

The Integration of Cultural Tourism Inheritance and Derivative Design of Non-Traditional Handicrafts under the Perspective of Rural Revitalization --Guangxi Maonan Bamboo Weaving as an Example

Yirong Wei*

College of Arts, Guilin University of Technology, Guilin Guangxi, Zhuang Autonomous Region, 541000

**Corresponding author. Email: weiyirong0925@163.com*

ABSTRACT

Under the convergence pressure of globalization and the strong impact of a strong culture, the inheritance and development of traditional handicrafts of the Hanazukhat ethnic group face a great dilemma. In this paper, based on the vision of rural revitalization and cultural tourism integration, the aesthetics and design concept of minority characteristics reflected by the Mao Nan non-heritage bamboo handicrafts of Guangxi Zhuang Autonomous Region are studied in combination with regional culture and ethnic characteristics, and the underlying design concept and ecological aesthetics are examined. The development of derivative cultural and creative products will have a particular reference value.

Keywords: *Maonan ethnic group; bamboo weaving; revitalization of non-heritage; cultural tourism integration; rural revitalization*

1. INTRODUCTION

Nowadays, all walks of life are very concerned about the development and research of ethnic traditional crafts. The weaving technique of Maonan flower and bamboo hat, which belongs to national intangible cultural heritage, is also facing the great challenge of inheritance under globalization trend. Mao Nan language called flower bamboo hat for "top card flower", once for Mao Nan local women's favourite, its material is exquisite, fine, weaving pattern is exquisite, is the bamboo hat class rare fine goods. As the essence of Maonan culture flower bamboo hat in the process of historical development out through the collision of all kinds of culture, it is own also in continuous change. Under this cultural development trend, we focus on the problem and provide new ideas and solutions for the inheritance and development of Mao Nan bamboo weaving. Based on the vision of rural revitalization and cultural tourism integration, this paper examines the aesthetics and design concepts of minority characteristics reflected in the Mao Nan non-heritage bamboo weaving handicrafts of Guangxi Zhuang Autonomous Region, combining the regional culture and ethnic characteristics. It examines the underlying design concepts and ecological aesthetics, and the development

of derivative cultural and creative products will have particular reference value[1-2]. It is believed that: the inheritance and derivative design of flower bamboo hats should start from two aspects, on the one hand, product design, on the other hand, the design of the cultural environment of the whole ethnic region based on national revitalization for cultural tourism integration. These two aspects are indispensable. The new ethnic derivative craft product is a window that reflects the glory of the whole ethnic culture, and the two are inseparable ecological bodies; to make the ethnic craft develop sustainably, the cultural state of its survival must also progress together[3-5].

2. THE DEVELOPMENT STATUS OF TRADITIONAL HAND-MADE BAMBOO WEAVING OF GUANGXI MAONAN ETHNIC GROUP

2.1. The current situation of bamboo weaving development

Maonan ethnic flower bamboo cap, Maonan language called "top card flower", meaning the bottom of the cap woven flower. The flower bamboo cap is with the local

abundant gold bamboo and the ink bamboo contempt woven from, and the craft is exquisite, the pattern is neat, the cap shape is generous, the shape is unique, is the Guangxi Huan Jiang County Mao Nan ethnic youth's transmission of love thing. It is derived from the flower bamboo cap culture, including flower bamboo cap song, flower bamboo cap dance, flower bamboo cap story, it is the essence of the Maonan culture. Based on the flower bamboo cap said, there is a beautiful love legend before a clever and beautiful Maonan girl fell in love with a foreign hard-working, brave young man. The young man has extraordinary bamboo weaving skills, so with the Maonan mountainous areas of the golden bamboo and ink bamboo weave a beautiful flower bamboo cap to the girl as a token of love, and then the two people married, happy and happy spent a lifetime. Flower bamboo cap then becomes the symbol of the love token of the Maonan young men and women, which represents happiness and good luck. Flower bamboo hat with weaving material is very delicate, and it should be selected after the summer solstice before the autumn repair straight proportional tendon bamboo, ink bamboo for weaving gabions, all with hand gabions, gabions as fine as hair, supplemented by natural dyes dyeing woven. A bamboo hat is made up of two layers: the inside and the outside. The inner layer consists of 12 main gabions divided into 30 gabions, interwoven with 20 thin horizontal fences; the surface layer consists of 720 gabions and 60 horizontal fences. Tan Shunmei, a 74-year-old man from Gu Zhou village, weaves his flower and bamboo hat simultaneously and takes up the vital task of teaching his apprentice. Mao Nan Nation flower bamboo hat weaving skills in 2006 by Guangxi Huanjiang Mao Nan Autonomous County declared as the traditional handicraft cultural heritage.

In November 2009, the government organized a "migrant workers returning home skills training course" to learn the process of bamboo hat-making, and invited Tan Shunmei old man to teach bamboo hat weaving skills; in November 2010, the government again held a 30-day Mao Nan weaving "flower bamboo hat" training course. On the one hand, it provides training skills and re-employment opportunities for returning migrant workers. On the other hand, it plays a positive role in the inheritance and development of bamboo hats. Although the government-held such a training course to transfer, it fundamentally can not solve the bamboo hat traditional craft heritage problem. Traditional flower and bamboo hat craft is the intangible cultural heritage protected by the state. The economic foundation is the superstructure, and flower and bamboo hat technology was born and cultivated in economically backward Maonan ethnic areas. The development of modern economy and culture has a significant impact on these areas' national economy and culture, driven by economic interests. Many people prefer to work. Refuse the opportunity to learn traditional handicrafts. Only when national handicrafts become spontaneous economic production activities can national

handicrafts be resurrected with a long history[6].



Figure 1. Bamboo wool Figure 2. Weaving

2.2. Status of development of bamboo weaving inheritors

Flower bamboo cap is one of the "national treasures" of the Maonan ethnic group, but now it is facing the crisis of losing its heritage, and its only handicraft owner, 79-year-old Tan Shunmei, is also worried about it. It is understood that in the liberation before, 80% of the Maonan men will compile flower bamboo caps, and flower bamboo caps can be used as a means of economic resources. Specific flower bamboo caps can be sold for two silver yuan, equivalent to 80 catties of rice price. Meanwhile, the flower bamboo cap is still regarded as an important token when men and women marry. In 1957, the people's commune movement led to many rural artisans becoming agricultural labourers, and the commune prohibited the purchase and sale of flowers and bamboo hats. Although the commune would make a few flower and bamboo hats each year, they were no longer used as a token for the marriage of men and women. The emergence of umbrellas accelerated the flower and bamboo hats fading out of people's view under this phenomenon of national cultural discontinuity for many years. Until the 1990s, the flower bamboo hat, again on the commodity stage, has been a national craft. Now, the traditional handicraft of flower bamboo hat is still facing a big problem. Because the flower bamboo hat production process is complex, costly, work 88 hours, and has low economic benefits, now the young generation of Maonan is not willing to learn this craft. Tan Shunmei older man, lamented that even three sons are not willing to learn this craft. Now, Tan Shunmei's daughter-in-law, Tan Sujuan, has become the new generation of the craft's inheritor. It is undoubtedly good news for the heritage of this craft, but it does not fundamentally solve the crisis faced by the inheritance problem. Only by continuously tapping the economic and cultural value of the flower bamboo hat craft can we continuously attract talents to join the ranks of the flower bamboo hat craft inheritance[7].

3. THE DESIGN PRINCIPLES AND METHODS OF THE MAONAN BAMBOO WEAVING

3.1. Direct application

In order to develop the traditional craft of flower bamboo cap in the traditional culture-infused economic activities, the traditional art of bamboo cap will definitely enter the market in the form of products, what form of product mechanism is the urgent need to consider the problem, the layout of the product and the limitation of the consumer group directly affect the level of economic benefits of the market. After entering the market, everything is changing and developing, and traditional crafts must change under trend. Give full play to its advantages and find the proper market positioning to adapt to the development requirements of the times. In today's consumer market, modern design products are ascendant, and the demand for traditional handicraft products is decreasing. The market is shrinking only in the modern design environment metamorphosis. The traditional national handicraft cultural resources will be excavated, which develops new products to adapt to the market. The national traditional handicraft party can meet the trend of social development. For the flower bamboo hat to carry out innovative design, first of all, to understand the current situation of flower bamboo hat products, and then take the essence of its traditional craft combined with modern design, the advantages and disadvantages of complementary, for the design of product development new ideas.

Table1. Flower and bamboo cap development status

Function	Travel souvenirs, collectables, curiosities, tokens
Form	Pure hand-made original form
Advantages	Exquisite craft, beautiful and durable
Disadvantages	Long work time, complicated process, high cost, low production, not easy to pass on

In order to reflect the various values of traditional crafts in modern society, it is essential to analyze the social structure and attributes of new products. According to the current market demand, we should pay attention to the differentiation of the "hierarchy" of the new style products in terms of the refinement of the production process, the selection of materials, the integration of innovative design points, and the guidance of different means of operation. This paper also divides them into three consumption levels: high, medium and low, with cultural consumption as the main focus and economical consumption as a supplement. Corresponding to the three levels above-mentioned, the new craft design goods can be divided into art collectables, innovative craft design

goods and ordinary gifts. Product design also needs the following points: First, it is used to establish cultural brand awareness and improve the benefit-sharing mechanism.⁸⁹ The state has reasonably protected the owners and innovators of folk handicrafts through legislation to keep them away from the development and commercial use of handicrafts. Obtaining practical benefits is the fundamental guarantee to promote the protection and inheritance of national handicrafts. Secondly, it is combined with the economic and cultural development of ethnic areas. Ethnic culture is the mother of value creation for cultural beneficiaries. Moreover, the concept of reciprocal development creates a sustainable circular development model for the development of ethnic traditional crafts and the economy and culture of ethnic areas.

3.2. Indirect transformation

Indirect transformation is not directly selling bamboo weaving and flower and bamboo hats but analyzing them and then innovating craft design products. The product innovation process can be used to extend art and traditional craft products, which constitute the core values of national culture. At this level of product design, there is much room for modern design and artistic function, and the economic value of the product reaches a balanced level. According to the current situation faced by the flower and bamboo hat, loading its craft with other design varieties of independent nature is more conducive to its economic benefits. For example, some modern bamboo woven products such as bamboo lampshades, tables and chairs, vases, etc., can be selected. The traditional technique of weaving the bamboo cap with the interlacing of warp and weft can be extracted to make the original bamboo woven products more durable. The use of ink bamboo as a material in bamboo weaving products to prepare patterns, gold bamboo and ink bamboo is suitable for meticulous preparation, in modern bamboo weaving products need to be carefully woven parts to replace. Develop more products that are both beautiful and functional by matching modern styling designs. Select the design with the independent nature of the product fusion flower bamboo cap traditional craft for improvement. Its advantage is to have the independent nature of the design products, which has a specific market, can avoid specific market risk. When choosing the product to be loaded, attention should be paid to choosing some designs that are easy to combine with the traditional craft of flower and bamboo hats for improvement, which can reduce the rejection arising from the combination of technology in the production process. Selecting products with independent nature but lacking cultural background for grafting and improvement can transfer the national cultural connotation and accept the transferred cultural factor while the consumer group accepts its nature. In the design, production and marketing system of innovative craft design products, there are the following operational

priorities and difficulties: the communication and integration between traditional handicrafts and modern design and modern craftsmanship. The innovative craft design products are targeted at the middle-grade consumer class, and the cost performance and the corresponding artistic and cultural enjoyment are the consumer requirements of this class. Combining handicraft with machine-made mass production is a necessary means to improve product output. Machine-made production can reduce production costs, and handicrafts can make up for the shortcomings in machine-made production. Therefore, the communication and friction between traditional handicraft and modern design and modern craft need more efforts from professionals, handicraft inheritors and government. The collection and release of product range and the creation of the national brand. The research and development of innovative craft design products should be based on detailed market research and the financial status provided by the government for design and production. In the initial stage, as far as possible, choose the field with less investment and less risk to try, and after forming a professional design, production and marketing system and achieving a particular market, the product range can be expanded and extended. Ethnic brands should be planned before entering the market and should enter the market simultaneously with the products to maintain all parties' interests. Innovative craft design products are the backbone of national culture dissemination, which should effectively link national culture, national handicraft with people's daily life, and it has a direct impact on the acceptance of national culture by the society at large. The success of innovative craft design products can even pull the development of manufacturing and tourism in ethnic areas. The inheritance of traditional handicrafts even injects fresh blood into them and brings them back to life.

4. CONCLUSION

When using Yiyang paper shadow in creating cultural and creative products, it is necessary to make a comprehensive analysis of this non-heritage culture, understand its characteristics, and find the connection point with the creation of cultural and creative products. Then it can be flexibly used in the creation of cultural and creative products to promote the development of this industry, and at the same time, it also can achieve the inheritance and innovation of non-heritage culture. It can promote Guangxi Maonan bamboo weaving art to inject fresh cultural blood, reflecting the applicability and showing the national and regional times in our promotion of Chinese bamboo weaving art continue to flourish. With a richer form, oriented to the future cultural production needs and cultural exchange service system of the whole region, to meet the growing cultural needs of the people, and gradually develop it into a cultural village with a well-known domestic influence.

REFERENCES

- [1] Liu, Yuan. (2021). Inheritance and innovation of non-foreign heritage culture in the creation of cultural and creative products: the example of Yiyang paper shadow. *Light Textile Industry and Technology* (08), 119-120. doi:CNKI:SUN:GXFZ.0.2021-08-054.
- [2] Deng, S. W. & Li, Y. R.. (2011). The inheritance and innovative design of traditional handicraft of Maonan flower and bamboo hat. *Intelligent Information Technology Application Association.(eds.) Proceedings of 2011 International Conference on Applied Social Science(ICASS 2011 V5)(pp.98-103).Proceedings of 2011 International Conference on Applied Social Science(ICASS 2011 V5).*
- [3] Shengxuan Wang, in: *The Current Circumstance and Development Trend of Folkloristic Handicraft: Data of Current and Education Vol. 1(2010), p. 92-93.*
- [4] Jie Lv, in: *The Survey of Manufacture craft of the Maonan's bamboo hat: submitted to Journal of Guangxi University for Nationalities(2008).*
- [5] Yari Li and Pingjing He, in: *Marketing and Placement of Handicrafts in the Market: Art Panorama Vol. 9(2006), p.148.*
- [6] Yixu Hu, in: *the Artistic Value and Culture Benefit of Traditional Handicrafts Activation: submitted to Journal of Shandong College of Arts& Design(2009).*
- [7] Jun Zou and Rengbo Tian, in: *Comment on Protection and Inheritance of National Handicraft Art—a Case Study in Xinhua Village of Heqing: submitted to Journal of Honghe University(2009).*