explore the culture of straw weaving, using the Internet, to integrate straw weaving products with modern art, and to promote the economic recovery of traditional crafts. The straw weaving process under the economics perspective not only emphasizes the maximization of economic benefits, but also emphasizes the combination of development and innovation. With the advent of the Internet age, the wave of innovation has grown. The Internet can not only change the business mode of straw weaving craftsmanship and create a multi-party joint business model, but also integrate formulatable and personalized models into the straw weaving craft industry field. While the straw weaving craft can be developed and promoted, innovation can be realized, so that it can adapt to modern society. The needs of life have better market prospects.

### Keywords

Straw Weaving; Development; Innovation.

### 1. The History of Chinese Straw Weaving Crafts

Straw weaving is an ancient craft of weaving. Various signs indicate that straw weaving appeared in primitive times before writing. Scholars have discovered reed mats at the Hemudu site in Yuyao, Zhejiang. They are found in Banpo, Miaodigou, Sanli Bridge, Xi'an, etc. Some pottery was also unearthed from the Neolithic site, and the bottom of the pottery was stuck with the remnants of bamboo mats. In the Zhou Dynasty, there was a more exquisite craftsmanship to weave Wan Mat, and this kind of straw mat has become very common. According to textual research, in the Spring and Autumn Period and Warring States Period, a hat made of Xuanma and cattail appeared. In the Qin and Han dynasties, straw woven products were not only widely used in the folks, but also the varieties continued to be enriched. From straw mats to straw shoes and straw fans, there were also futons used for meditation by monks and believers. By the Tang Dynasty, there were very famous straw crafts, such as curtains with patterns of woven flowers, birds and birds in Guangdong rattan, and bamboo dragon lanterns, lanterns, and revolving lanterns in Dongyang, Zhejiang. The craftsmanship is very exquisite and ingenious. At the end of the 19th century, my country's straw weaving began to be exported and sold abroad.

From the single straw mats in the primitive period to the rich variety and exquisite craftsmanship of straw woven daily necessities and handicrafts in the Tang, Song, Ming and

Qing periods, it shows that with the continuous progress of human society and the continuous improvement of human pursuit of artistic beauty, the straw weaving process is also continuously improving. perfect.

## **2. The Development Status of China's Straw Weaving Technology**

In the long river of 7000 years of straw weaving art development, the social status of straw weaving crafts has risen and fallen, and the living conditions of traditional straw weaving artists have been worrying several times. The recognition and wide application of straw crafts by contemporary furnishing art has saved the straw weaving art walking on the edge of collapse to a large extent, and brought vitality to the embarrassing living conditions of traditional straw weaving artists. The innovation and innovation of straw weaving art has also injected fresh blood into contemporary interior furnishing design. It is a clear stream of furnishings in Nordic style, Japanese style, new Chinese style, and Southeast Asian style. Modern straw weaving technology abandons the shortcomings of traditional craftsmanship of rough hand feeling and dull appearance, and optimizes its old-fashioned and bulky shape. According to the living habits of modern people, various straw weaving artworks have been created, which has made a great contribution to contemporary design.

## **3. The Connotation of Chinese Straw Weaving Technology**

### **3.1. Process Environmental Protection**

Straw weaving is an environmentally friendly handicraft, which is in line with modern people's pursuit of a low-carbon life. The entire weaving process is naturally environmentally friendly and reversible. Starting from the preparation of materials, the roots, stems and leaves of natural herbs are used for weaving, and the original ecological bamboo, rattan, willow, grass, hemp and other raw materials are mainly used, and these plant materials are natural renewable resources , In line with today's sustainable development strategy.

### **3.2. Cultural Heritage**

Straw weaving is one of the oldest handicrafts that the Chinese people have slowly explored from life and production practices in thousands of years of history, and it has been handed down from generation to generation. The ancestors reflected the life style, spiritual wisdom and cultural value of people at that time through the carrier of straw woven products. Therefore, the traditional Chinese straw weaving craft as a traditional folk art is still active on the stage of history and is being paid attention to by everyone.

### **3.3. Emotional Resonance**

Straw weaving craftsmanship is created by the people, developed among the people, and rooted in the people. Its appearance and development have gone through a long period of time. While modern society advocates the revival of traditional handicrafts, traditional Chinese straw weaving crafts are also quietly emerging. Traditional straw weaving products reflect the people's aesthetic experience and emotional gains in the straw weaving process, and modern people have the emotional needs of eager to talk to their ancestors. This emotional resonance has brought traditional Chinese straw weaving crafts back to everyone's focus.

## **4. The Problem of Chinese Straw Weaving Technology**

### **4.1. The Contradiction between the Mechanized Society and Traditional Craftsmen**

With the progress of the times and the development of industry, some straw woven products in China have realized mechanized production instead of traditional hand-made. This improves the production efficiency of straw woven products to a certain extent and saves production costs at the same time. However, the large-scale production of mechanical batches made the straw woven products with regional characteristics become lifeless and single in style. In addition, due to the prevalence of mechanization, the production cost of straw woven products has been reduced. However, the straw woven products made by traditional straw weaving craftsmen are difficult to survive in the market due to the time-consuming weaving, complex process and high prices. Therefore, the number of traditional Chinese straw weaving craftsmen has decreased drastically, making the inheritance of traditional Chinese straw weaving craftsmanship even in a situation where no one has passed on.

### **4.2. The Contradiction between Modern Trends and Traditional Aesthetics**

In the ancient times when the social level was not high, our straw woven products were only to meet the basic living conditions. For example, the earliest straw baskets were mainly farming that contained grains, medicinal materials, and grains. When the traditional straw woven product develops unchanged from ancient times to modern times, its inherent practicality and appearance aesthetics cannot meet the needs of the current people. In terms of inherent practical properties, traditional straw woven products are not easy to store or use for a long time due to the particularity of their materials. However, due to the rapid development of modern technology, materials that are easy to store, durable and inexpensive have long appeared to replace them. In terms of aesthetic properties of appearance, traditional straw woven products cannot meet modern aesthetic requirements in appearance. Due to the impact of the industrialized society on the traditional handicraft industry, few young people are willing to learn traditional straw weaving crafts. Most of the existing traditional straw weaving craftsmen are middle-aged and elderly people. The older generations are not sensitive to changes in social trends, so weaving Straw products are out of touch with current trends. Traditional straw woven products are like chicken ribs in the eyes of ordinary people, and they are not popular.

## **5. Inheritance and Innovation of Chinese Straw Weaving Technology**

### **5.1. Inheritance of Chinese Straw Weaving Technology**

The straw weaving craft was selected into the second batch of national intangible cultural heritage list in 2008, and it has profound cultural heritage and historical deposits. Through the author's field research, the straw weaving craftsmanship has encountered a bottleneck in the inheritance due to the old age of the straw weaving craftsman and the inability of the straw weaving products to keep up with the trend of the times. Taking an investigation of Xuxing straw weaving in Xuxing Town, Jiading District, Shanghai as an example, we interviewed Xuxing straw weaving craftsmen and volunteers through a visit to the Xuxing straw weaving studio-"Sunshine Workshop", and learned that traditional straw weaving crafts are in modern times. The aesthetics is different from the previous environment and encountered heavy pressures in inheritance and development. Through interviews with the craftsmen of "Sunshine Workshop", it is learned that since no young people are willing to learn the craftsmanship of straw weaving, it is becoming more and more difficult for the inheritors of straw weaving crafts to choose. Therefore, we cooperated with the "Disabled Persons' Federation" in Jiading District to recruit

disabled people to learn the craftsmanship of straw weaving. On the one hand, we can pass on the craftsmanship of straw weaving, and on the other hand, it can create a source of income for the disabled. However, because the disabled themselves have certain shortcomings, the learning of straw weaving crafts can only be basic, and some complex crafts are still only mastered by professional craftsmen, and it is difficult to pass on. And "Sunshine Workshop" is located in the pedestrian street under the Fahua Tower. It adopts the model of front shop and back factory. On the one hand, it can display and sell the finished products, and on the other hand, it can provide visitors with the creation and practice process of craftsmen, Strengthen the spread of straw weaving craftsmanship among the people. Xu Xing's straw weaving has a good reputation throughout the country, which is attributed to the efforts of the government and the society in the inheritance of Xu Xing's straw weaving. Only under the state's policy of vigorously supporting intangible cultural heritage, increasing publicity and raising the awareness of the inheritance and protection of straw handicrafts in the whole society, can we continue to pass on traditional Chinese straw weaving crafts and stand firm in the long river of history.

## 5.2. The Innovation of Chinese Straw Weaving Technology

**Changing the Model: Adopting a Combination of Online and Offline Models.** Offline, established a straw-woven crafts development base to engage in the innovative R&D and production of straw-woven crafts and crafts. Set up training institutions to carry out the training and promotion activities of straw weaving puzzle classes for straw weaving artists, straw weaving associations, enterprises and all kinds of straw weaving hobby groups, especially children. Establish its own raw material production base to reduce production cost. Establish a distribution system to ensure that products are sold offline. Establish a straw association to promote the company's expansion and publicity in the society. Online, in order to better connect straw weaving artists, straw weaving enthusiasts, and straw weaving product consumers, using the new online economy, with the help of app design such as Douyin, we will create an exclusive platform focusing on the sales of straw weaving products and consumer weaving learning and experience. The platform contains 5 sections: the straw weaving history development section, the straw weaving products exhibition and sales section, the custom design section, the straw weaving video show section, and the straw weaving teaching and training section.

**The Combination of Traditional Crafts and Modern Methods.** The combination of semi-mechanized production and handicrafts can not only improve production efficiency, but also retain the traces of handicrafts. Taking Xuxing straw weaving as an example, there is a twisting process in the weaving process of Xuxing straw weaving. Due to the development of modern technology, manual twisting is no longer necessary. It can be directly completed by a rope twisting machine, which improves the efficiency of the entire weaving process.

**Development in Line with Contemporary Trends.** No matter what era, the design must be to serve mankind and meet the needs of mankind's material life and spiritual life. The original straw woven products were designed to meet the material needs of human beings, but if only practical functions are available, they can no longer meet the needs of modern people. At present, the patterns and styles of most straw woven products are still very traditional, such as Tiannv scattered flowers and five grain harvests. In terms of patterns, traditional geometric patterns or auspicious patterns are still used; in terms of colors, they are still bright colors such as red and green. This has led to the poor circulation of straw woven products in the market today, and the target range of consumers is small, and only the older generation appreciates it, which cannot satisfy the basic aesthetics of most ordinary people. Therefore, in order to allow the younger generation of society to accept and recognize this traditional handicraft, we can pay attention to the use of straw weaving technology by international fashion brands, breaking the traditional straw weaving image in terms of shape, pattern and color.

## 6. Conclusion

The traditional Chinese straw weaving craft was born in the folk, it is the crystallization of the wisdom of the people and the reflection of traditional aesthetics. Although the times are changing, the nature of straw weaving technology will not change, and its nature will still serve the public. Therefore, if the straw weaving craftsmanship is to be passed on smoothly, it must not remain unchanged, stand on its own feet, conform to the trend of the times, be accepted by the modern people, change along with the development of society, and firmly grasp the requirements of traditional handicrafts. "Innovation" is the core point.

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