
POLITECNICO DI MILANO

**A STUDY AND DESIGN ON THE INNOVATIVE
SERVICE SYSTEM OF THE SUZHOU
EMBROIDERY IN ZHENHU**

CANDIDATE: LIAO CHENCHEN

STUDENT NUMBER: 765870

SCHOOL: SCHOOL OF DESIGN

SUPERVISOR: DAVIDE FASSI

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Abstract

Suzhou Embroidery, the traditional handcraft of Suzhou, has a longstanding history and reputation which comprises not only exquisite appearance and craftsmanship but also profound cultural connotation and high economic value. It ranks first among the four famous embroideries of China because of its important status in the traditional arts and crafts.

From time immemorial, Suzhou has been known as a land of attractive resources and a birth place of creative minds and talents. People here earned a living by fishing, farming and sericulture. Suzhou Embroidery in Zhenhu, is developing in such a background. Nowadays, with the support of the government, Suzhou Embroidery in Zhenhu has already become a large-scale enterprise, as the pillar industry of economic development in the Zhenhu. With the development of the market economy and increasing industry competition, Suzhou Embroidery in Zhenhu faces a series of bottleneck problems. These problems block the further development of Suzhou Embroidery in Zhenhu.

In the thesis, these problems have been analyzed and probed in depth. First, the writer performed painstaking fieldwork about the Suzhou Embroidery in Zhenhu industry, visited the relevant departments in Suzhou and Zhenhu, and collected a large amount of first-hand data by interviewing and surveying leaders in charge, directors of the Copyright Bureau, embroideresses, customers from different aspects and general visitors. Then, combined with a literature review, the thesis analyses and discusses the current situation of Suzhou Embroidery from the outside in, from the simple to the complex. On this basis, it shows the point of view that the modernized development of Suzhou Embroidery in Zhenhu needs to implement advanced ideas about its service system and establish a more evolved service system composed of innovative service platforms and experience zones. This thesis programs the systemic innovation and service system of Suzhou Embroidery in Zhenhu in detail and makes feasible suggestions on transformations and upgrades to further the innovative development of Suzhou Embroidery in Zhenhu.

Key words: Suzhou embroidery in Zhenhu, innovative, service system, design

Riassunto

Il Ricamo Su è un artigianato tradizionale con una lunga storia. Il Ricamo Su non ha solo l'aspetto fine e squisito, ha anche la profonda connotazione culturale e l'alto valore economic. Occupa una posizione di rilievo nel campo delle arti e mestieri tradizionali, essendo notato come il primo dei "quattro famosi ricami" della cina.

Sin dai tempi antichi, area Suzhou di Tianbao, i vecchi tempi, le persone e di più per l'agricoltura, la pesca e l'artigianato e l'industria del baco da seta, si trova a Suzhou, a ovest della città di Zhenhu di ricamo Suzhou è in questo contesto storico. Ora, la difesa e il sostegno del governo, la città del ricamo Zhenhu di scala è diventata una grande industria pilastro della città di sviluppo economico della regione del Zhenhu.

Con lo sviluppo dell'economia di mercato e la escalation della concorrenza del settore, Il Ricamo Su del Zhenhu ha subito una serie di problemi di "collo di bottiglia" dello sviluppo, ad esempio, la mancanza di innovazione per i disegni e le forme dei ricami, non può soddisfare le esigenze diversificate dei consumatori. La concorrenza industriale in disordine e il modello povero di funzionamento non sono in grado di soddisfare il funzionamento del mercato della nuova era, accoppiata con la mancanza della consapevolezza di protezione del diritto d'autore e la qualità complessiva non elevata di una parte di praticanti del ricamo. Queste sopradette in qualche misura, ostacolano il nuovo sviluppo del Ricamo Su del Zhenhu.

Questo articolo ha avviato una approfondita analisi e discussione su questi temi. Il autore prima ha fatto una inchiesta dettagliata sull'industria del Ricamo Su del Zhenhu, visitato i servizi competenti della città di Suzhou e della zona del Zhenhu, ed intervistato il leader competente, il responsabile del diritto d'autore, un certo numero di maestri e le donne ordinarie del ricamo, i consumatori di livelli diversi, nonché i turisti generali e condotto un questionario per raccogliere un gran numero di informazioni di prima mano. Poi basando di combinare la revisione della letteratura, di analizzare e di dimostrare lo stato del Ricamo Su del Zhenhu dall'esterno all'interno, dalla superficie alla profondità, ha proposto le proprie opinioni, che è necessario di introdurre del concetto di sistema avanzato di servizio, e di stabilire un globale sistema innovativo composto dalla piattaforma innovativa di servizi e zona innovativa dell'esperimento del Ricamo Su del Zhenhu per lo sviluppo moderno del Ricamo Su del Zhenhu. Questo articolo ha pianificato specificamente l'attuazione del programma del sistema innovativo e del sistema di servizi per migliorare il Ricamo Su del Zhenhu, e ha proposto le raccomandazioni praticabili per la trasformazione e riqualificazione, e ulteriori innovazioni per il Ricamo Su del Zhenhu.

Parole chiave: Ricamo Su del Zhenhu, innovazione, sistema di servizio, progettazione

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Chapter I Introduction

1.1 The overview of the research background

Su Embroidery has a longstanding history, plenty of topics, elegant colors and exquisite craftsmanship, which has an important status in the traditional arts and crafts. It is not only shows the profound cultural connotation in Wu area and high craftsmanship level, but also the economic and social significance in modern society. For hundreds of years, Su Embroidery, the traditional handcraft, has been existed as a family workshop. This situation can be more clearly reflected in Zhenhu, the main cradle of the Su Embroidery. “Each house has an embroidered canopy, each family has an embroideress” is the epitome of the Su Embroidery in Zhenhu.

With the development of the society and the adjustment of the economic structure, nowadays Zhenhu has become the production base and distributing sale centre of the Su Embroidery. Now there are more than 11 thousand people who are embroideresses or relevant practitioners, which occupies two thirds of the labors, including eight thousand embroideresses. It is about three thousand people who sell, design, mount, deliver the embroidery, make the frames and provide materials and silk thread. From this, Su Embroidery in Zhenhu has a clear industry chain and social division of labors. But, this industry is conservative and lack of the support of the innovative mechanism. Although some embroideresses made a try on the patterns and skills, it doesn't mean the innovation of the whole industry chain. Su Embroidery in Zhenhu is reminded as past from materials, skills, methods and structure of production, modes of marketing and users' experiences, which needs systematic change immediately. So an innovative service system designed for the Su Embroidery in Zhenhu is required by the circumstances.

The author makes an intensive thinking about the innovation of the traditional handcraft, Su Embroidery industry, and how to improve, guarantee and support its innovation. Combined with the related knowledge of the product service system design and the theory of the creative industry system learned in the Politecnico di Milano, the author mainly studies and explores the innovative development problems that Su Embroidery faces nowadays, and the change of thoughts and mode of the regional development led by the traditional handcraft. The author promotes an assumption that taking Zhenhu for example, relying on Su Embroidery, it could turn the local culture resources to culture industry, and design and establish a modern product service system to protect the innovative development of the traditional Su Embroidery arts while inheriting and developing the Chinese traditional folk craft. And it can systematically divide the products to many stages, such as the ornamental

embroidery can be divided into artwork, business gifts, living goods and tourist souvenirs. It could greatly increase the added value of the products and create higher economic value by enlarging the combination of embroidery and cloth and living goods, strengthening the functionality and sense of time of the Su Embroidery products, showing fashion through the traditional elements, and using the innovative logos. This assumption needs the protection and support from the innovative service system.

1.2 The purpose and significance of the research

The author studies the product chains of the Su Embroidery in Zhenhu; and combines the traditional design of art crafts, the theory of industry innovation, regional sustainable innovative development, and the theory of the design of product service system. On the basis of the field survey and life experience in multiple ranges, the author tries to find out and explore the service organizational form and the way of service which protect and promote the Su Embroidery in Zhenhu, and finally gives the general advice about the product service system by system model.

The research of the innovative service system of the Su Embroidery in Zhenhu, guided by the system theory and the design of the product service system theory, forms a service system which promotes and protects the innovative development of the Su Embroidery in Zhenhu. Firstly, the author makes the academic research and study about the change of the Su Embroidery from the individual handcraft product chain to the industry cluster. Secondly, the author probes and tries to make an innovative transformation of some of the embroidery from the handmade work to the industry products. What's more, the author makes an intensive study and demonstration about the economic, social and cultural sustainable development by the innovation of the Su Embroidery in Zhenhu.

This subject will not only have a positive influence on the inheriting, developing and innovating of the Su Embroidery, but also promote the regional economic development based on the Su Embroidery.

In addition, the influence and effect of the innovative service system closely interrelated to the regional innovative development. It is not only injects vigor to the Su Embroidery but also to the development of Zhenhu. Driven by the innovation and guided by the service system, the way of the synusiologic, environmental and sustainable development, has an important meaning of publicizing and popularizing the Su Embroidery.

1.3 The status of the subject research

During a long time, as a masterpiece of the Chinese arts and handcrafts, Su

Embroidery occupies a certain position both at home and abroad. There are a large amount of people who love, collect and study the Su embroidery. On the theoretical research aspect of the Su embroidery, the research of the Chinese scholars is always about the artistic achievement, skill method, innovative stitch and collection value. For example, *Suzhou Embroidery* by the Suzhou Embroidery Institute, *Traditional Art and Cultural Regeneration --- Survey of Zhenhu Embroiderers and Embroidering Activities in a Sociological Perspective* by Ye Jihong, *The Development of Suzhou Embroidery and the Exploration of Its Artistic Features* by Xu Xing, *China Embroidery Developing in the Process of Development* by Zhang Meifang. Otherwise, foreign scholars pay more attention on the introducing and evaluating the achievement of Su embroidery, such as *Threads of light: Chinese Embroidery from Suzhou and the Photography of Robert Glenn Ketchum* by Dowdey Patrick and Meifan. It is hard to find out the research and papers about the innovative design of the Su Embroidery industry and the related service system design area. Now only a few scholars and government officers make an elementary probe about the current situation of the Su Embroidery product chain and study the policy, like *Research on Zhenhu Embroidery Industry Group* by Yu Meihua, 2006. In the paper, author introduced the development status of the Su Embroidery in Zhenhu at that time, the problems existing in the Su embroidery in Zhenhu industry and gave some government policy advice about the embroidery development. These achievements have a good revelation and reference for this subject.

Chapter II The history and evolution of the traditional handcraft about the Su Embroidery in Zhenhu

2.1 The origin and development of the Su Embroidery

Su Embroidery, originated from Wuxian in Suzhou, ranks the first place among the four famous embroideries of China (Su Embroidery in Suzhou, Xiang Embroidery in Hunan, Shu Embroidery in Sichuan, and Yue Embroidery in Guangdong). As a stitch art centered in Suzhou around Jiangnan area, it takes an important place in the Chinese art crafts, because of its character that is drawn with needles and supernatural craftsmanship. This kind of traditional handcrafts with strong local colors, is not only widespread in Suzhou, but also has certain development in Wuxi, Changzhou, Yangzhou, Suqian and Dongtai in Jiangsu Province.

From a long time, in Jiangnan area represented by the Wu area, the land is rich and fertile, the weather is moderate, and people are hardworking and intelligent, living and working in peace and contentment. As an old saying goes “Paradise in Heaven; Suzhou and Hangzhou on earth”. As an old city more than 250 thousand years, Suzhou in the history called as “a city of charm and beautiful”, was highly developed on silkworm, full of businessmen, and flourishing in silk and embroidery industry. Suzhou’s delicate and unique character was created by its warm and comfortable geographical conditions, honest people and beautiful environment, subtle and elegant culture atmosphere, brilliantly colored silk, and rich and stable social environment. Also these elements lay foundations for the beginning and development of Su embroidery, the traditional supernatural handcraft.

It was said that embroidery dated back to the time when Suzhou was built. “Taibo came to Wu area and constructed a large-scale buildings of water conservancy projects” So dragon, the supernatural creature, had a very important symbolic meaning. (Graph_Chapter02_01)

Portrait of Taibo



Graph_Chapter02_01. Portrait of Taibo

Resource: author shot it in the Museum of the Chinese Embroidery in Zhenhu



Graph_Chapter02_02. Embroideress in the postcard of

Qing Dynasty

Resource: the Museum of Fine Arts, Boston

People cut down their hair and had tattoos on their bodies to pose as the descendent of Dragon. However, it was very painful to have tattoos in a large-scale. Nv Hong, the granddaughter of Zhong Yong who was the younger brother of Taibo, stitched in the cloth, dyed the silk thread with colors, and embroidered patterns according to the structure of her braid. Later advocating by Zhong Yong, tattoos were replaced by embroidery cloth and the Su Embroidery was created.¹ There is another folk about the Su Embroidery and Xi Shi. It was said, Fu Chai, the King of the Wu area travelled by boat in Mudu with Xi Shi, one of the most beautiful ladies in the Chinese history. Xi Shi saw that the women picking up water caltrops, put the lotus leaves on their heads as a hat, put the lotus and lotus roots around their waists for decorations. The women were gorgeous and dazzling, delicacy without fastidiousness. Xi Shi admired them and after going back to the palace she gathered embroideresses to embroider the cloth: handwears in lotus shape and waistwears shaped in lotus roots to please Fu Chai and herself.² So, embroidery had been existed in Gusu since 2500 years ago. About the question “When was the Su embroidery created exactly?” there is no certain answer. Liu Xiang, the Confucian scholar in Western Han Dynasty wrote in *Shuo Yuan* that “Shi Shu, Jin Pinggong gave betrothal gifts to Wu, People saw off him by decorating boats with five hundred people in left and five hundred in right, some of whom wore leopard fur coat with embroidery on it, and some of whom wore the brocade coat made by fox fur.”³ That is to say, during Six Century BC, there were clearly recorded about the “embroidered cloth” and the “brocade cloth” in Suzhou. Then Su Embroidery seemed to have a rudiment to “reflect identity and distinguish the rates” since its birth.

“Every house cultivates silkworms, every family embroiders.” When growing mulberry trees and cultivating worms become the most basic but very important agriculture activities for the farmers in Wu area in Feudal Society, embroidery as a necessary family sideline and mean of living was also widespread among the farm girls. This kind of nongovernmental embroidery activity to change for living goods and earn money, became the rudiment of “Commercial embroidery” in the market in Ming and Qing Dynasty, and the embroidery handcraft workshop became the institutions to organize, purchase and sell this kind of folk embroidery. With the development of the Feudal economy, embroidery was widespread from farmers to ladies. Under the “men till the land and women weave cloth” social characteristic, embroidery became a required course of ladies in Jiangnan area, especially in rich and

¹ Ye Jihong. *Traditional Art and Cultural Regeneration --- Survey of Zhenhu Embroiderers and Embroidering Activities in a Sociological Perspective*. Beijing: Qunyan Publishing House, 2005

² Quoted from *Su Embroidery* by Lin Xidan, Suzhou: Suzhou University Publishing House, first version of 1, 2004, P24.

³ Quoted from *Comment and translation of Shuo Yuan* by Liu Xiangzhan in Xian Dynasty Taibei: Commercial Press 1967.

noble family, to cultivate the moral character, nourish the nature and kill time. “Boudoir Embroidery”, a kind of high art value embroidery, which did not take part in market deal, but embroidered for homemade, especially for dowries, separated from the practical embroidery activities and flourished by combined with the pictures of Scholars. (Graph_Chapter02_02). Otherwise, the “Palace Embroidery” flourished in Ming and Qing Dynasty, embodied the characteristic of Feudal production relations that enlisted folk embroideresses worked in the manual workshop owned by the feudal government. (Graph_Chapter02_03) Different from “Palace Embroidery” of which the needs was limited, the flourish of “Commercial Embroidery” showed that Su Embroidery suited the market (Graph_Chapter02_04). With the development of the embroidery handcraft workshop, a group of professional embroideresses, similar with the industrial workers in the capitalist factories, gradually stepped onto the historical stage. And the formations of guild also made the Su Embroidery mature. In the early period after the foundation of New China, the Su Embroidery industry



Graph_Chapter02_03. The light blue silk waistcoat in the period of Guangxu Emperor, Qing Dynasty
Resource: the Palace Museum



Graph_Chapter02_04. Children’s pinafore in Qing Dynasty made of the Su Embroidery
Resource: author shot it in the Museum of the Chinese Embroidery in Zhenhu

was led by the fifth joint office of industry and commerce in Suzhou. Because New China faced with the economic blockade from the western Feudal countries headed by America at that time, the trade of the Su Embroidery has suffered a severe blow. Under the situation that the export of embroidery stopped and imports were unmarketable, the individual handcraft workshops in Suzhou co-operated and organized the “Suzhou Embroidery Collective Factory” to save themselves and beat the odds together. Collective factories always paid for the embroideresses in a way that except the basic salary, people who worked more, earned more and set up the bill in pieces, and extracted a certain portion of money from the total business gross income to maintain the daily management of the factory. Although the money they could have was still limited, this kind of relative fair salary system largely protected the embroideress’ interests. In 1956, to carry out the policy of “making overplans,

taking all factors into consideration, the inspiring leadership, and forging ahead”, the embroideresses organized a series of embroidery production cooperation and embroidery supply and marketing cooperation in Suzhou early or late. In the same year, Suzhou art industry has achieved the establishment of cooperatives, and the mission about the socialist transformation of handicraft industry has finished yet. The establishment of cooperatives greatly inspired the passion of embroidereress. Then the nationalized industry and research institution of the Su Embroidery specially used embroidery to product, established one by one; such as the Suzhou Embroidery Institution, Suzhou Embroider Factory, Suzhou Shoes Factory of Arts and Crafts, Suzhou Embroidery Factory, Suzhou embroidery Factory for Children. In this relative stable period, Suzhou Embroidery industry made a brisk development. The production was not only sold very well the domestic, but also made a satisfying sales volume in the international market which for earned a lot of foreign exchange for the country. However, it was difficult to avoid the brand of that period inside of the industry——over cooperation made some embroiders who had a membership slack in their work.⁴ The wave of the Reform and open-up policy not only brought a new market to the Su Embroidery, and also shook the structure of the Su Embroidery industry and the group of the embroideresses. The sale volume raised by years, but the workers who were devoted to the Su Embroidery loosed. It is because of the character of the Su Embroidery: as a labor intensive handicraft combined with art and technology, embroiders need a certain time from the learner to a capable worker. Meanwhile, in comparison to other types of work operated by machines, embroidery is bored, tedious and exhausting. Despite in the 80s of 20th century, the invention of electronic embroidery machine improved the level of productive forces of the Su Embroidery industry, but the handicraft embroidery was still the main way of production and mode of art. With the wave of restructuring of enterprises, many embroidery factories in Suzhou were in difficulties in different degrees.

Entering in 21st century, with the increasing of economic integration and globalization, people have a series of “localization”, “primitiveness” and “returning of handicraft” complex and the Su Embroidery as a “non-material cultural heritage” entered into public’s eyes again. This kind of social thoughts and fashion trend brings the Su Embroidery industry new chance and challenge.

2.2 The history background and social reasons of the origin of the SuEmbroidery in Zhenhu

In the west of Suzhou, around Tai Lake, Zhenhu has picturesque and beautiful scenery,

⁴ Ye Jihong. *Traditional Art and Cultural Regeneration --- Survey of Zhenhu Embroiderers and Embroidering Activities in a Sociological Perspective*. Beijing: Qunyan Publishing House, 2005

with about 20 square kilometers in total area, and less than 20 thousand in population. Zhenhu, called Xihua in old days, belonged to Wuxian, whose name was first seen in the *Record of Wu* by Lu Guangwei in late Tang Dynasty, meant the flourish place in the west of Wu.⁵ In 1049, Xihu was set up three villages: Zhenhu, Qinglong and Shanhu. In 1956, the three villages united and became Zhenhu Village. In 1996, Zhenhu was revoked as a Village and was reset up as a Town, called Zhenhu Town, which had jurisdiction over 13 villages. In 2002, Zhenhu Town was in charge of Suzhou High-Tech Zone, and restructured as Zhenhu Sub-district.

Zhenhu was prevalent from old days, and most of its embroidery was the ordinary living goods for exchanging other living goods or earning money. With the increasing of the labor force of Feudal society, in Ming and Qing Dynasty, the Su Embroidery industry had a further development, and its division was more grained. In the period of Qianlong, Su Embroidery gradually entered into its Golden Age, and the production and management mode had more specific classification. Meanwhile, a few great pieces which were special for the royalty and Nobles and made by the super skilled embroideresses, were appeared. As an important component element of the Su Embroidery, This kind of clear embroidery structure, predominantly as “Commercial Embroidery” in Zhenhu, was closely related with the character of this region itself and the level of embroideresses. For these feudal farmers in China who believed “men till the land and women weave cloth to supply themselves”, having lands meant occupied food, the basic production condition; however, improving living standard depended on exchanging things or earning extra money.

In late Qing Dynasty, Suzhou fabric manufacture declined and Su Embroidery which royalty needed was bought from the Suzhou branch of Guangyuan Handcraft Workshop of Beijing. It brought the career as “embroidery sender”. Embroidery senders gave the samples Guangyuan Handcraft Workshop of Suzhou made, the silk with patterns and the color thread to the outstanding people of odd embroideresses, and purchased after they finished independently. This way of customization of the “Palace Embroidery” was similar with the management of handcraft workshops, which decreased the product pressure of embroideresses in large measure: they didn’t gather to produce under a corvee situation and the freedom of their work has improved too. Then, more and more embroideresses in the rural area were attracted to make this kind of high standard embroidery.

Until 1929, home market gradually united, and the scale of the Su Embroidery industry was broadened. The production of the “Commercial Embroidery” still kept the structure that “the embroideresses in the cities stitch the great pieces, and the embroideresses in Wuxian stitch the extensive living goods”. However the increasing

⁵ Lu Guangwei. *Record of Wu*. [M].Nanjing: Jiangsu ancient Books Publishing House, 1999

portfolio fastened the expansion of Zhenhu embroideresses group, their commonly extensive skills brought limitations to the later development of Su embroidery in Zhenhu.

After “the reform and opening-up”, with the adjustment of the country’s policy and the commercialization development of farm sidelines, the country’s reallocation system has transitioned to market economic system, and more and more Zhenhu embroideresses restarted their embroidery business while farming. The development of society and economy gradually changed embroideresses’ firm thinking of land. Some of them who got an insight even tried to leave the land their ancestors rely on living. They left the villages and came to the towns or cities, with the ancestral stitch skills. They changed the family production mode of “farm work first and embroidery second”, and opened workshops in the form of “having stores in front and factories behind”, managing the business independently and taking on full responsibility for the success of a business. It is also this kind of individual management mode that laid the foundations for its development nowadays. Compared with “academism” and “high standard” of most state embroidery companies, the “Folk Embroidery” from the Zhenhu embroideresses may be not as well in the arts, but this workshop was more closed to the market, and has more productivity effect and economic benefits.

After 30 years of development, Zhenhu now becomes the area which has the concentrated product and mature industry structure. Traditional Su Embroidery industry also faces the challenge of the contradiction between “tradition” and “modern” this time when the folk handcraft industry generally has the development bottleneck. And the proposition of “innovation”, full of sense of times, which will become the main idea and the guiding thoughts, went through the development of the Su Embroidery in Zhenhu in new times.

The continuous development of the Su Embroidery in Zhenhu was mostly due to the countrywomen living on this land. Despite the change of time and reform of the society, they still maintained the custom of embroidering and inherited the skill of stitching. As the most important mean of living for women, in this place, embroidery usually inherited by the way that “mothers taught daughters” and “masters taught apprentices” and passed on from generation to generation among the countrywomen. Even in the most difficult years, this kind of teaching and learning never stopped. This not only made the stable and extensive mass foundation for embroidery, the traditional handcrafts in Zhenhu area, but also protected the independent development of the Su Embroidery in Zhenhu. (Graph_Chapter02_05)

Nowadays, the Su Embroidery in Zhenhu experienced reverse and development has become the most energetic and typically branch of the traditional Su Embroidery and

has gradually got onto the right track of industrialization. And Zhenhu area also takes actions that suit local circumstances for transformation and Innovation, concentrated on current Su Embroidery in Zhenhu industry; it initiates a new way of regional development, different from the conventional development mode in the marginal area of a city, based on traditional handcrafts.



Graph_Chapter02_05. The way that “mothers taught daughters” and “masters taught apprentices” of the Su Embroidery in Zhenhu

Resource: author shot the photo in “Liang Xuefang’s Studio of the Su Embroidery” in Zhenhu

2.3 The rise and fall of the Su Embroidery in Zhenhu

In the history, Zhenhu embroideresses were famous for good at stitching applied living goods such as bedcovers and pillowslips. When Su Embroidery flourished in Zhenhu area, the economic interests it brought made country embroideresses realize the importance of learning and inheriting this traditional skill more directly.

In Suzhou, Suzhou fabric manufacture followed the request of palace, and gathered embroideresses to stitch the cloth and other living goods for the royalty and nobles. This kind of embroidery, called the “Palace Embroidery”, though it didn’t circulate in the market, but represented the highest standard of the Su Embroidery. They usually made by the best skilled embroideresses. Despite in the history, Zhenhu embroideresses mostly made the folk “Commercial Embroidery” for the purpose of exchange, there were a few high skilled embroideresses made “Palace Embroidery”, which specially provided the embroidery such as royal dress and living goods for royalty.

Which Zhenhu embroideresses benefited from is the customizing and purchasing for their embroidery by the big embroidery handcraft workshops in Suzhou, especially the profit earning from the embroidery bought from the embroideresses in vast rural places. Relative to the pursuing of arts, folk embroidery paid more attention to the practicability of the embroidery itself and its market popularity. To meet the needs of the market more extensively, the embroidery handcraft workshop soon took the way of “first customizing, then giving material” and “paying by pieces” that is they first

gave the materials with patterns to the “Embroidery senders” (who were responsible for sending the embroidery to others), and then “Embroidery senders” would give them to the embroideresses to stitch. When embroideresses finished their work, “Embroidery senders” would purchase the embroidery back to the workshops to sell after process synthesis. This kind way of work is best for country embroiders. It didn’t obstruct the farm work and production embroideresses did at home; what’s more, to some degree it protected the sidelines of them --- Women didn’t need to “try their fortunes” in the market to exchange living goods by embroidery, but they could earn money to support their families rely on a kind of “employer and employee” relationship.

In the 1930s and 1940s, because of long years of war and the turbulent social situation, the Su Embroidery industry was in difficulties. In Suzhou, lots of workshops closed, few of them which were still open only made a living by selling traditional embroidery such as bedcovers and cloth. The sever unbalance of the supply and demand relationships directly influenced the sidelines and family incomes of the Zhenhu embroideresses. With the unemployment of the embroideresses, the Suzhou Embroidery in Zhenhu began to fall into a decline.

After the foundation of New China, Zhenhu embroideresses retook the embroidery responsibility for the Wuxian Embroidery Factory. Production teams allowed some women stitched when they were free from farm work and redistributed the work scores by counting the embroidery work. Although this activity kept the embroidery in Zhenhu in some degree, but it changed the nature of the former family handcraft industry in Zhenhu---embroidery became a collective sideline of the production teams and the enthusiasm for the production of individuals was decreased. Countrywomen were not allowed to embroider without permission. The income of the country families became limited, which only could get payback though farm work. The policy that prevented the country families from sidelines fundamentally changed after reform and open-up. Before that, nearly half century, the Su Embroidery in Zhenhu gradually went to its end.

2.4 The status of the Su Embroidery in Zhenhu

2.4.1 The guide of the government and industry

Since 1990s, Zhenhu Town has gathered kinds of embroidery handcraft workshops and embroidery stores most of which was built by the country embroideresses who left the countryside and came back with skills. During the ten years when the embroidery markets were continuously expanding, the embroiders in Zhenhu area increased from nearly three thousand to more than eleven thousand, and the number of the embroideresses even ran up to eight thousand. Nowadays, one in two labor

forces is engaged in embroidery and the embroidery industry has become the pillar industry.

The prosperity and development of the Su Embroidery in Zhenhu also shows the guide and service thinking of the local government at all levels. To support, coordinate with and protect the embroidery business of country embroideresses, Zhenhu government has built an embroidery street in 2000 whose length is about one thousand and seven hundred to create a more excellent and convenient business environment. It also gathers the individual workshops and stores to manage them as a whole. Then Zhenhu government, using the embroidery street as a linkage, put effort on display the embroidery history and local industry superior, promoted the establishment of the “Museum of the Chinese Embroidery” and the “Exhibition Center of the Su Embroidery in Zhenhu”, and planed and built a comprehensive and entire production chain of the Su Embroidery in Zhenhu. At the same time, based on the practical situation of the embroideresses, Zhenhu government proposed a series of preferential policy on industry and commerce, and held kinds of embroidery competitions to simulate the enthusiasm on management and work of embroideresses. To enhance the reputation of the whole industry, Zhenhu government packed and broadcasted the image of a few of embroideresses who has got higher art level and stitch skills, and provide them more preferential policies to training the undisputed leaders of the Su Embroidery in Zhenhu.

After the communication with the local government leaders, the author knows that in the waves of reform and open-up and the growing up of township enterprises, local government “needed to find a developing way which suited its development in the process of urbanization” and the support of the government will always protect the development of the Su Embroidery in Zhenhu.

According to the practical situation of the Zhenhu area, it is to make the Su Embroidery industry larger and better which was once shrank, orientated Zhenhu as a concentrated showing-off zone on “the culture of the Su Embroidery and natural way of life. It has further proposes the general regional development request: “plan, arrange, and built” and has deeply dug, pack and promote the embroidery industry and form a special market group with a domestic reputation which gathers design, processing, selling and service as a whole to push the country mass stepping a way to start an undertaking and find employment by themselves.

Under the direction of the local government and the guide of the industry, Su Embroidery in Zhenhu has begun to develop in good circulation.

2.4.2 The Zhenhu embroideresses away from the farm work

After reform and open-up, central government pointed out in <The Decision of Some

Problems about Speeding up the Country Development > that “The private plot, private domesticated animals, private sidelines and country market trade are the subordinate and the supplement of socialist economy, which could not criticize as the tail of capitalism.”⁶ The change of the state policy did not only reinstate and protect the validity of the sidelines of country families, but also arouse the entrepreneurship awareness and the working enthusiasm of farmers. Under this history condition, Zhenhu embroideresses retook the needles and thread, retransformed the embroidery activities of “the sidelines of production teams” to “the family sidelines which could get a considerable profit” and tried to make it develop as “an individual operation”.

The demand of the Su Embroidery from the steady recovering market increased gradually, some embroideresses who had a good commercial view, found that with the expanding of production, the income brought by embroidery always more exceed the income by family farm work. At that time, for these countrywomen land lost the former attraction. They changed the thinking, made the embroidery as the principal work of the family, gradually got rid of restriction of land, and made their own workshops.

Because that the Su Embroidery in Zhenhu has belonged to the “Folk embroidery” from old times, though embroideresses has learned the skills from the elder women, they always had the problems on the rough skills and only stitching but no innovating. “Leave the countryside” did not only considerate the expanding of the good viewers, but also reflected the urgent demand of development. Since 1980s, many embroideresses in Zhenhu, specially for the young generation, has become to learning teach skills from master teachers in the Embroidery Institutions and art colleges, and grew up gradually, which gave the fresh blood to the young and middle aged Su embroideresses in Zhenhu for the development of the Su Embroidery development, and pushed its innovations of the Su Embroidery as the core force.

2.4.3 From the family handcraft to the Su Embroidery industry

During the 30 years of reform and open-up, the Su Embroidery in Zhenhu has completed the change from a traditional individual family handcraft industry to a united embroidery industry.

During the process of this change, embroideresses away from the land rely on their unique mental toughness has learned the good embroidery skills, freed themselves from old ideas, advanced with time and promoted the transform of the industry. And the attention and support from the government also provide a powerful protection. The program and construction of the infrastructure are not only benefiting the

⁶ Compiled by the Party Literature Research Center of the CPC Central Committee. *The Selected Compilation of the Important Documents after the Third Session*. Beijing: People’s Press, 1982

embroideresses, but also promote all kinds of embroidery industry, especially the service industry of embroidery. So that, a completed, gathering the design, producing, mounting, publicizing and operating industry chain has got a stable development in Zhenhu.

Chapter III The analysis of the state of the Su Embroidery industry in Zhenhu

3.1 The general situation of the Su Embroidery industry in Zhenhu

Zhenhu is phrased as the “the land of the embroidery Arts in China”. During 2010, the sales value of the embroidery industry was about 80 million yuan, annual increase of 14.5%, and the income of the farmers in Zhenhu was about 13556 yuan, annual increase of 10.9%, among which the income from embroidery accounted for 75%. Embroidery became the pillar industry in the Zhenhu area.

During ten years, the embroidery industry radiation has been formed, which makes embroidery streets (Graph_Chapter03_01) as an axis (where has more than 430 embroidery handcraft workshops and more than 12,000 embroideresses and other



Graph_Chapter03_01. Embroidery street in Zhenhu
Resource: the website of Zhenhu Embroidery



Graph_Chapter03_02. The Museum of the Chinese Embroidery
Resource: the website of Zhenhu Embroidery

embroidery workers), and makes the Museum of the Chinese Embroidery (Graph_Chapter03_02) and Embroidery Show Centre as the carrier. The Zhenhu embroideresses set up more than 300 embroidery points of sales in Suzhou and other large and medium-sized cities. The embroidery sells to all parts of China, even to Japan, Korea, and other developed countries and places in southeast of Asia, Europe and America.

There are more than eight thousand embroideresses in Zhenhu area, which accounts for 40% of the population of the town, and more than 400 of these embroideresses have already got the senior and middle-level technical title, and ten of them have the title of “master”.

Su Embroidery is the pillar industry in Zhenhu. To associate with that, Zhenhu government has also made plans in developing ecological agriculture, ecological fishing industry and tourism (Drawing_Chapter03_01).

(1) Ecological agriculture: proactively developing the no-harm farming, staging a vigorously drive for the land arrangement and the construction of green, encouraging

farmers to expand the growth of tea and yellow peaches and other Featured crops. And the government explores big and small Gong Hills with the idea of “leisure agriculture”, and builds the Gong Hill tea arts assembly hall

(2) Ecological fishing: based with Tai lake, the local government vigorously planed and built Sanyang Fishing and Farming Park, Fishing Centre and other fishing leisure tourism facilities.

(3) Tourism: Zhenhu is located near Tai Lake, which brings it advantaged nature scenery and tourist resource. It not only reflects the old “culture of Tai Lake”, but also is famous for its farm and sidelines products, such as fish, shrimps, Three White of Tai Lake (white fish, white prawn and whitebait) and yellow peaches. Zhenhu is also closed to “Tai Lake Marsh Park”. Recent years, local government has developed the ecotourism which is integrated “low carbon, nature, ecological environment, wild fun and culture” and brought the arts of Su embroidery in Zhenhu into the ecotourism. In 2009, Zhenhu was selected as “The most famous cultural tourist town in China”.



Drawing_Chapter03_01. The overview of the industries in Zhenhu

Resource: author drew

3.2 The advantage of the Su Embroidery industry in Zhenhu

Through years of development, Zhenhu has already got a considerable scale and market of the Su Embroidery industry. The basic structure that has long history, good region and enough embroideresses, lays the firm foundation for the better development of the Su Embroidery culture, setting up the innovative service system platform, and the fast promotion of Zhenhu’s regional economy.

3.2.1 The structure of the inhabitants

Most population of Zhenhu area is native inhabitants, 55% of whom do the job as embroiders or some others related with embroidery. In the process of field survey,

author finds out that it is common that the older inhabitants or even the migrant workers specially do the farm works in Zhenhu area; but it is rare that the local labor force do the farm work.

3.2.2 The types of the visitors

(1) The tourists

Zhenhu which has rich natural resource are never lack of tourist who comes because of respect for its fame. In the past, team tourists took up the most parts; a few of them looked around the town and bought some embroidery by the way when they enjoyed the natural scenery, the culture of Tai Lake and delicious fish. (Graph_Chapter03_03) With the establishment and the completion of the series of related tourist equipments and the publicizing and developing “the culture of Su embroidery in Zhenhu” which was included the regional tourist industry by government, the tourist structure and the aims of Zhenhu area have been multivariate: the fast increasing of family tourist. A lot of parents bring children to experience the embroidery in Zhenhu to know the embroidery culture. It becomes one of the most popular tourist lines that is visiting the Wetland Park of the Taihu Lake (enjoying natural scenery and watching pandas), picking yellow peaches and visiting the Su Embroidery in Zhenhu.

(2) The buyers

Majority as endemic wholesalers (middleman), they are usually the frequent visitors of the Su Embroidery in Zhenhu, and have the handcraft workshops which keep a long term co-operation relationships. After coming to Zhenhu, they have the clear purpose and go straightly to the workshops for purchasing. Then they sell the embroidery to other cities with the name of the Su Embroidery in Zhenhu or simply add other embroidery categories of signets to the embroidery (which are chiefly ordered in middle and small-scale workshops) and sell them as “other kinds of embroidery”. In the survey, author finds out that this phenomenon is not rare, but becomes the understanding secret among the people in this industry.

With the deepening of co-operation and the increasing of business amount, the co-understanding of “trust and benefit each other” makes the former buyers only “have a call” or “send an E-mail” to order the needed embroidery from embroidery handcraft workshops in a long distance.

(3) The learners

There are roughly two kinds of the learners.

One is the migrants who make the embroidery as a living mean and come to learn skills. They have usually stayed in Zhenhu for a long time, and study from the famous

embroideresses and workshops, learning the Su Embroidery skills while learning doing business and the experiences of running a workshops. Some of them has some embroidery skills, and do the job related with embroidery. They choose to study and practice in Zhenhu is because that they consider the position of the Su Embroidery in Zhenhu in the whole industry. (Graph_Chapter03_04)

The other is of the Su Embroidery handcrafts at home and aboard to study and research the embroidery skill purposely. They always have a clear learning aim and stay in Zhenhu for a while.



Graph_Chapter03_03. Tourists are watching the embroideress stitch carefully.

Resource: Xinhua net, took by Ren Long

http://www.hongxishuhua.com/attachment/cms/item/2011_06/19_23/de4fdd37cf2186d3.gif



Graph_Chapter03_04. The students Zhang Li and Xu Minli from Suzhou Art and Design Technology Institute are learning in the training base of Liang Xuefang's embroidery workshop in Zhenhu.

Resource: provided by Liang Xuefang

3.3 The problems and limits of the Su Embroidery industry in Zhenhu

Despite that nowadays the Su Embroidery in Zhenhu still remains the top position in production-scale, embroidery techniques, skill passing on and the goods sales, in the past hundreds of years, it always belonged to the category of commercial embroidery in countryside in the purpose of “maintain the family living”. So even in a totally new era, the development of the Su Embroidery in Zhenhu couldn't avoid the influence and shackles from some conservative thoughts and ideas derived from farm families. As the “grass roots industry” developed from folk, the Su Embroidery itself has the obviously village colors. It reflects straightly and instinctly the ideology of countryside workers---the broad countryside in Zhenhu gave birth to the tradition of embroidery, but the farmers' conservative way of thinking had some danger for the

further development of the Su Embroidery in Zhenhu in some degree.

3.3.1 The Zhenhu embroideresses

As the major practicers of embroidery and the founders of this industry, the value orientation, ideological level and comprehensive quality fundamentally decide the future prospects and the industry trend of the Su Embroidery in Zhenhu. Before further exploring the problem how to make new development of the Su Embroidery in Zhenhu by innovation under the social environment nowadays, we must clearly know that the phenomenon that blocks the development of the Su Embroidery in Zhenhu because of the lack of the embroideresses, is more and more obvious.

(1) The temporary shortage of the young embroideresses to replace the older generation

During the field survey in the Zhenhu area, through interviewing the government leaders and embroideresses, the author acknowledges that nowadays the Su Embroidery in Zhenhu faces with many problems in the aspect of teaching and learning, such as the construction of talent team, the training of teaching techniques and publicizing and establishing the brand. Among them, the personnel training and establishing the brand are more outstanding.

“Most embroideresses are local girls. Of course, there are a few of girls out-of-town come to learn because of earning money. Country girls all look forward to the life in cities. The young generations are all willing to go to the cities to work and make money, and unwilling to stay in Zhenhu for embroidering. To tell the truth, it is a hard work for them to embroider.” said by Liang Xuefang, the master of handcraft arts in Jiangsu Province, “The Embroidery Research Institute of Suzhou has already been lack of talent people, probably so has Zhenhu during ten years.”

The flourish economy in Southern Jiangsu and the development of the town enterprises provide a lot of working opportunities, so most young people in Zhenhu area are not willing to make embroidery or do the jobs related with embroider. And influenced by the salary and other factors, now the working permanence of embroiders also cannot be protected.

(2) The need to improve the general educational level of the Zhenhu embroideresses Influenced by the real economic conditions, the conservative ideas and opinions, historical environment of the society and other factors, women in countryside were always a disadvantaged group on receiving educations. The lower teaching level in countryside, the weakness in basic education facilities, and the jagged quality of teachers could not protect the children to completely receive the comprehensive and full-scaled education of knowledge in science and culture. The traditional ideas that “more sons, more luck; sons are better than girls” always led that the country girls

could not get enough attentions from families. Compared to boys, parents usually ignored the educations of girls, and the lagging and practical thoughts like “learning a skill to make money is better than to spend money in study” and the blind “waves of doing work outside” also became the reason why women in countryside stopped their basic education. This phenomenon was also reflected in Zhenhu.

In Zhenhu area, because of the tradition of the embroidery, the birth of girls always means the increase of the family income, which is a pleasant thing. Mothers are used to imparting the embroidery skills as the most important lesson and mean of living to the young girls but ignoring the teaching of their culture training. This persistent practice usually starts when the girl is four or five years old and some of them will last for the whole life. The train brings the improvement of techniques, which is called “able to embroider”. But the soul of the Su Embroidery is much more, it is the “combination of arts and techniques”, a state that bases on embroiders’ accomplishment in culture and art. Most of Zhenhu embroideresses don’t receive the systemic and formal art education. They don’t have the art basic skills of compositing a picture, molding, matching colors and perspective, and they also have no confidence in the exploration of subverting the tradition. Contrary to art creation and techniques innovation, they only own the embroidery imitation skill. This situation always makes their embroidery pieces rough, lack of expression force and vitality.

(3) The need to broaden the eye horizons of the Zhenhu embroideresses

In recently years more than a few country embroideresses open workshops in the embroidery street, but only a few of them are capable to make the workshops larger and better and do the embroidery design and innovation.

The conservative product thoughts, the developing ideal that “a bit rich is enough” and the lack of education, make the embroideresses stop their steps in Zhenhu again and again. To the country women living in this land, Zhenhu Town and Suzhou is enough flourishing, and it needs double brave to go to the larger cities, even go abroad. The limits of country region restricts the eye sight and development thoughts of embroideresses, which causes them more easily to manage the labor intensive workshops and produce the Su Embroidery which is major in the “local” “traditional” and “classic” types. To most Zhenhu embroideresses, Su Embroidery is “the furniture for display with the topic of cats or dogs”, “pajamas and silk scarves with traditional patterns” or the tourist souvenirs of the Su types like “fans and pouches”. They consider a little about the innovation of the Su Embroidery. The group eye sights and limits of embroideresses restrict the innovative process of the Su Embroidery in Zhenhu in a great degree. If taken embroideresses’ leaving countryside and going to cities as the first step to establish and develop the Su Embroidery industry in Zhenhu, then the reform and innovation of the Su Embroidery in Zhenhu much more likely

need the eye broaden of embroideresses group, the sights upgrading and the change of thoughts.

(4) The big differences among the different levels of Zhenhu embroideresses group. The technical level, concept of business management, educational background and comprehensive quality of embroideresses decide their different levels in the Su Embroidery industry in Zhenhu. This idea of levels not only disguise the status of the embroideresses in economy and social activities, but also reflect the attitude of the embroideresses group toward the next step on the thinking of development problems. The economic and social status of the Zhenhu embroideress presents as the shape of a pyramid, and the author divides them into three levels: elite embroideresses (who are usually all levels of masters), normal embroideresses who owns a workshop, and average embroideresses (who can again be divided into average country embroideresses and embroideresses hired by workshops). The elite embroideresses accounts for 0.15% of the embroideresses group (in the base of 8000), who are usually called as “masters”, the best among embroideresses, whose techniques are excellent, representative, even getting the unique patent in patterns and stitch, and their workshops also mainly sell the expensive embroidery. Normal embroideresses who owns a workshop accounts for 5%, who has a certain of embroidery skills and capital, mainly selling the middle and low standard embroidery, and the quality and levels of their embroidery productions have large differences according to the price. The scale of the average embroideresses is most extensive, from the higher-skilled embroideresses who specially work for workshops to the country embroideresses whose techniques are tough.

In recent years, the country pays more attention to protect, inherit and develop the traditional art and craft industry. The choice of “master of the country”, “masters of province” and “inheritance people” more directly spur the layering and competition of embroideresses’ competition in Zhenhu. The title of “master” almost becomes the struggle aim of every embroideress. This kind of honor is not only the compliments of the achievements of the embroidery, but also brings the embroideresses huge and direct economic profits and social reputations.

Toward the attitude of the embroideresses group, the younger embroideresses are more willing to accept the idea that is “developing by innovation”. They are looking forward to stepping onto the broader stage, and opening up the wider market. For example, making personal shows of competitive embroidery in different countries and areas, donating their embroidery to the country museums as the highest standard collections and provide high quality diplomatic gifts to government departments. They also continuously broaden their outlook, and try to make innovations in arts and techniques through different kinds of ways. For example, designing and making

embroidery with special art universities and co-operating with material suppliers to innovative and improve embroidery materials (Graph_Chapter03_05). However, the innovation consciousness of the normal embroideresses who owns a workshop is weaker. They are more inclined to produce regular traditional embroidery or sell the Su Embroidery made to order.



Graph_Chapter03_05. Parts of *Poetic Suzhou* created by professors in universities and embroidery masters

Resource : provided by Liao Jun

(5) The lower manage capability of the Zhenhu embroideresses group

The most common ways of trade of the Su Embroidery in Zhenhu are to wholesale, retail, order, market and display. Among them, to wholesale and order are the major ways. Because country embroideresses always embroidered for others at home before they open a workshop, even they begin their personal embroidery business, most of them are not willing to “go outside” to market and sell embroidery; they are passively waiting for the customers to come to buy. Compared with embroideresses group, middlemen get more considerable profits.

Because the profit is less, embroideresses always adopted to price competition that is “giving up quality of embroidery to lower the price”. The result is that the low quality and tough embroidery take up most part of the market, and the Su Embroidery market in Zhenhu is in some kind of “disorder competition” status.

Now the e-business and e-techniques are more and more popular, the younger generation of embroideresses in Zhenhua has began to try to promote products on the net. This publicity way increase the fame of the Su Embroidery in Zhenhu in some degree, however, the dispersive but huge information amount also increase the difficulty for the customers to choose and buy embroidery.

3.3.2 The embroidery pieces in Zhenhu

(1) The Su Embroidery in Zhenhu has six kinds, and they are:

- a. The large-scaled embroidery artwork for decorations--- usually monopolized by the elite embroideresses’ workshops, which are the highest standard ones of the Su

Embroidery in Zhenhu. For example, Su Embroidery piece *Spring returns to the land*, the representative work of large-scaled bird-and-flower embroidery, which was displayed in Fele Art and history Museum, whose pattern was made by more than ten Chinese painting masters, such as Wang Geyi, Zhu Qizhan, and Tang Yun. This kind of embroidery presents a wide range of subjects, but most of are from the Chinese paintings or the images in the traditional folks, which have a high value on art, economy and collection value (Graph_Chapter03_06).



Graph_Chapter03_06. *Spring returns to the land* the representative work of the Su Embroidery

Resource: Suzhou art and craft net: <http://www.szgmx.cn/lwxs1.asp?lwid=8203>

b. The decoration paintings of the Su Embroidery---this kind of embroidery have big different levels, and irregular quality. The concepts are always most representative work of the Su Embroidery, such as “cats”, “dogs”, and “water landscapes”. The stitch skills are divided into reversible embroidery, double-sided but double-effect embroidery, double-sided but trilateral-effect embroidery (Graph_Chapter03_07.08).



Graph_Chapter03_07. *Asleep*, the work of Zou Yingzi, the art and craft master in Jiangsu Province

Resource: provided by Zou Yingzi



Graph_Chapter03_08. *Spring in land of water*

Resource:

<http://www.topemb.com/upload/product/>

c. Embroidery about personal portrait--- This kind of products belong to ordered ones in higher quality, some of which even become the top quality ones in the Su Embroidery in Zhenhu. They are always the high standard gifts, which have higher collection value. (Graph_Chapter03_09.10)



Graph_Chapter03_09. *Kind mother*, the work of Yao Jianping, the arts and crafts master in Jiangsu Province
Resource: the website of the Su Embroidery in Zhenhu



Graph_Chapter03_10. *Yang Liwei, the hero of astronavigation*, personal portrait by Zhang Mingmin, and embroideresses Zhang Huiyu and Lu Zhihui
Resource: Yangzi Evening *Special Su embroidery for hero*



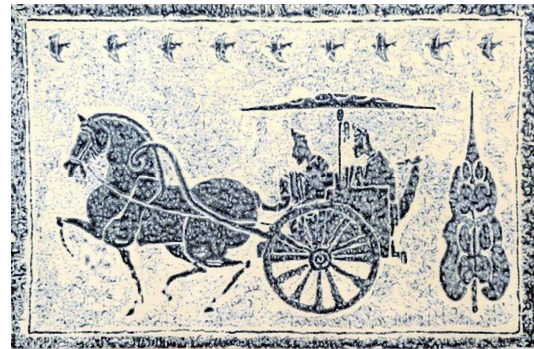
Graph_Chapter03_11. A small bag and a sachet of the Su Embroidery
Resource: left one-provided by Zou Yingzi, right one-provided by Liang Xuefang

- d. The handcraft embroidery as business gifts --- the qualities are always better-than-average, which are more practical.
 - e. The embroidery living goods --- They are mainly traditional embroidery products, such as pajamas, silk scarves, small bags, pillow towers and bed covers. Their standard and quality have big differences, whose patterns are always with flower and animal decorations which have lucky meanings. (Graph_Chapter03_11)
 - f. Custom-built embroidery according to samples --- which has different qualities and standards according to the orders request.
- (2) It is very difficult to maintain embroidery

Because the embroidery material itself and the way of mounting are very traditional, the work to maintain, clean and protect is more difficult: the silk material is easily wrinkled and dirty, the color thread is easily dirty and broken. Take the embroidery for display as an example, after the mounting, the single-sided embroidery which has more quality, doesn't have the problem of cleaning, as it is protected by the glass framework. But its fix form is to stick the embroidery to the backplane of the frame work with special glue perpetually. Once the embroidery is mounted, it is very hard to take off, which brings a certain limits of the use of embroidery. The living goods of the Su Embroidery without the outside protection should be used more carefully, especially the high quality living goods of the Su Embroidery.

(3) The more and more disputations over embroidery copyright

The limits of standard of culture and legal consciousness of embroideresses group lead to be unfamiliar with the laws and legislations on copyrights, especially the



Graph_Chapter03_12. “Didi stitch” uniquely initiated by Zou Yingzi, the Zhenhu embroidery, the art and craft master in Jiangsu Province

Resource: Suzhou literature and art net

intellectual property rights. Recent years, there are more and more disputations over embroidery copyright. Some embroideresses get into the trouble with the law because of imitating others' work. And it makes some embroideresses actively try to apply for the patent protection. For example, the “Didi stitch” initiated by Zou Yingzi, the embroideress of the Su Embroidery in Zhenhu, officially has got the National invention patent certificate. According to reports, it is the first invention patent on stitch in the field of embroidery arts in New China, which is 80 years away from the last stitch invention of the Su Embroidery, “random stitch embroidery” (Graph_Chapter03_12) ⁷.

⁷ Wang Zi: “Didi stitch” initiated by Zhenhu embroideress for 8 years, *Suzhou Evening*, 2011-09-29



Graph_Chapter03_13. The transaction platform for the copyright permission of embroidery works in Suzhou

Resource: Zhenhu embroidery in China net

In modern society, people's consciousness of rights safeguarding is largely increased. As a handcraft category combined with design, creation, producing, imitation and other art ways, the copyright protection problem of the Su Embroidery in Zhenhu has become a focal point of innovative subjects. In order to solve the copyright problems with the development of the Su Embroidery, Suzhou Department of Intellectual Property released the transaction platform for the copyright permission of embroidery works in Suzhou, which mainly provide more extensive design resource to the embroiders in order to avoid different kinds of the happening of infringement events (Graph_Chapter03_13). But it is pity that, the leader of department says, because of the problem that the directions are too extensive, this convenient service does not get the value and attentions from Zhenhu embroideresses group. Through the interview with the leaders of Suzhou Department of Intellectual Property, author knows that in order to solve the problems which the Su Embroidery in Zhenhu has faced with, we should carefully handle three following types of different relationships:

- (1) The relationships among the imitate, recreation and the original copyright
- (2) The relationship between the copyright protection of the Su Embroidery in Zhenhu and the generally weak consciousness of rights safeguarding of embroideresses group
- (3) The relationship between the innovative attempt of the embroideresses and the applied economic interests

3.3.3 The business deal of embroidery pieces in Zhenhu

(1) The business deal is major in the traditional way

First, in Zhenhu area, the individual embroidery handcraft workshops are always named after the embroideresses' names. It is obviously a traditional way to name a brand, which has the appeal like the old and famous brand, that the embroideresses's

reputation is the fame of embroidery. Even to those buyers who are familiar with this business, it is also not an easy thing to choose embroidery among hundreds of workshops whose names are similar but slight differences; let alone those customers who don't know this business well. According to this, the private brands of Zhenhu embroidery handcraft workshops are not outstanding.

Next, even to those embroideresses who has a good reputation, embroidery after all is a kind of work which spends a lot of labor force and time. The product and manage capability of individual workshops are very limited. The dispersive embroidery handcraft workshops make the Su Embroidery in Zhenhu very difficult to step onto the market in a strong and united status. Despite that “Zhenhu Embroidery” has been already registered as an independent brand and used in some shows and publicity activities, but its brand’s cultural construction and innovative practice link are still weak. At the same time, “Zhenhu Embroidery” pays more attention to the manifestation of regional cultural industry’s image, not to the pursuit of the practical business value, and the associative perception and the operability of the brand are not very strong. From the analysis above about the manage ability of the embroideresses group, it could be concluded that the embroidery business deal is still major in the traditional way. Recent years, during the process to explore the new way of transaction, Zhenhu government takes the lead to set up the professional Su Embroidery net “the website of the Su Embroidery in Zhenhu”, consisted of many topics, such as “product display” and “product sale”, which contains three parts: “hot-sale products”, “recommended products” and “assorted materials and tools”. This kind of new form not only promises the customers to buy the authentic Su Embroidery in Zhenhu which is quality and quantity guaranteed, but also promotes the whole fame of the Su Embroidery in Zhenhu (Graph_Chapter03_14).



Graph_Chapter03_14. The “product display” and “product sale” topics in the website of the Su Embroidery in Zhenhu

Resource: the website of the Su Embroidery in Zhenhu

(2) The relatively conserved market

The acknowledgement of the mass domestic customers is still in the appreciate level, that is purely considered the embroidery as the artwork, used for collection or decorations. The reality that the Su Embroidery lacks of practicability, in some degree restricts the opening up and the development of embroidery market. Author finds out in the survey that nowadays when the trend of “returning to the handcraft” is very popular, even if the young customers, who are closely to the trend, generally think that the handcraft embroidery is very beautiful, but the fine Su embroidery is mostly not durable. They mark the price that ordinary wage-earners can not afford; even if they own a piece of embroidery, they are not willing to use them. The practical embroidery are always manufactured in a rough and slipshod way, or made by machines, which looks without high standard and beauty.

Compared with foreign customers, the Su Embroidery market is more stable, but this kind of stable status has the traditional meaning. Recently, most output embroidery is pajama and art decorations for display with Chinese characteristic and feelings.

From the analysis above, I concluded two personas of the embroideresses for the next design steps. They are Jianping, a master of the embroideresses, who manages an embroidery handcraft workshop of herself and embroiders the top-quality pieces; and Meimei, an ordinary embroideress, who manages a small embroidery shop and embroiders pieces herself (Drawing_Chapter03_02).



Jianping
42
Master of Embroideress

She manages an embroidery handcraft workshop of herself, which includes 30 embroideresses working in it and three embroidery shops. She embroiders

the top-quality pieces and tries to explore the new products.

- (1) Play the successful role to other embroideresses.
- (2) Seek cooperation from famous companies and designers to enhance her fame.
- (3) Aim at the achievements of the Su Embroidery in Zhenhu.



Meimei
28
Ordinary Embroideress

She manages a small embroidery shop in Zhenhu, embroiders pieces herself and sells them.

Most of her pieces are of the traditional style.

- (1) Go for the further study and improve herself.
- (2) Get more help from the professionals and more preferential policies from the local government.
- (3) Explore the distinctive pieces and find our her own way of development.

Drawing_Chapter03_02. Personas of the embroideresses in Zhenhu

Resource: author drew

3.3.4 The investigation and analysis of the development of the Su Embroidery in Zhenhu

First, to explore the problems of the Su Embroidery in Zhenhu existed now, the author sent about two hundred questionnaires about “the development and innovation of the Su Embroidery in Zhenhu” to the customers in some ranges (Suzhou, Nanjing,

Shanghai and other cities), and received more than one hundred and thirty pieces. According to the feedback information, author had deeper understanding about the customers' attitude toward the Su Embroidery industry, and made the following analysis:

The feedback providers are between sixteen years old to fifty years old, and major in two age brackets: twenty-one to twenty-five and thirty-three to forty (respectively accounts for 30.8% and 38.5% in the feedback providers). At the same time, the feedback percent of female providers is far more than males, which accounts for 74.6%. 62.7% providers get the least university (junior college) degree, and have a high salary. Providers, who have the monthly income between 3000-5000, account for 47.1%; providers, who have the monthly income above 5000, account for 10.6%. Considering jobs, students among providers account for 18.4%; white-collars account for 43.2%; civil servants account for 17.3%; self-employed account for 5.6%; other jobs account for 15.6%. Among the feedback providers, local citizens of Suzhou only account for 34.3% in total.

Only 46.1% feedback providers are interested in Chinese traditional culture, and the attention to disaster depends on the hobbies. But the providers who clearly express the love to embroidery and the attention to the moment situation of the Su Embroidery, only account for 8.4% in total; about 53.2% providers only pay attention when they want to buy embroidery. 73.2% providers think they know a little about the kinds of embroidery and the knowledge of embroidery; only 27.2% providers heard about the Su Embroidery in Zhenhu, who are mostly local citizens in Suzhou. The answers to the question that "the factor you think prevents the embroidery development in our country", the first choice of the most feedback providers is "lagging designs" and "the immature market"; and providers who choose "the similar embroidery style, old patterns" also account for a substantial proportion. 53.7% providers are focus on traditional handcraft embroidery with great passion, and about 25.4% providers say it depends on the price to choose the handcraft embroidery or the machinery embroidery. 83.5% providers are willing to accept the modern embroidery with esthetic sentiment of the age. Compared with them, only 3.2% providers cannot accept this kind of embroidery. 42.3% providers have bought many kinds of the Su Embroidery in the special embroidery shops. It is interesting that 20.7% providers choose to buy the embroidery through internet, and this portion is even higher than the traditional way that is bought in tourist places (13.5%). 62.4% providers can accept the embroidery whose price is between 500-1000, and only a few of them choose more than 1000 yuan. 57.3% providers say that they have bought embroidery accessories (bags, jewelries, scarves and hats), and 20.1% providers have bought embroidery for display as gifts.

Many providers all leave precious advices for the development of the Su Embroidery in Zhenhu, and the following advices are more concentrated among them

(1) They hope the Su Embroidery can develop with time, brave to innovate and create the products which are full of and meet the need of market.

(2) They hope the embroidery design can the modern idea and increase the modern feelings.

(3) Because the high price is one of the important reasons why customers give up buying embroidery, the kinds of embroidery can develop in the direction of pluralism. Customers are more in favor of these small living goods, decorations and accessories which are cheap but beautiful.

(4) Local government should strength them to publicize, combined with commercial plans, when embroidery brand, broadcasting the traditional culture and embroidery knowledge, and setting up displays and teaching, where people can learn from playing and combine the innovative exploration with cultural inherit.

From this, it could be found that to meet the need of customers group nowadays, especially of the mass young generation, Su Embroidery in Zhenhu must change its form from traditional to modern. The Su Embroidery industry in Zhenhu also should open up more broad market for development through the innovative ways. During the process of products upgrading, the establishment of innovative service system not only can protect the Su Embroidery industry all kinds of innovative, but also can provide many convenience and service to embroiderers and customers to meet the different needs of different people.

Next, combined with the conclusion from the survey to customers, the author sent fifty questionnaires to the Zhenhu embroideresses (questionnaires can be seen in the appendix II) and received forty-two pieces.

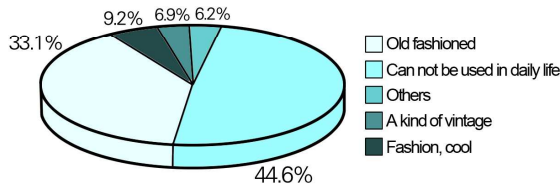
The embroideresses participating in research are all above twenty years old, and major in two age ranges: from thirty-one to forty years old and forty-one to fifty years old, which respectively accounts for 35.7% and 33.3% in total interviewees. 88.1% embroideresses are from the local place, Zhenhu. 71.4% interviewees are in the high school level and among them only four embroideresses have got the professional title (name). Embroideresses who have entered into Su Embroidery handcrafts more than twenty years account for 83.3% in total feedback headcount. Forty-two embroideresses consider the Su Embroidery as their major works.

Among the embroideresses who are below the age of fifty, the rate is very high that embroideresses say they always or sometimes use electronic equipments like computers to surf on the internet. Otherwise, embroideresses above fifty years old seldom use them. 69% embroideress will know the trade trend and find out commercial opportunity through internet. 23.8% embroideress tried to open shops on

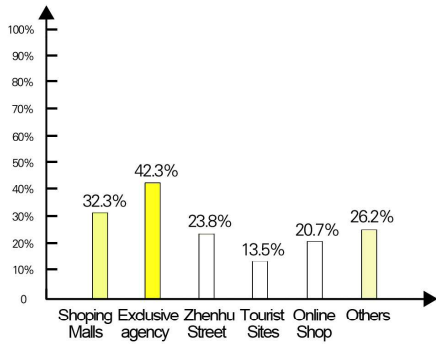
the internet and sell embroidery through the network. Embroideresses generally think that the biggest challenge of the Su Embroidery industry in Zhenhu is “the development level of embroidery handcraft workshops is not equal”, which means the elite embroideresses’ workshops are developing quickly, while the middle and small scale of workshops could not develop well; “the unstable customer groups and immature market”, and “the need to improve the comprehensive quality of embroiders”. While the biggest opportunities of the Su Embroidery industry in Zhenhu is “the success to applying for the List of World Heritage, the government increasing the attention and help to the Su Embroidery”, “the arts market recovery”, and “opening-up the market, the cooperation among enterprises stepping onto pluralism”. To the question that whether you will actively innovate while embroidering, 9.5 embroideresses choose that “they always consider to innovate to increase the added value of embroidery”, 24.1% embroideresses choose that “it depends on the standard of embroidery and they will have a try when making an important embroidery”, 47.6% embroideresses choose that “they have the innovative ideas, but because of the limits of self- cultural conditions they don’t have the ability to innovate”, 16.7% embroideresses choose to “because of the limits of its economic condition, they still give priority to make traditional embroidery”, and only 2 embroideresses choose “they never consider to innovate”. The innovative activities admitted by embroideresses are “pattern innovation”, “stitch innovation” and “the way of innovation”. 38.1% embroideresses are willing to join the brand “Zhenhu embroidery” as a member, and consider it as an important act to improve self-development, 47.6% embroideresses do not have ideas whether in or out, and 14.3% embroideresses clearly state that they don’t want to join because of the limits of self-production conditions. And the embroideresses who are in the age range from thirty-one to forty, and from forty-one to fifty, generally have strong learning enthusiasm. (Drawing_Chapter03_03)

According to the conclusion, the persona of the customer is emerging. Juicy, a fashion editor and is always stick to the latest fashion trends. She likes to make herself different by DIY and travels twice a year for relaxing (Drawing_Chapter03_04).

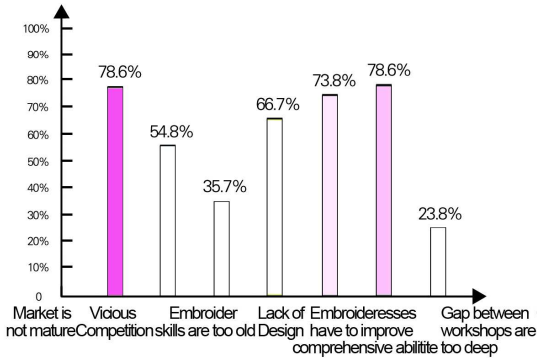
What is your first impression about the Su Embroidery?



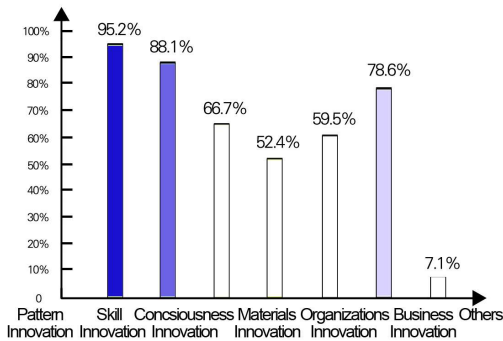
Where do you always buy embroidery pieces? (Mul)



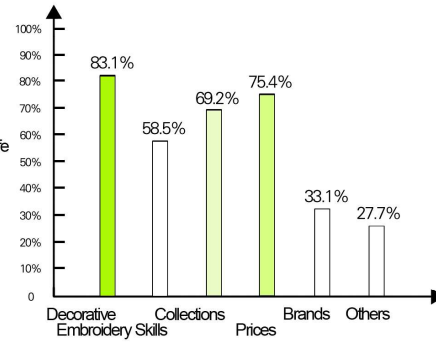
What do you think is the biggest challenge of the Su Embroidery in Zhenhu nowadays? (Mul)



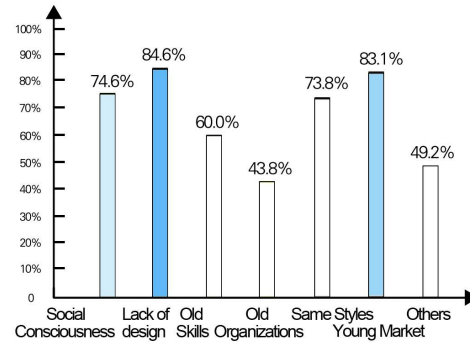
What kind of activity do you think is the innovation of the Su Embroidery? (Mul)



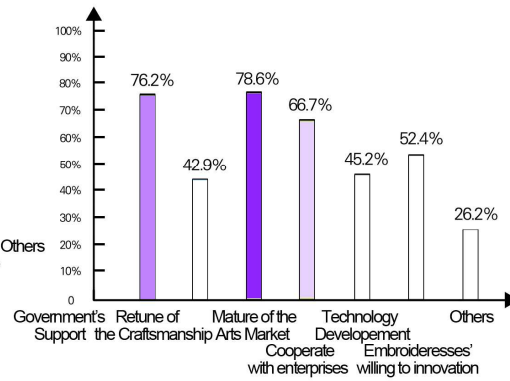
What will you considerate about when you pick up embroidery pieces? (Mul)



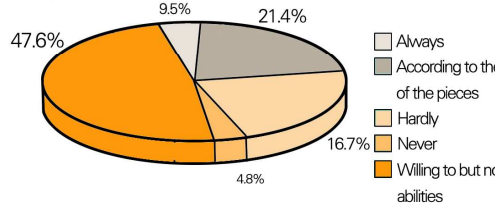
What do you think block the development of the domestic embroidery industries? (Mul)



What do you think is the biggest opportunity of the Su Embroidery in Zhenhu Nowadays? (Mul)



Will you intend to innovation when you embroider the pieces?



Drawing_Chapter03_03. The results of the key points from the questionnaire

Resource: author drew



Juicy
24
Fashion Editor

She is a modern girl and sticky to the latest fashion trend. She likes to make herself different by DIY and also loves coupons. She always goes travelling twice a year and relaxes herself.

- (1) Buy the eye-catching products which have both reasonable price and superior quality.
- (2) Find out a platform to design accessories of her own.
- (3) Look for the tourist routes special and meaningful.

Drawing_Chapter03_04. The persona of the customer

Resource: author drew

3.4 The new development chance of the Su Embroidery in Zhenhu

3.4.1 The attention and protect that the government gives to “the non-material cultural heritage”

In 2006, the Su Embroidery has been listed in national-level non-material Cultural Heritage. At the same time, the survival and development of the Su Embroidery are facing the huge difficulty and challenge. Because of the influence of the factors like the depressed embroidery market, the low productivity effect, the shortage of the embroidery inheritor, at one time the Su Embroidery product enterprises in and out of Su Zhou came to a crisis. At the same time, the art and technique of the Su Embroidery are too highbrow to be popular, which made more and more people especially young generation lost their interests about it, and considered its oldness and tradition as the old-fashioned culture.

To change the adversity of the Su Embroidery, government has gradually strengthened the protection, value and publicity of the Su Embroidery industry, and has considered the Su Embroidery as the representative of traditional handcraft and arts, which is written into the textbooks of local children. Government not only provides long-term protective money, preferential policy taken actions that suit local circumstances and the colorful publicity activities for the development of the Su Embroidery, but also increases the training of the embroiders. Zhenhu becomes a concentrating area for the vigorous development of embroidery because of its embroidery tradition. (Graph_Chapter03_15)

Then, the persona of the government official appears. Liu, a young official works in the local government of Zhenhu. He loves his hometown and devotes himself to the innovation of the Su Embroidery in Zhenhu. (Drawing_Chapter03_05)



Graph_Chapter03_15. The local pupil in Zhenhu are learning the embroidery
Resource: author shot it in Zhenhu in 2011



Liu
38
Official of Zhenhu

He works in the local government of Zhenhu and devotes himself to the innovation of Su Embroidery.

- (1) Stimulate the awareness of innovation and development of the workers in Zhenhu.
- (2) Draw the public's attention to both Zhenhu and the Su Embroidery in Zhenhu.

- (3) Attract companies and professional organizations interests in the innovation of the Su Embroidery in Zhenhu.

Drawing_Chapter03_05. The persona of the government official in Zhenhu
Resource: author drew

3.4.2 The return of the handcraft

As a kind of old product technique, the flourish of handcraft laid the foundations of the later development of human's science and technology civilization. Nowadays, it is full of "cold and similar" machinery industrial products, and it becomes the worldwide trend that rescanning and exploring the value of handcraft especially the value of national folk traditional handcraft. The manufacturing process of traditional handcraft is warm and full of emotion; and it is an honest and subtle interactive which is led by "subject"---producers, the handcrafters' techniques and emotions, and combined with "object"---the characteristic of product materials.

The influence of the waves of globalization and the over-pursuit of GPD, more or less make the cities in China trap in the vicious cycle of "stylized" development, which is like the products manufactured by the production line, and cities always lose their characteristic in the process of development. The quick life rhythm and the huge life pressure rouse the urbanites' passion of "returning to tradition" and "finding themselves", and the handcraft products with emotions precisely satisfy people who want to "far away from the industrialization, quit from various fight and imbroglio, pursue the original and honest beauty".

3.4.3 The personal desire of customers

When the author was studying in Politecnico Di Milano, through a lot of market survey, she found that in Italy, even around Europe, the handcraft products are always very expensive, and the original places and pure hand-made become the common characteristic of luxurious brands. The pure handmade decorations, clothes and gifts usually stand for more powerful buying power, living taste and more individual using people. The handcraft products with alien charms especially eastern colors are always very popular in Europe market. They are not only the muse of famous brands and designers, but always appear in the daily life of ordinary customers in the form of “decorations” and “accessories”, which show different characteristic. In China, with the improvement of economic conditions, people have more enthusiasm toward traditional handcraft products. The idea that “the things of the nation is of the world” has gradually changed the attitude of customers toward traditional arts and the national culture. The trend of globalization links every corner of the world. The opening market and the consumptive demand of people who pursue personality and beauty bring new opportunity for the development of the Su Embroidery in Zhenhu—ensuring that traditional Su Embroidery products find the balance point between originality and commerce by innovation.

3.4.4 The new social acknowledge about the traditional folk handcraft

Nowadays, with the development of our society, people have gradually changed their attitude toward traditional folk handcraft industry---which is no longer considered as an “old-fashioned” and “dead-end” industry. The author believes that handcrafts are the crystal of the wisdom of Chinese nation. It’s worth nothing that we should balance the relationships between “tradition” and “modern”, and between “fogyism” and “innovation”---which not only could protect the purity of “traditional art” and “traditional handcraft”, but also could make them blend into the modern economic and social life.

The identity of traditional handcraft workers will become diversified. They are no longer the workers who only make handcrafts, but also can be the “inheritors”, “designers” and “managers” who are led by the market, and keep path with time.

3.4.5 The new mode of regional development

From the conversation with the local government leaders, the author knows that different from the traditional mode in rural area of South of Jiangsu Province, which promotes the regional economy by developing the township enterprises; the local government insists that based on the current Su Embroidery industry in Zhenhu, they should take the path of green, environmental-friendly, and sustainable development in

Zhenhu area, by greatly expanding the culture industry, maximizing the strengths of traditional tourism in Zhenhu area, and developing the ecological tourism and ecological agriculture.

3.5 The promotion of the culture hybridization under the globalization

The developing trend of globalization has gradually influenced every corner of the world now. The link of whole world is largely strengthened and the international exchange and co-operation are more and more frequent.

With the deepening of globalization, the phenomenon of “Hybridization” continuously springs up. The crash and integrating among different kinds of culture make the life of modern people more colorful and rich, and the ebullition of new culture and new fashion must fasten the death of traditional thoughts and way of life, so must the traditional handcraft industry. What the traditional handcraft industry relies on for inheriting and developing, is a pure and quiet mind-set and culture; while the phenomenon of “Hybridization” brings the world a fast-paced life, and at the same time breaks this old pure state. The pure spirit lack in the complicated and intricate society is exactly what people are more and more eager to get. “Returning to nature” and “returning to myself” have gradually become the life quality that those people who try to get rid of pressures pursue for.

These peaceful, rusticity but warm, traditional objects such as gentle jade carving, delicate embroidery, rusticity ceramics, and flamboyant New Year picture etc. all comfort the fretful mind of modern people. And the combination of pure traditional handcrafts and modern fashionable elements will lead the fashion trend.

Chapter IV The promotion that Innovative Service System work on sustainable development of the Su Embroidery in Zhenhu

4.1 The design of service/service system and enlightenments

4.1.1 The four characters of service

Service is an intangible commodity. More specifically, services are an intangible equivalent of economic goods⁸. In the modern world, from well-beings to social-economy, service draws the attention from different fields of our life.

Service has four characteristics: intangibility, heterogeneity, inseparability of production and consumption and perishability. They are not only the basic elements which consist of service, but also the key points designers have to pay more attention to in the process of the service design.

(1) Intangibility

Intangibility refers to the quality of services that escape our physical human touch.

Services are thus described as ‘performances, rather than objects, they cannot be seen, felt, tasted or touched in the same manner in which goods can be sensed’.

(2) Heterogeneity

Heterogeneity suggests how, in particular for labor-intensive services, the quality of the performance may vary from time to time depending on the situation and service participants⁹.

(3) Inseparability of production and consumption

The characteristic of inseparability of consumption and production alludes to the fact that services require the presence of customers for the service to exist. This means that most services are highly interactive and depend on people-to-people or-person-to-person interactions¹⁰.

(4) Perishability

Perishability means that services in general cannot be stored and therefore depend on the service provider’s ability to balance and synchronise demand with supply capacity¹¹.

In general, I think it is crucial to underline two parts of questions before my designing the innovative service system of the Su Embroidery in Zhenhu.

Firstly, research should start from the reality of the Su Embroidery industry in Zhenhu and the actual condition of regional development. Embroideresses’ suggestion should be carefully listened to and their needs of development should be deeply explored.

⁸ Quoted from Wikipedia: “Service”

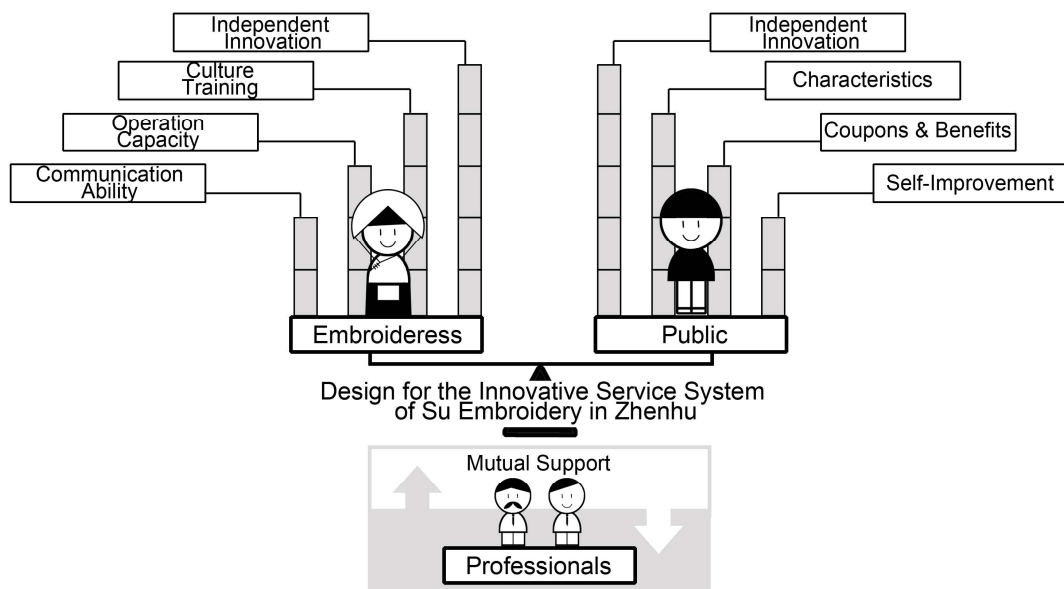
⁹ Anna Meroni, Daniela Sangiorgi, Design for service. Gower Publishing Limited, 2011

¹⁰ Anna Meroni, Daniela Sangiorgi, Design for service. Gower Publishing Limited, 2011

¹¹ Anna Meroni, Daniela Sangiorgi, Design for service. Gower Publishing Limited, 2011

The relationship between innovation and development should be well balanced and coordinated (Drawing_Chapter04_01). More and more opportunities which could be possible to stimulate innovation should be created and provided to embroideresses in order to enhance their professional ethics and responsibilities. Embroideresses' comprehensive abilities must be also improved so that their crisis awareness of the industry will be strengthened.

Secondly, the innovative service system I suppose will open to not only the workers and participants of embroidery industry in Zhenhu but also the public. It aims at absorbing the innovative power from every corner of the society who are interested in the arts of embroidery, and giving them opportunities to take part in the innovative activities of Su embroidery in Zhenhu.



Drawing_Chapter04_01. The needs of the three kinds of people in Zhenhu
Resource: author drew

4.1.2 The overview of service system

The construction of the integrated service system is not simply added by different individual services, it refers to a kind of value creating structure that consists of human resources, technologies, internal and external systems connecting with value propositions and distributing resources.

The same as service, the forming and working of service system also relate on the interaction of different elements. The service systems which are rated efficient and proper constructed always include some kinds of distributed networks. These networks which have system resilience are partly created by the means of mutual support and supplement.

In order to accomplish the functions of the networks, professionals use a lot of “tools”

no matter they are virtual or realistic to motivate participants. Digital tools such as digital platforms, digital toolkits etc. which are open and convenience are widely accepted by both professionals and participants (non-professionals). Apparently, the most advantage of these digital tools is they would benefit the participants who seem to be lack of experiences¹². Once the majorities are involved, the networks of the service systems have more opportunities to be developed.

During the process of interaction, professionals' skills and abilities could be also improved. Although the service system is created on the base of the value proposition of the professionals, it is still better for both professionals and participants to achieve a win-win situation.

4.1.3 The methodology of the design of service system

At the time professional designers are designing service systems, they play the roles of the listeners of the users, the facilitators of the design and the provokers of the innovation¹³.

Nowadays, the value of user-centered innovation is got approval by the public. With the development of our life, the step of the innovation is getting faster and faster. The scope of "user" is widely extended, innovative activities are booming in the recent years under the trends of user-centered innovation, human-centered innovation and community-based innovation etc. Since the value of human-beings in the innovative activities is widely proved, how to make full use of their talents and creativities would be a worldwide task for professionals especially our designers.

It is said that users can be divided into two types, they are:

(1) Individual users

One part of the individual users, who seem to be lack of professional knowledge and experiences, could be seen as "the positive thinkers but the passive practitioner" in the traditional frame of service systems. Usually, they are willing to express their needs and wishes of development to the professionals at the very beginning, and help the designers to do the final estimation of the innovation in the end. At that time, there is an intangible but clear gap between this kind of users and service designers.

The other part of the users is "the positive participants of the innovation". Most of them are not as professional as service designers, but they are still rich in some typical knowledge and skills. Practical skills and interests stimulate them to participate in the process of innovation. Then, the gap between users and service designers is burring: the users who are used to accept the service passively are transformed to be a part of the innovators; they take part in the innovative activities and work with service

¹² Von Hippel, *Democratizing Innovation*. Cambridge MA: The MIT Press, 2005

¹³ Anna Meroni, Daniela Sangiorgi, *Design for service*. Gower Publishing Limited, 2011

designers actively.

(2) Community users

Compared with the individual users, community users would like to pay more attention to the social issues and public affairs. From the eyesight of service designers, innovation basing on the needs of community would challenge them more. Furthermore, views and ideas of sustainability could be easily emerging from the innovation of communities.

The characteristics of the service system depend on the value generating from the interaction of each individual service. Because of that, designers' abilities of contacting with users and targeting the market should be improved. In order to support and stimulate innovation, on one hand, as professionals, designers should set comprehensive and systematic point of views as guidelines to create the frames of innovation properly; and on the other hand, as participants, users should have sense to take part in the activities of innovation of their own accord.

4.2 The society innovation and the creativity of common people

4.2.1 The trend of society innovation

Social innovation refers to new strategies, concepts, ideas and organizations that meet social needs of all kinds - from working conditions and education to community development and health - and that extend and strengthen civil society¹⁴.

Generally speaking, social innovation aims at fitting social needs creatively. It could be concluded as such kinds of variable experience which generate from the structural reframing of the existing resources. The motivations of social innovation usually initiate from the groups of people who want to solve the same kinds of problems in new ways.

Social innovation activities initiate easily in two conditions:

Firstly, it initiates when some kinds of social problems are emerging. The standpoint of social innovation is to fit social needs but not pursue the commercial benefits. Majorities of social innovation activities relating to public affairs are achieved by the mutual help by the groups of people who own the same needs. When innovation activities are focus on the organizational and structural change of the society, environment and economy, sustainable ways of thinking should be set as the guidelines. Most of time, this kind of innovation seems to be thorough and predictable.

Secondly, it initiates when the highly developed and widely spread scientific technology give the new possibilities to solve some traditional problems¹⁵.

¹⁴ Quoted from Wikipedia: "Social Innovation"

¹⁵ Anna Meroni, Daniela Sangiorgi, Design for service. Gower Publishing Limited, 2011

With the development of the technology, the updating of the digital products especially the household ones brings us not only the great convenience but also more and more opportunities which could be possible to stimulate innovations in our daily life. More and more digital platforms become free and open under the spreading of internet technology, gradually, they come to tools and supporters for social innovation and mass creativity. Digital platforms connect the common people who have potential of innovation tightly, and make them in to creative communities. The platforms not only provide information and acknowledge of necessity but also digital tools and toolkits to innovators individually to support innovation. Then, the interests and enthusiasms of the innovators are highly and widely stimulated.

4.2.2 The prime mover of innovation

Distinguished by the basis of stimulation and initiation, innovation can be generally divided into two types: “top-down innovation” and “button-up innovation”. Although most of the innovations always initiate from the willing of some special ones, the sprouting of that still depends on the interaction of a larger range of people.

Top-down innovation

Generally speaking, this kind of innovation derives from the realms of professionals such as the specialists, decision-makers and government officials etc. Usually, they would like to make full use of their influence and acknowledge and start asking questions innovatively. They lead the “top-down innovation” by strong personalities and enthusiasms, and motivate the common people tolerantly. They create an open and vivid atmosphere to involve more and more participants in order to inject new creative blood to the innovation.

Button-up innovation

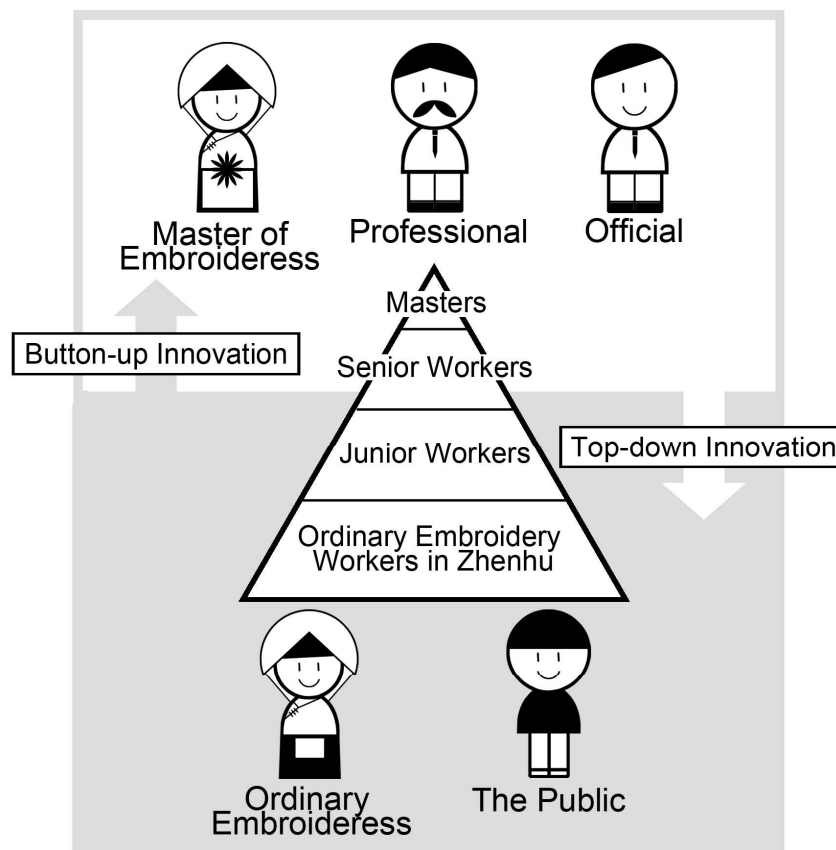
In comparison with “top-down innovation”, innovation activities from button put more emphasis on the changing of the aspects of social affairs and public relationship. The basis of this kind of innovation is even wider and harder, in other words, everyone could be the leader and initiator. It is also easy for “button-up innovation” to gather people and then to make them into creative communities through mutual help. These kinds of people are the ones who meet the same kinds of problems and own the same needs, sometimes they also live in the regions nearby.

The innovative power of individual is limited, but it is still possible for button-up innovation to connect the majority of participants in most convenient ways, and to solve social problems with the least resources. It could be said that “button-up innovation” is a good choice for the development of social sustainability¹⁶.

¹⁶ Francois Jegou, EzioManzini, Collaborative Services: Social innovation and design for sustainability. Polidesign, 2008

According to it, I would like to design my innovative service system as the platform to involve both “top-down innovation” and “button-up innovation”. Firstly, as the part of the “top-down innovation”, local government has to arise the purpose of the innovative development of the Su Embroidery in Zhenhu into the agenda, and make sure to create opportunities such as speeding up the infrastructures constructions, enhancing the publicity and expanding the social impacts.

Secondly, as the power from the grass-roots, embroideresses in Zhenhu own the same needs in the development of the Su Embroidery. They have to make senses that they



Drawing_Chapter04_02. The structure of the “top-down innovation” and the “button-up innovation” in Zhenhu

Resource: author drew

would directly benefit a lot from the participation of the innovation and it really challenges them to become a powerful part in the “button-up innovation” (Drawing_Chapter04_02).

4.2.3 The change of the mode of innovation

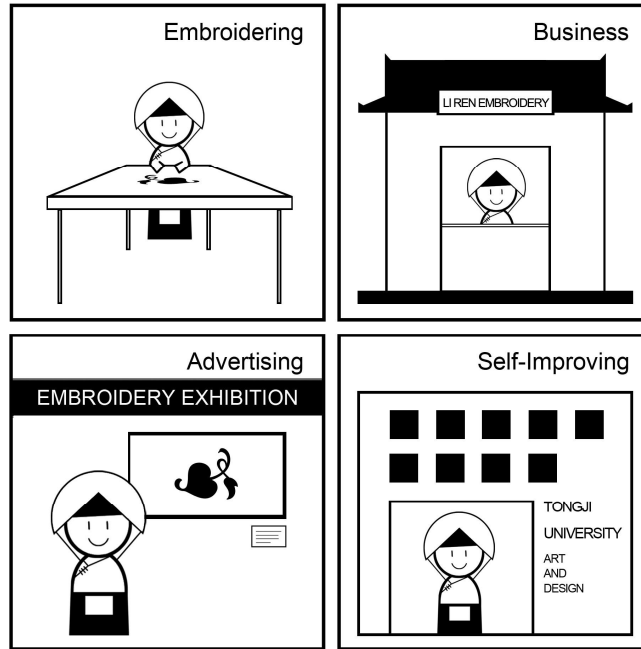
User-centered innovation is a kind of innovation which focuses much more on the experiences of users, and highlights the importance of users. Besides professionals, users who own abundant of first-hand information have great possibilities to be

involved in the activities of user-centered innovation. At most time, the problems users meet are more or less the same, but there are still possible that special problems appear to the small parts of the users. The development of scientific technology reduces the users' difficulties of innovation. More and more users nowadays would use the tools which were simplified freely and masterly.

In the process of user-centered innovation, professionals influence the nature and direction of the innovation in general and create opportunities to support and protect users' creativities. In order to get a thorough understanding of the information of users, professionals have to follow the processes of researching, analyzing, generating, prototyping and developing consistently. They are correcting the flaws and shortcomings of the services and products while concerning about the social and environmental impacts. They are exploring action platforms or toolkits for co-design and co-innovation while stimulating and improving users' abilities in innovation.

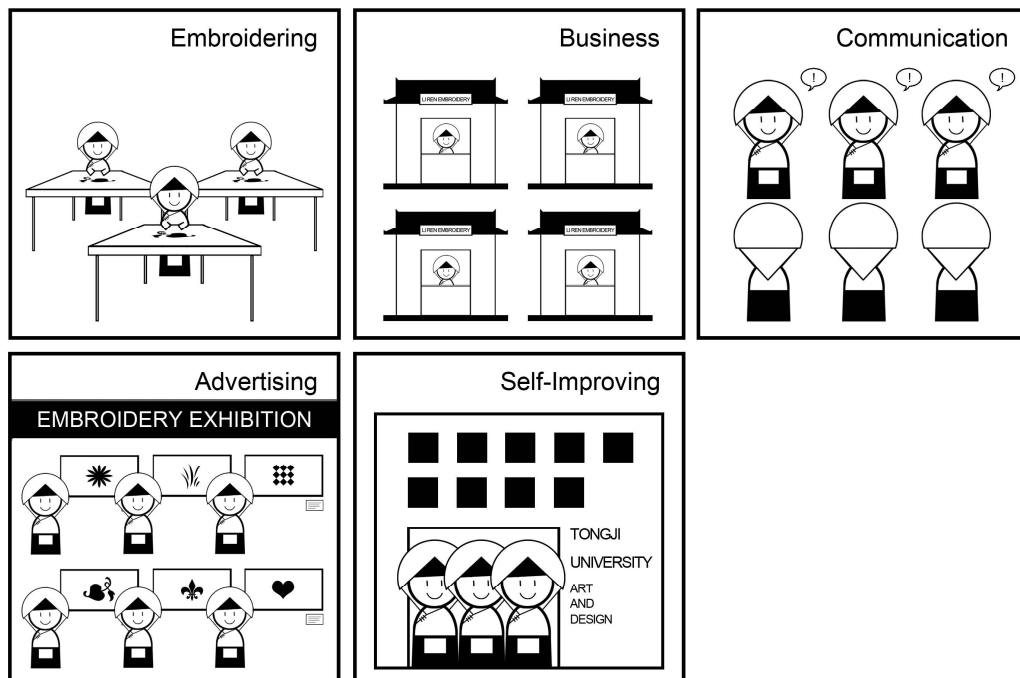
Although user-centered innovation has achieved a lot in the aspects of products updating, service improving, resource optimizing etc., there are still thousands of achievements generating from the developments which are not sustainable in our society. Because of the limitation of the individual way of thinking, separated power would not have the abilities of envisaging the future scenarios properly and comprehensively. Otherwise, user-centered innovation doesn't have so much influence in dealing with social problems such as solving regional conflicts, improving well-beings and developing medical enterprise etc. as considering about the commercial benefits and economy development.

Community-based innovation makes up for the shortcomings coming from the unsustainable developments of user-centered innovation. Community-based innovation included to the realm of social innovation could be accomplished by the co-creation of the people who aim at the same innovative achievements. Compared with value creating, it highlights to construct the newly relationship and make the larger social impacts. In term of the realities of the development of the Su Embroidery industry in Zhenhu, I think that embroideresses in Zhenhu themselves have already has two kinds of quite different characteristics. As the individual ones who should also compete with each other, they own their targets and needs of developments differently; as a co-developing community, they share the same expectations to the industry (Drawing_Chapter04_03.04).



Drawing_Chapter04_03. Embroideresses as individuals

Resource: author drew



Drawing_Chapter04_04. Embroideresses as communities

Resource: author drew

4.2.4 The improvement of the creativity of common people

Compared with the innovative willing from the level of decision-maker,

embroideresses in Zhenhu express a basic but more urgent need for the innovation of the Su Embroidery industry. As the workers working in the frontline of embroidery industry consistently, these embroideresses who come from rural areas do meet problems and difficulties inevitably in their personal manufacture and business. At the same time, contradictions from the embroidery market are emerging. Embroideresses nowadays have to considerate about some kinds of deeper questions such as “how to deal with the relationship between traditional hand-made craftsmanship and modern industrial production”, “how to balance the input and output of the embroidery industry”, “how to adjust the traditional structure of embroidery products in order to meet the needs of modern market”. Although embroideresses in Zhenhu have already shown their “grass-root” talent in some parts of the embroidery manufacture, problems and contradictions through the whole embroidery industry cannot be solved individually. That is why we have to enhance the power of mass creativity.

Who will be the pioneers of the innovation in Zhenhu?

Compared with the elites who can be called “the master of embroidery”, the overwhelming majority of embroideresses in Zhenhu seem to be too common and still work in a traditional way.

“What these traditional embroideresses don’t know is the importance of adding extra value to their embroideries” said Liang Xuefang, the young embroideress with the title of the master of handcraft arts in Jiangsu Province, “Masters like us have responsibilities to set examples to other embroideresses, improve their comprehensive abilities and widen their eyesight. We have to transform the embroidery industry in Zhenhu from manufacture to creation.”

After interviewing Zhang Liangsheng, the minister of Zhenhu, writer realized that the young generation of masters in Zhenhu is the generation of innovation. Most of them are highly responsible and self-motivated. “Participating in the selection of masters of industrial arts is not for fame and money, what I want is to make some efforts to the embroidery industry and society” said another master.

After research, I believe that under the influence of innovative masters, ordinary embroideresses in Zhenhu also have great potential to become a part of the pioneers of innovation. By means of mutual help, mutual study and encouragement, they could be a strong power to impulse the development of industry by the way of “bottom-up” innovation. If these embroideresses are highly motivated, mass creativity in Zhenhu will be enhanced.

4.3 The new regional industry development mode relied on traditional handcraft

Although the Su Embroidery has been developing for period of time, it has its

drawback which is local characteristic. The way to improve its own advantage, build brand image and globalized is becoming an important process of the creative evolution of the Su Embroidery. St. Gallen Embroidery's try out in Switzerland will be a good example for the Su Embroidery in Zhenhu.

4.3.1 The absorption from the experience of the St. Gallen Embroidery in Swiss

The St. Gallen embroidery refers to the embroidery products which are made in the city of St. Gallen or the entire St. Gallen mountain area.

In the middle of 18 century, embroidery was brought to Switzerland from Turkey. Due to the high quality of the linen cloth called "the white gold", embroidery was once developing vigorously in the St. Gallen area. When the time is late 18 century, the number of the embroidery manufacturers belonging to the household handcraft workshop has reached forty thousand. Because of the growing number of the labor force, the embroidery has its own supplier. Under the trend of the great development of the embroidery profession and the popularity of the luxury embroidery, St. Gallen once became one of the largest and the most important embroidery production places. At the beginning of 19 century, the export value of the St. Gallen embroidery is about 18% of total export in Switzerland. Globally, half volume of the embroidery product came from this region at the time. During the World War I, St. Gallen embroidery industry was seriously damaged, because of the war and the weaken demand of the luxury. After that, the area economy is not as good as before. Even though, the importance of embroidery economy was weaken, the embroidery became manufactured and the embroidery industry became globalized in the past hundreds of years, the culture of St. Gallen embroidery is still well known worldwide in nowadays. Additionally, its creative evolution is remarkable.

4.3.2 The development mode of family embroidery company

Forster Rohner AG, which is a family embroidery business in St. Gallen, has over 100 years of the production history. 1904, it was founded by Conrad Forster-Willi. At that time, embroidery was still the majority export good of Switzerland (Graph_Chapter04_01).

By the development of the modern society, fast lifestyle and requirement of practicality is leading to more demanding of embroidery in people's life. Because of that, Forster Rohner AG is doing creative project, leading the company with creative, quality and technology. They adjust their products structure and developing direction in order to fulfill the demand of different consumers.



Graph_Chapter04_01. St. Gallen embroidery pieces

Resource: the website of the Forster Rohner AG

(1) Forster Rohner AG has professional material designers, who have unique technique.

(2) With the assistance of integrated supply management system and professions who have cross-industry knowledge, Forster Rohner AG can satisfy different clients.

(3) Forster Rohner AG has built numbers of labs in St. Gallen, Romania and China. These labs are doing research on advanced physical and chemical subjects, in order to make sure the quality is stable.

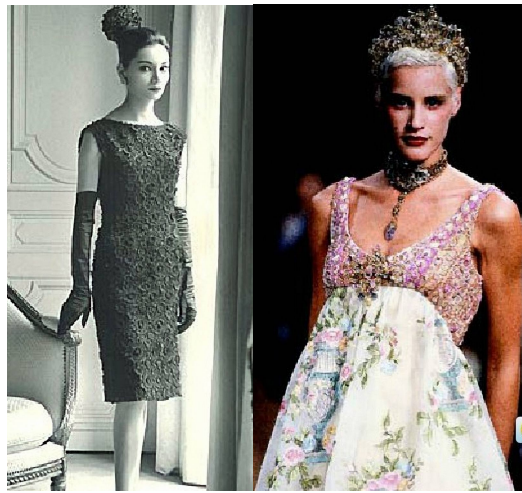
(4) Sustainable development is becoming a key element every different management process. Forster Rohner AG keeps every process under ISO 9001 standard to make sure every product with high quality.

In 2008, Forster Rohner AG rebuilt it's headquarter in St. Gallen. In 200 years, Forster Rohner AG has kept 400000 pieces of the embroidery design projects in its company database. This collection not only enhances the company believing, but also promotes the creative promotion. The database shows how deep the company's culture background. In the other hand, it becomes the inspiration sources of designing.

Compared with the Su Embroidery in Zhenhu, Forster Rohner AG has a better and clearer production positioning and products structure.

Different from traditional clothing style, which is complicated, noble and luxuriant, nowadays, people like to wear practical, convenient, simple and beautiful clothes. It makes embroidery businesses difficult to survive in the market. Although the embroidery clothing is beautiful, it usually costs a lot. This is why the consumer can only afford the embroideries as patterns, laces and accessories. In order to be more professional, Forster Rohner AG pays more attention on the design and manufacture of the embroidery laces. Then, Forster Rohner AG cooperation's production line mainly can be divided into 3 parts (not include Forster Rohner AG Suzhou branch).

-
- a. Haute Couture, which is high class fashion series, is making embroidery products for luxury brands, such as Christian Dior, Cristóbal Balenciaga, and Prada etc. The embroidery production, which is supplied for the luxury brands, usually has a very high cost. (Graph_Chapter04_02.)
 - b. Prêt-à-Porter is a branch for the “ready to wear”. It will regularly give its customers or partner a few of embroidery examples to choose. These kinds of embroidery products are made by machine and doing special manufacturing. (Graph_Chapter04_03)
 - c. Lingerie, which supplies embroidery laces for underwear, is cooperating with the top level of the underwear companies around the world. The products of the collection are almost made by machine.



Graph_Chapter04_02. The collection of the Haute Couture

Resource: the website of the Forster Rohner AG



Graph_Chapter04_03. The collection of the Prêt-à-Porter

Resource: the website of the Forster Rohner AG

The Suzhou Branch of the Forster Rohner AG which called the “noblewoman” is aiming at the domestic Chinese market. They have four kinds of embroideries, which are underwear, high class clothing, evening dress, and house textile. Importantly, the

patterns embroidered in the Suzhou branch are not only the designs which come from the headquarter in Swiss, but also designed by its Chinese employees. Designers in China always customize the embroideries for China mainland, Hong Kong, Macao and Taiwan.

4.3.3 The new trend leading by the traditional elements co-operating with the luxury brands

“Fall and winter, this two seasons of 2008 are the seasons of embroidery” comment from Prada fall/winter 2008 women’s fashion show, “Prada does a very good job in using and managing embroidery elements, the show is really an amazing gift to us.” All the embroidery pieces in Prada show came from Forster Rohner AG, st. Gallen. These pieces designed by both designers from two companies were embroidered with sophisticated, vivid and elegant patterns. Bronze, blue, orange, silver and black, designers’ skills of color matching were also shown perfectly. Different from the past, Prada no longer treated embroidery pieces as women’s accessories but designed them into the suits individually.

Not only Prada, luxury brands such as Roberto Cavalli, Dolce & Gabbana, Givenchy and Alexander McQueen also launched their latest fashion with embroidery elements in these two seasons. At one time, embroidery became the symbol of fashion and latest trend.

With the reviving of embroidery design, Forster Rohner AG and st. Gallen embroidery step into people’s life again. It was really a golden opportunity. From then on, thousands of embroidery pieces such as suits, accessories, home textiles etc. are transported to different corners of the world from Forster Rohner AG every day. Embroideries from this company become more and more popular among fashionable customers.

Actually, it was not the first time that Forster Rohner AG co-operated with luxury brands. Early in the 40th 20 century, Forster Rohner AG had already designed and embroidered laces for Christian Dior. In 1970, it provided pure hand-made laces to Karl Lagerfeld for the show of Chloe. Due to its variable design styles and good product quality, Forster Rohner AG keeps a long-lasting relationship with some famous fashion brands and design masters. It also earns reputation by its plentiful embroidery collections. Sometimes, designers from the luxury brands will come to the embroidery lab of Forster Rohner AG in order to seek inspirations. Furthermore, fashion series designed around Forster Rohner AG embroidery are also not uncommon.

4.3.4 The enlightenment from the Forster Rohner AG to the innovative development of the Su Embroidery in Zhenhu

Firstly, quite different from the Su Embroidery in Zhenhu, compared with the improving of the personal embroidery skills, St. Gallen pays more attention on the innovation of the raw materials technologies. Because of embroidering generally by computer-controlling-machines, most of the workers are devoting themselves to the works such as embroidery design, materials research, marketing, technology innovation etc. but not just the manual labor. Although most of the companies in St. Gallen have given up the way of handcraft manufacture, they still keep their embroidery pieces competitive in the market by promoting products qualities and adding extra values.

Secondly, the embroidery market worldwide is slump and gloomy these years, but Forster Rohner AG still targets its market and product lines accurately. The product lines of Forster Rohner AG consist of the design and manufacture of laces, prêt-à-porter (ready-to-wear), haute couture, underwear and home textiles. As everyone knows, lace is a kind of accessory which can be widely used. In this company, laces account for the main part of the products. The mass manufacture of laces not only helps Forster Rohner AG to take its place in the lace market, but also protects and widens the company's product lines. The strong and independent innovation abilities, the varieties of design styles and the concrete relationship with luxury brands all become the shining advantages of Forster Rohner AG and always support it competing in the market.

Different from Forster Rohner AG, the Su Embroidery in Zhenhu seems to be lack of the comprehensive abilities on independent innovation and scientific development.

Thirdly, Forster Rohner AG is proud of its deep and remarkable corporate culture. As the spirit power, corporate culture stimulates everyone in the company to be responsible and pursuing of the common honors. I think, it should also be a shining referential point for the Su Embroidery in Zhenhu. Embroideresses there have to realize the importance of the power of corporate culture and highlight their professional ethics.

At last, depending on some factors, such as different social and economic structures, different way of thinking, and different historic backgrounds, there is no Chinese brand as famous as Dior, Chanel and Hermes in the market. After 30-years' opening to the world, we still don't have a domestic fashion brand which is able to lead the trend and catch world's attention. There is no denying that today famous luxury brands impact the world widely and greatly. They represent not only the fashion landscape but also the power of mass purchasing and mass communication. In some ways, they are also reviving the traditional culture and arts. These years, we notice that more and

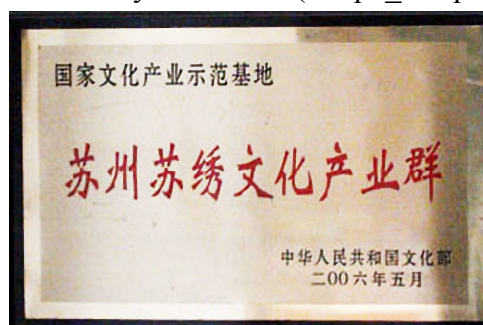
more western luxury brands and designers are aiming at Chinese market and exploiting traditional elements as inspirations of their designs. Under this trend, I think our Chinese designers and companies have to step up the processes of independent innovation in the international communication and co-operation, learn from western's strong points to offset our weakness and create fashion brands with Chinese characteristics of our own.

4.4 Driving the development of the Su Embroidery in Zhenhu by the culture industry

4.4.1 Culture Industry and Industry Innovation

The so-called Cultural and Creative Industries growing out of economic globalization, which directly transform the abstract culture to the “Stationary industry” with high economic value, is a kind of new industry whose core is creativity. It emphasizes that the main culture or the cultural elements relied on personal (team) power, develops and markets the intellectual property, and creates fortune and job opportunity through technology, originality and industrialization. Now the fashion cultural creativity industries include comics, videos, performing arts and other industries. And the craft and design (art and craft industry) is also included into the cultural industry as its art creativity and historical characteristic.

Recent years, Chinese government pays more attention and increases more investment to the cultural creativity industry. The proposal of reformatory slogans such as “cultural restructuring” and “the strategy of revitalizing China through culture”, not only shows the determinations which center government has to improve the Socialist Ideological and Moral Construction, and promote the great social economic and political development; but also shows its mighty attitudes that rebuilt the nation's spirit by the main culture. In May, 2006, Ministry of Culture listed Su embroidery into the National Cultural Industry Demonstration Base --- Su embroidery cultural industry group in Suzhou, which brings new force and bigger developing room for the creative development of the Su Embroidery in Zhenhu (Graph_Chapter04_04).



Graph_Chapter04_04. National Cultural Industry Demonstration Base --- Su Embroidery cultural industry group in Suzhou

Resource: author shot it in Zhenhu

In term of the traditional Su Embroidery handcraft industry in Zhenhu, what it needs is to self-industrial innovate and to upgrade the industrial structure by taking the opportunity of developing cultural creativity. The industry creativity Su Embroidery in Zhenhu faces in not only the self-need of the embroideresses in Zhenhu on the road of developing, but is also the results that influence a series of comprehensive factors such as the co-operation and competition between them. The useful ways to achieve the upgrading the industry is to reconstruct the industry value chain, build the industry innovative platform, promote the industry informatization, and developing the industry groups. In the eyes of the developing trend in Zhenhu area, the industry innovation of the Su Embroidery will become the basic force to promote the regional economic development.

4.4.2 “S、L、O、C” Scenario, the new regional development trend

As a kind of correspondingly positive social developing vision, the “S、L、O、C” scenario not only predicts the future social developing trend on the view of macroscopic, but also provides a certain referential mode for the regional reform and development in a smaller scale¹⁷.

At first, the birth of “S、L、O、C” scenario is based on admitting the term of distributed system. Distributed system is a social technical system which does not have the grade differential inside, which means a net can make the interdependent individual elements accomplish complex tasks successfully, which usually contains different kinds of special nets, such as distributed intelligence, distributed energy manufacturing, distributed infrastructure, distributed handcraft industry. This kind of system always has the amazing system flexibility and system suitability. All kinds of the inside special nets in distributed system continuously changes their parameters with the change of outside actual conditions, and because of these innovation of small systems, it spreads the risk and adjust the crisis again and again and is also adapt to the social environment. So to learn from the “S、L、O、C” scenario needs to consider the problems in the regional development through the system view.

Next, “S、L、O、C” scenario is closely interrelated to the theory of sustainable development. Here the sustainable development not only considers the environmental factor, but also considers the all-directional, multi-level factors such as social, economic, political and cultural ones. In term of regional development, the research on regional sustainable development should effectively focus on the sustainable

¹⁷ Francois Jegou, EzioManzini, Collaborative Services: Social innovation and design for sustainability. Polidesign, 2008

regional development of ecology, farming, industry and culture.

Then, on paper, “S” stands for small, means small scale; “L” stands for local, means local place; “O” stands for open, means being open; “C” stands for connected, means being connected. The gradual form of global village causes many places around the world lose their original characteristic and nature in the wave of economic development. The open market and resources not only become the opportunity that regions face during development, but also in a great degree challenge the attitude of the local place toward its own culture, tradition and living habits. As the inhabitants in the region, their daily lives are more or less influenced by the regional development: they have the coherent basic interests, face the common difficulties, have the similar developing wish, and have certain property of participation in regional affairs, which probably make them become the regional groups who have the same kind of innovative wishes and abilities. The best way to practice the “S、L、O、C” scenario would be taking advantages of the open net and market environment connected with local resource, creating the job opportunities and economic value, service the local society, consolidate the regional social and economic structure, enhancing the transparency and participation of regional affairs and promoting the regional sustainable development and regional innovation.

At last, the handicrafts and designs in cultural innovative industry, especially the traditional handcraft industry part like Zhenhu, usually have certain regional colours. The implementation of “S、L、O、C” scenario precisely and maximally maintains the purity and integrity of local culture and art resources. The traditional handcraft industry as the new resources for regional economic development will become the new way to promote the region on the road of sustainable development (Drawing_Chapter04_05).



Drawing_Chapter04_05.The emotional map of the reality of the Su Embroidery in Zhenhu

Resource: author drew

4.4.3 The design of service system and the innovation of culture industry

The setting up of industry innovative platform is not only one of modes to realize the industry upgrade and to increase the industry creation, but also the useful way to improve the self-innovation consciousness and arouse their innovative motivation.

The industry innovative platform could be virtual and networkization, but also could be real and taking certain responsibility for public service. In Zhenhu area, the hardware infrastructure related with Su embroidery is very complete. When the innovative service system is designed, the original public facilities could be fully used, such as “the Museum of the Chinese Embroidery”, “The Exhibition Center of Su Embroidery in Zhenhu”, which are regarded as the real carrier of innovative service electronic platform. They are open to the innovative research and development of the science and technology of the Su Embroidery, the view and emulate the innovative products, holding the relevant seminars and launching the teaching and learning activities. And the innovative service electronic platform of the Su Embroidery in Zhenhu lays particular emphasis on attracting more professional and unprofessional groups to take part in the innovative activities of the Su Embroidery in Zhenhu in a larger scale.

4.4.4 The regional economic development pushing by industry innovation

The Su Embroidery industry is the pillar industry in Zhenhu. The profit created by industry innovation is not just on the economic aspect. Because the traditional handcraft industry of the Su Embroidery belongs to the scale of cultural creative

industry and the Su Embroidery itself is also the material cultural heritage; compared with the economic value, the social effect and the cultural effect brought by the innovation of the Su Embroidery in Zhenhu should not be underestimated.

While Zhenhu area is greatly expanding the embroidery industry, it should grasp the opportunity, pay more attention to the relevant industries of the Su Embroidery, take advantage of its picturesque tourist resources and ascendant geographical position, develop the tourism centered in the Su Embroidery, create the economic value when spreading traditional culture, build regional culture atmosphere, and drive the regional economic sustainable development.

4.5 The practical approaches of innovative service system

4.5.1 The intervention of network technology

With the development of science and technology and the improvement of people's living standard and cultural accomplishment, people in modern society are more and more used to using different kinds of electronic products in daily work, study and entertainment, to raise efficiency, broaden our outlook and enrich our lives. Among them, the usage of Internet technology and home computer has more significant meanings¹⁸.

The never-ending development of internet technology and the mass and openness of the net resources make people more and more rely on the Internet. The large applied range and the deep influence of internet in social lives nowadays cannot be look down. The internet technology not just change people's behavioral pattern in some degree, what's more, it greatly changes people's way of thinking: the spreading way like fragmentations of multitudinous information make people corresponding with the real society even they are at home; more and more simple virtual software and virtual tools make unprofessional people also do the professional operation; the interaction in virtual world give people chance to face more broad masses to search useful information.

The coming of cyber times not only makes the life of ordinary people more convenient, but also greatly arouses the innovative consciousness of masses: information technology is no longer monopolized by the professional persons, and ordinary people also have the motivation to take part in the all kinds of innovative process and become the subject and motive force of the innovative activities.

4.5.2 The application of the open digital network platform

Although Zhenhu locates on the fringe of the city of Suzhou and belongs to the

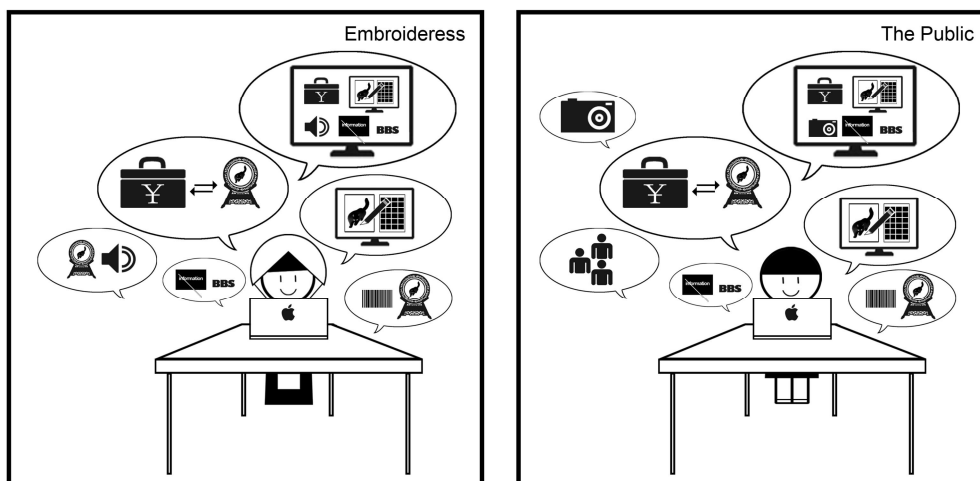
¹⁸ Von Hippel, *Democratizing Innovation*. Cambridge MA: The MIT Press, 2005

suburban areas most of the time in the history, rich country life still endowed the farmers here the opening consciousness of development. Compared with the other rural areas, the use of the internet and personal computers in Zhenhu are quite common. A lot of the young embroideresses have already realized the importance of e-commercial to the modern business. Some of them not only explore the business opportunities from internet and open the online-shops but also build personal websites to spread and enhance their reputations.

In my opinion, the design of the innovative service system of the Su Embroidery industry in Zhenhu should base on the innovative digital platform what I name the innovative service platform of the Su Embroidery in Zhenhu (Drawing_Chapter04_06). Not only the embroideresses in Zhenhu, but also all the people who are interested in the Su Embroidery can be the members of the platform and take part in the innovations. All the users of the digital platform are available to use the toolkits for free. For example, they are able to design the patterns and frames of the embroidery pieces and share them, upload and download the information from the online library of the Su Embroidery, post information and study documents about the Su Embroidery to the BBS and hold activities freely.

I hope this digital platform could also provide services for the wider range of embroideresses to initial another way of business. The renting of the embroidery decorations could also be a part of the innovative service.

What I mentioned above are the basic ideas of my design. In general, the use of internet, digital platform and toolkits, the guideline of sustainable development and innovation would be pillars to support my designing the innovative service system of the Su Embroidery.



Drawing_Chapter04_06. The idea sketch of the innovative service platform of the Su Embroidery in Zhenhu

Resource: author drew

4.6 From the traditional handcraft to the new sustainable resource

Today, most of the traditional handcraft industries are in the depressed state. It seems not easy for common people to widely accept the traditional products again. It even becomes a worldwide subject for professionals that how to protect the traditional resources such as traditional culture, technology and arts and transform them to the new fashion properly.

Because of its regional characteristics, innovation of the handcraft industries could also be the trigger to the sustainable development of some areas. Depending on that, what we rely on should be the power of mass creativity.

In general, it will be very hard for the Su Embroidery industry in Zhenhu to break through the bottleneck of development without innovation with the time.

To transform the traditional handcrafts to the new sustainable resources fits not only the needs of reviving the traditional culture, it is also a new way to promote regional economic development and improve people's well-being.

Chapter V The design and embodiment of the innovative service system of the Su embroidery in Zhenhu

5.1 The comprehensive SWOT of the Su Embroidery in Zhenhu

Table Chapter05_01. The comprehensive SWOT of the Su Embroidery in Zhenhu

Strategic Analysis		Internal Analysis of SW	
		S (strengths) 1. With exquisite craftsmanship of the embroideresses', high-quality goods emerge in endlessly, talent team growing stronger. 2. Embroidery production gradually forms a scale, products rich. 3. Villages of different levels run different embroideries. The management is relatively stable, and its internal competition is not fierce. 4. Zhenhu local government not only pays attention to the cultural inheritance and development, but focuses on the influence that embroidery poses to the sustainable development of regional economy.	W(weakness) 1, It belongs to labor-intensive handicraft industry which lacks of design in content. 2. Embroideries vary too much in level and quality. 3, Embroidery market is too traditional; embroidery operators rarely "go out" to sell their products. 4, Travelers to Zhenhu mainly tour Taihu lake; Suzhou embroidery's influence is still weak.
External Analysis	O (opportunities) 1. Around Zhenhu, the economy is prosperous, science and technology is developed, and people are open-minded. This condition could provide guarantee of every aspect for the Su Embroidery in Zhenhu. 2. Embroideries are traditional goods of Suzhou, having	SO 1. Embroideresses in Zhenhu are more likely to accept and use modern ways (e.g. the internet) to spread information and manage multi-leveled operating activities. 2. Due to the attention from the government and the society, Su Embroidery in Zhenhu should be easier to perform "going out" strategy, learning from	WO 1. Building "Zhenhu Embroidery" brand and clear product line. Positioning multiple product structure. 2. Exerting the advantage of embroideries, and gradually realizing the transformation from tradition to modern. 3. Developing a cultural tour route themed on "Zhenhu Embroidery".

	<p>competitive advantage.</p> <p>3. The recurrence of handcraft intrigues the enthusiasm of the market for traditional art works.</p> <p>4. The society pays more attention to traditional folk culture, so does the public.</p>	<p>others' strong points while overcoming weak points.</p>	
	<p>T (threats)</p> <p>1. The popularization of machine embroidery not only improves efficiency but also greatly reduces the cost.</p> <p>2. Embroideries are not necessities in life. As a kind of higher-level goods, it is not accepted by the public.</p> <p>3. Many districts are engaging in embroidery production. The regional competition is fierce.</p> <p>4. As a regional culture, Su Embroidery is not very popular among the public.</p>	<p>ST</p> <p>1. In the environment of machine production, “original place, pure hand work” becomes top-class products, in particular the label of luxurious brand. The handmade part of the Su Embroidery in Zhenhu should go on this road.</p> <p>2. Associating the promotion and inheritance of the Su Embroidery culture with regional tourism to develop a cultural tour route themed on “Zhenhu Embroidery”.</p>	<p>WT</p> <p>1. Doing scientific research on traditional materials, improving the usefulness of the Su Embroidery products, and combining embroidery with daily life to develop characteristic products.</p> <p>2. Promoting the comprehensive competitiveness of Zhenhu embroideries with “Zhenhu Embroidery” brand.</p>

5.2 The design of the innovative service system of the Su Embroidery in Zhenhu

5.2.1 The design object of the innovative service system of the Su Embroidery in Zhenhu

Based on the design theory of service system and guided by creative thinking, virtual and real service platforms are established to guarantee, promote and encourage the innovation of Su Embroidery in Zhenhu from material, technique, content, mounting, function, science and marketing mode, improving the practitioners’ creative awareness and level. At the same time of building “Zhenhu Embroidery” brand and

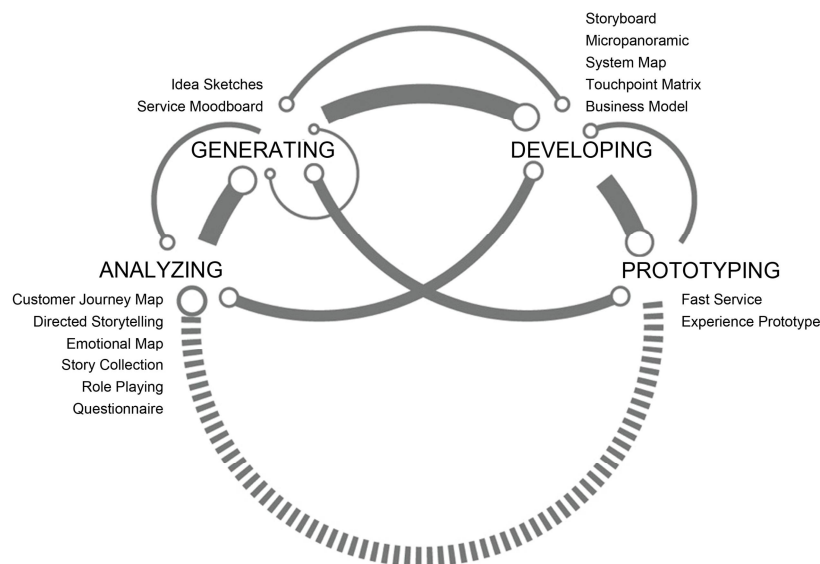
inheriting traditional handcraft culture of the Su Embroidery, we should try to drive traditional Su Embroidery to develop sustainably in modern social economy, and to advocate the elegant and fine Chinese lifestyle and cultural taste contained in Su Embroidery (Drawing_Chapter05_01).

After the processes of analyzing, generating and fast prototyping, it is goes to the developing process of the innovative service system of the Su Embroidery in Zhenhu (Drawing_Chapter05_02).



Drawing_Chapter05_01. The moodboard of the innovative service system of the Su Embroidery in Zhenhu

Resource: author drew



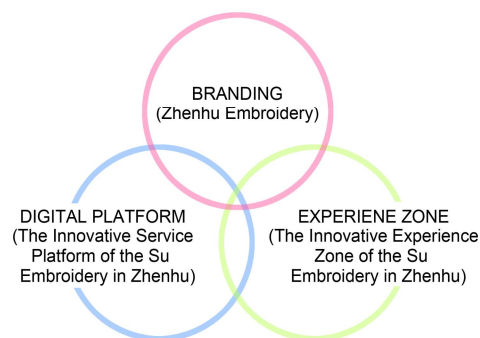
Drawing_Chapter05_02. The tools used in each process of the design of the innovative service system of the Su Embroidery in

Resource: author drew

5.2.2 The overview of the plan of the innovative service system of the Su Embroidery in Zhenhu

By integrating present embroidery resources in Zhenhu area, we should use industrial advantage to build “Zhenhu Embroidery” brand. And by improving its comprehensive competitiveness and overall popularity, individual embroidery village is driven to develop initiatives and creatively. To establish an open and efficient innovation service platform to attract more embroidery practitioners and enthusiasts who will participate in the innovation activities of the Su Embroidery in Zhenhu. It also could open up a totally new networking mode and brand guarantee for the sale and operation of the embroideries. What’s more, the proper application of present public resources provides relative guarantee in the aspect of fundamental service facilities for the Su embroidery’s innovation and practice activities in Zhenhu.

Therefore, the starting point of the innovation service system lies in combining the big brand of “Zhenhu Embroidery” with innovation service platform (virtual platform and public service facilities --- the combination of the Su Embroidery in Zhenhu). This kind of combination could exert the advantage of local government in terms of external relationship and cooperation to serve embroidery practitioners. At the same time of stimulating their creative ability, the Su embroidery in Zhenhu is also pushed forward (Drawing_Chapter05_03).



Drawing_Chapter05_03. The structure of the innovative service system of the Su Embroidery in Zhenhu

Resource: author drew

The business canvas below shows the operation and the connection of different parts of the service system directly and makes the graphic expressions of the design accurately and reasonably. It not only positions the two keys of the value proposition: “motivate and support the public to take part in the innovative process of the Su Embroidery in Zhenhu” and “spread and inherit the culture of Su Embroidery in Zhenhu”, but also points out the system revenues clearly (Drawing_Chapter05_04).

<p>KEY PARTNERSHIP</p> <p>GOVERNMENT Local government of Zhenhu The government of Suzhou</p> <p>SUZHOU UNIVERSITY College of Art College of Chemical Engineering and Materials</p> <p>Suzhou Art and Design Technology Institute</p>	<p>KEY ACTIVITIES</p> <p>Embroidery Business (Embroidery Renting) Embroidery Exhibition Embroidery Innovation Embroidery Spreading Embroidery Tourism Embroidery Communication</p>	<p>VALUE PROPOSITIONS</p> <p>Motivate and support the public to take part in the innovation process of the Su Embroidery in Zhenhu.</p>	<p>CUSTOMER RELATIONSHIPS</p> <p>Membership</p> <p>+</p> <p>Services from the digital platform and the experience zone</p>	<p>CUSTOMER SEGMENTS</p> <p>The public who are interested in the Su Embroidery in Zhenhu</p>
	<p>KEY RESOURCES</p> <p>Human Resources Culture and Tradition of the Su Embroidery in Zhenhu The embroidery infrastructure in Zhenhu Tourism Resources</p>	<p>+</p> <p>Spread and inherit the culture of the Su Embroidery in Zhenhu.</p>	<p>CHANNELS</p> <p>The innovative service platform of the Su Embroidery in Zhenhu The innovative experience zone of the Su Embroidery in Zhenhu Advertisement Embroidery Exhibition</p>	
<p>COST STRUCTURE</p> <p>Exploration of the Embroidery Raw Materials Salaries Advertisement Training, Communication and Activities Exploration of the Tourism</p>		<p>REVENUE STREAMS</p> <p>Embroidery Business Exhibition and Activities Tourism</p>		

Drawing_Chapter05_04. The business canvas of the innovative service system of the Su Embroidery in Zhenhu
Resource: author drew

Brand-uniting --- “Zhenhu Embroidery”

Considering that the practitioners in Zhenhu area mostly apply the operating mode --- front store and back workshop, each household is an independent embroidery brand. So, the establishment of the big brand should not be “deconstructed and then reconstituted” but should make full use of local resources, unite separate villages and position itself on the basis of brand union with certain admission criteria. In this union, there not only exists the combination of separate embroidery brands (villages and embroideresses) but exists the combination of relative institutions (material suppliers and research institutes). In this way, the concept of ‘Zhenhu Embroidery’ brand is expanded --- from pure embroidery products to an embroidery system with initiative innovation, representing high quality, and combining technology, materials, designs, creation, process and marketing together.

The concept of “Zhenhu Embroidery” mainly emphasizes the origin: using natural resources in the region to extract fresh and characteristic materials; making full use of local human resource to create jobs; uniting local scientific research strength to endow traditional materials with totally new features for the purpose of meeting the needs of modern life; cooperating with local design institutes to train embroiderers in the aspects of art, technique and comprehensive qualities and to do special design for the pictures of the Su Embroidery in Zhenhu; and providing diversified embroidery products for local people so as to promote them into a broader market. At the same time, “Zhenhu Embroidery” could open up two production lines --- handmade and

machine --- and develop together, which could not only guarantee high-end handmade products but also improve the machine technology of low-end products.

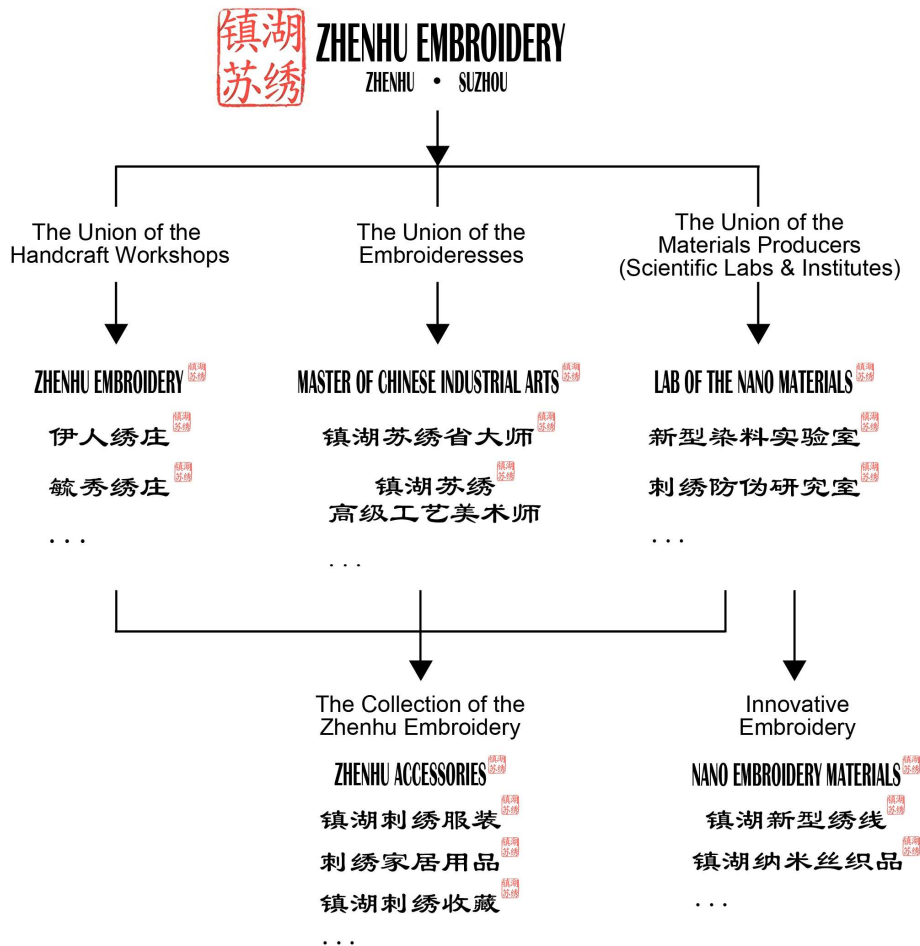
As the visiting card of traditional Su Embroidery handcraft, the Su Embroidery in Zhenhu closely unites original separate products, embroiderers and villages. They no longer “fight alone” but become a distinctive part in the strong combination. Their competitiveness will be surely improved due to the growing of the whole industry’s comprehensive ability (Drawing_Chapter05_05).

At the very beginning, relative business of “Zhenhu Embroidery” are managed by Zhenhu local government and Zhenhu Embroidery industry.

In order to make it a system, I also design the logo for the “Zhenhu Embroidery”.

It is inspired by the seal of the traditional Chinese style. The logo of the “Zhenhu Embroidery” is consisted of the three elements, both Chinese and English characters of the “Zhenhu Embroidery” and the red stamp. In Chinese culture, the stamp represents authority and elegant. It is the first impression what I want the “Zhenhu Embroidery” to show to the public.

For the separated part of the “Zhenhu Embroidery”, they are able to use the red stamp of the “Zhenhu Embroidery” in their logo to certify their identities.



Drawing_Chapter05_05. The structure of the brand-uniting -- “Zhenhu Embroidery”

Resource: author drew

The Innovative Service Platform of the Su Embroidery in Zhenhu

Bonded with membership, the platform attracts those who have innovative intention and ability, including villages, individuals, practitioners in relative industries, enterprises, ordinary individual customer. They unite together and become a multi-leveled user group. The service programs of the platform could be seen in the chart below (Table_Chapter05_02).

Table_Chapter05_02. Fundamental Service Programs of the Innovative Service Platform of the Su Embroidery in Zhenhu

Service Items	Service Functions	User Group	Innovative Points
Introduction of Zhenhu	1) Introduce its politics, economy, history, culture and geography 2) Emphasize the develop situation and cultural tradition of the Su embroidery in Zhenhu	Having certain interest in the Su Embroidery in Zhenhu; visitors of planning to tour Zhenhu	
Embroidery Development	1) Designing toolkits on line for users' free creation 2) Users upload and share designs to the database through assessment and quality creation, the users could get certain points for exchanging preferential embroideries	Professionals, People who have certain interest of research on the culture of the Su Embroidery People who want to buy embroideries	No matter who you are, embroideresses in the forefront production or enthusiasts without any embroidery skills, all are the main force to the development and innovation of the Su Embroidery in Zhenhu.
1. Raw Materials Bank	1) Classify and group traditional materials 2) Introduce kinds of new materials in research 3) The raw material factory contacts the embroideresses directly and answer their questions online	Embroidery practitioners Raw material factories Raw material research institutes	Besides, exchanging preferential purchase with accumulated points also attracts the
2. Pattern Design	1) Traditional pictures bank: collect and classify commonly used pictures 2) Modern pictures bank: collect and classify pictures designed by modern and contemporary artists, and state copyright clearly 3) Online design: design	Embroidery practitioners People who have certain interest in researching the culture of the Su Embroidery in Zhenhu People who want to buy embroidery products at a preferential price	

	pictures through online software		public's attention on the embroidery innovation.
3. Mounting Design	1) Collect and classify traditional mounting materials and forms 2) Online design: design modern forms through online software		
4. Embroidery Technology	1) Traditional stitches bank: collect traditional needlework and make illustration 2) Modern stitches bank with patent: collect modern and innovative stitches with patents	Embroidery practitioners People who have certain interest in researching the culture of the Su Embroidery in Zhenhu	
Online Sale of Embroidery Products	Open up various operating forms Normalized and specialize the operation of online stores	Embroidery practitioners. Customers having the need of purchasing.	Discarding traditional and singular operating mode, and promoting embroidery products to a larger customer group.
1. Leasing Products Online	1) Leasing embroidery works to large-scale activities, office buildings and families 2) Change and maintain embroidery works periodically.		
2. Online Purchase of Embroidery Works	Each registered handcraft workshop gets an online store (e.g. Red Plum handcraft workshop)		
Exchange of Embroidery Culture	1) Su Embroidery forum 2) Online classes 3) embroidery activities	Embroidery practitioners People who have certain interest in researching the culture of the Su Embroidery	None-governmental exchange replaces the exchange formerly organized by the government, expanding the inheritance range.
Public Services	1) News issuing 2) Anti-counterfeiting attestation 3) Affirmation of copyright 4) Introduction of embroidery tour route 5) Introduction of relative laws	All people (embroidery practitioners, visitors interested in embroidery tour, visitors planning to tour Zhenhu area, and buyers of embroidery products)	Avoid copyright dispute to a certain extent, and the attestation degree of "Zhenhu

	and regulations		Embroidery” brand improves.
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The Innovative Experience Zone of the Su Embroidery in Zhenhu

The area is based on present Zhenhu Embroidery Art Gallery and Embroidery Exhibition Center. Its establishment guarantees public services for innovation activities. The Experience Gallery not only displays latest research accomplishments related to embroidery, becoming the window of participating innovation activities, but serves as a key link in the innovation service system. It is also geared to all embroidery enthusiasts including Zhenhu embroiderers, attracting innovation strength with the mode of HUB. The innovation experience gallery echoes with the innovation service platform, forming the real carrier of virtual networking platform (Table_Chapter05_03).

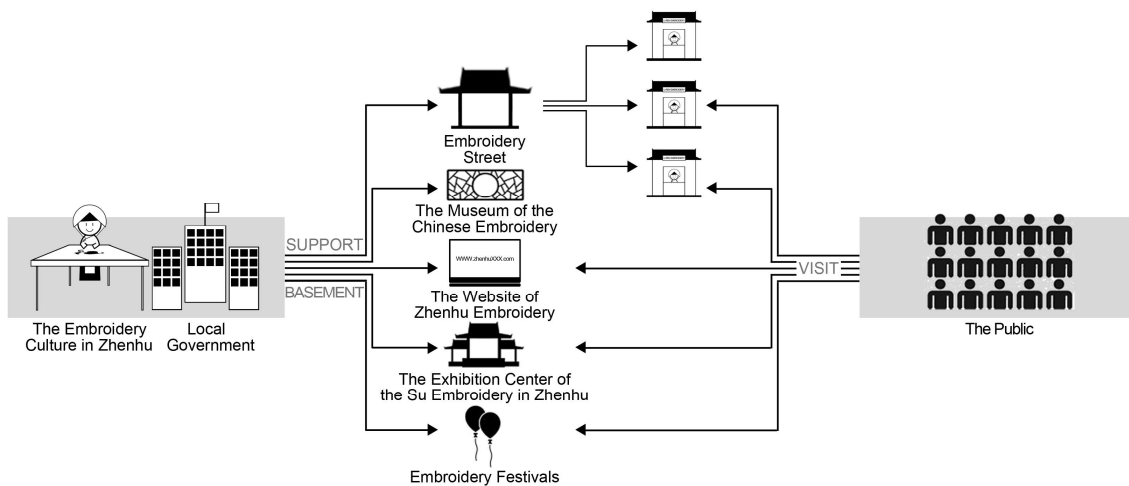
Table_Chapter05_03. The introduction of the Innovative Experience Zones of the Su Embroidery in Zhenhu

Classification	Function	Relationship with the Innovation Service Platform
Scientific Research Zone	1) Demonstrate the latest technology used on the Su Embroidery. 2) React with the public through new technology and new products 3) Attract scientific research institute	By closely associating latest “needs” with high-tech “manufacturing”, the producers of new materials are involved in the forefront of embroidery manufacturing. And moreover, they are directly in face of the difficulties and needs that embroiderers may meet in the process of embroidering.
1. New Materials Research		
2. Anti-counterfeiting Technology Research		
3. Innovation Accomplishments Display		
Embroidery Art Zone	1) Build the picture bank(library) of the Su Embroidery in Zhenhu and complete picture system. 2) Set up “Design HUB” of the Su Embroidery in Zhenhu. Attract embroideresses, artists, and practitioners to participate in the creative design activities. 3) Advocate the culture of the Su Embroidery in Zhenhu and hold public culture activities.	Guarantee the rights of embroideresses, artists and enthusiasts for participating innovation activities. The establishment of “Design HUB” could stimulate public enthusiasm. Compared with self-manufacturing at home, new type of HUB brings more professional features and sense of honor
1. Library and Database of the Su Embroidery		
2. Design Hub of the Su Embroidery in Zhenhu		
3. Classroom of the Su Embroidery in Zhenhu		
Trade Display Zone	1) Provide services for the embroidery-leasing business. 2) Developing into a product	Making customers know the leasing flow and the real condition of embroideries. Setting up a real carrier

	display zone for the "Zhenhu Embroidery".	for the establishment of "Zhenhu Embroidery".
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5.3 The system map of the innovative service system of the Su Embroidery in Zhenhu

At present, the service platform that is set up for supporting the development of regional Su Embroidery industry mainly relies on the building of fundamental service facilities led by the government. The establishment of “one street, one gallery and one center” not only provides more developmental space but closely associate embroiderers with Zhenhu area which is the origin of embroidery. However, at the same time of putting many hardware facilities into effect, the mechanism of stimulating the public's innovation and the development of the Su Embroidery in Zhenhu is not perfect yet. The present “the website of Zhenhu Embroidery” is mostly used for displaying the Su Embroidery made in Zhenhu. Its utilization ratio is not high, and participation is weak (Drawing_Chapter05_06).



Drawing_Chapter05_06. The actual System Map of the development of the Su Embroidery industry in Zhenhu

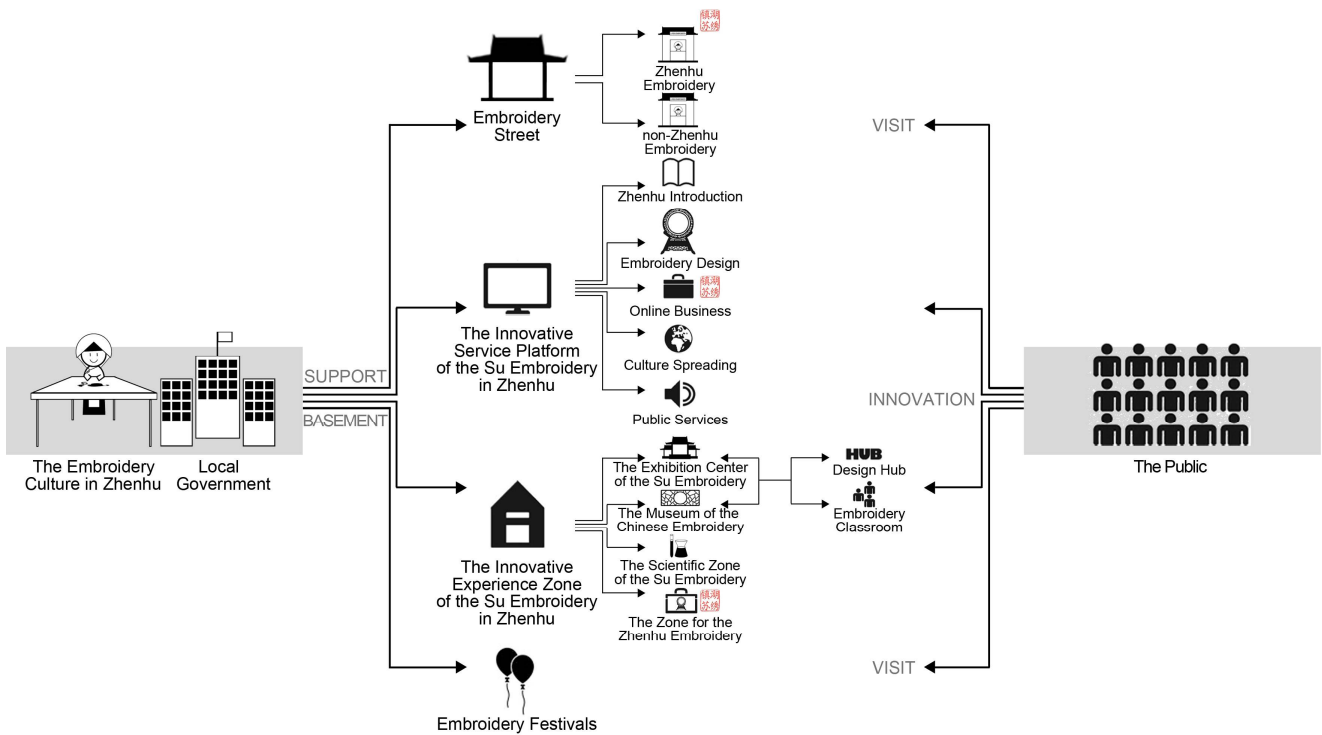
Resource: author drew

The Innovation Service System greatly improves people's creative effect in the Su Embroidery innovation activities. In addition to embroidery practitioners in Zhenhu area, the public in a wide range (including professionals and amateurs in different fields) could have access to participate the innovation process of the Su Embroidery. The system not only serves for professionals but for non-professionals for their exerting abilities. Hence, the value of the public presented in innovation activities is greatly demonstrated (Drawing_Chapter05_07).

Great change is also shown from the “Touchpoint matrix”. The touchpoints of both embroideresses and public in the actual system of the Su Embroidery industry in Zhenhu seem to be too boring and lack of enthusiasm. Mass creativities are hardly take part in the innovation progress of the Su Embroidery in Zhenhu, at the same time, the interaction between professionals and non-professionals are still not common.

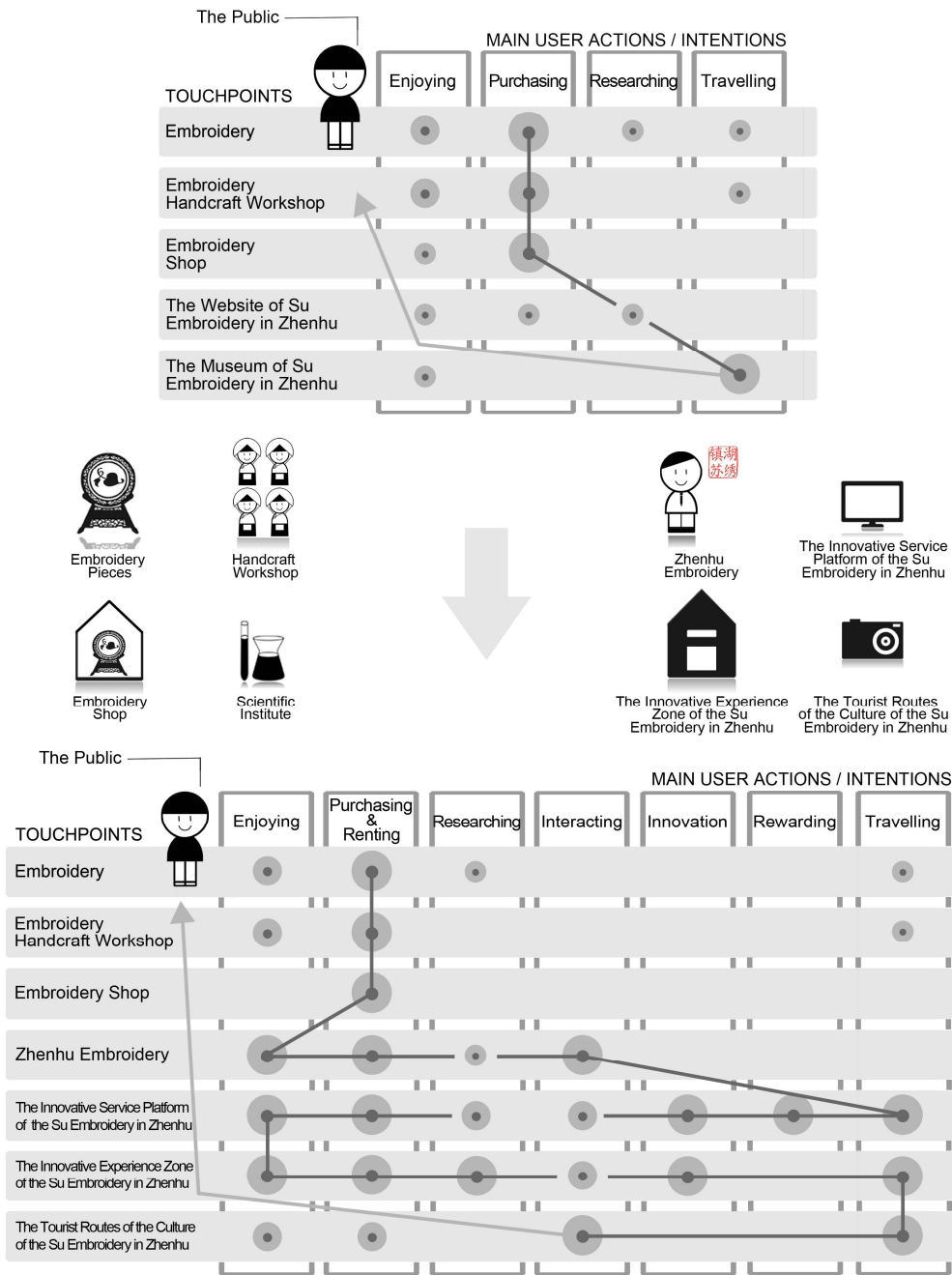
What the new system brings to us are the tangible and intangible innovative opportunities and possibilities facing everybody (Drawing_Chapter05_08.09).

In order to show the service system directly and comprehensively from the first sight, I used the tool of the storyboard. The story is from the standpoint of the public who are interested in the culture of the Su Embroidery. It is a story about the process how the persona makes full use of the services provided by the innovative service system innovatively. It shows vividly the persona designs patterns creatively in the service platform and gets benefits, goes to the innovative experience zone to interact with the embroidery participants and at last tour Zhenhu (Drawing_Chapter05_10



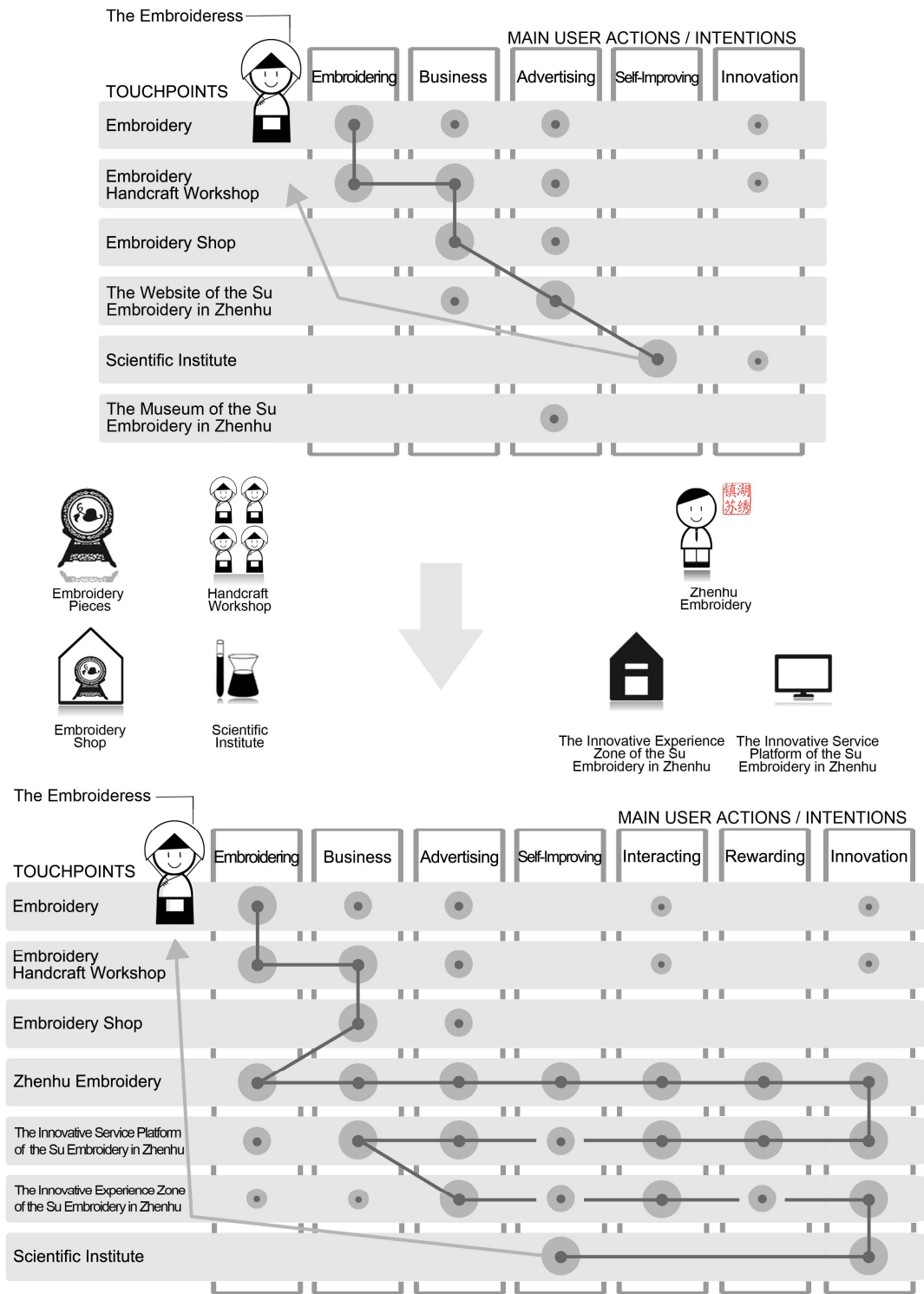
Drawing_Chapter05_07. The System Map of the innovative service system of the Su Embroidery industry in Zhenhu

Resource: author drew



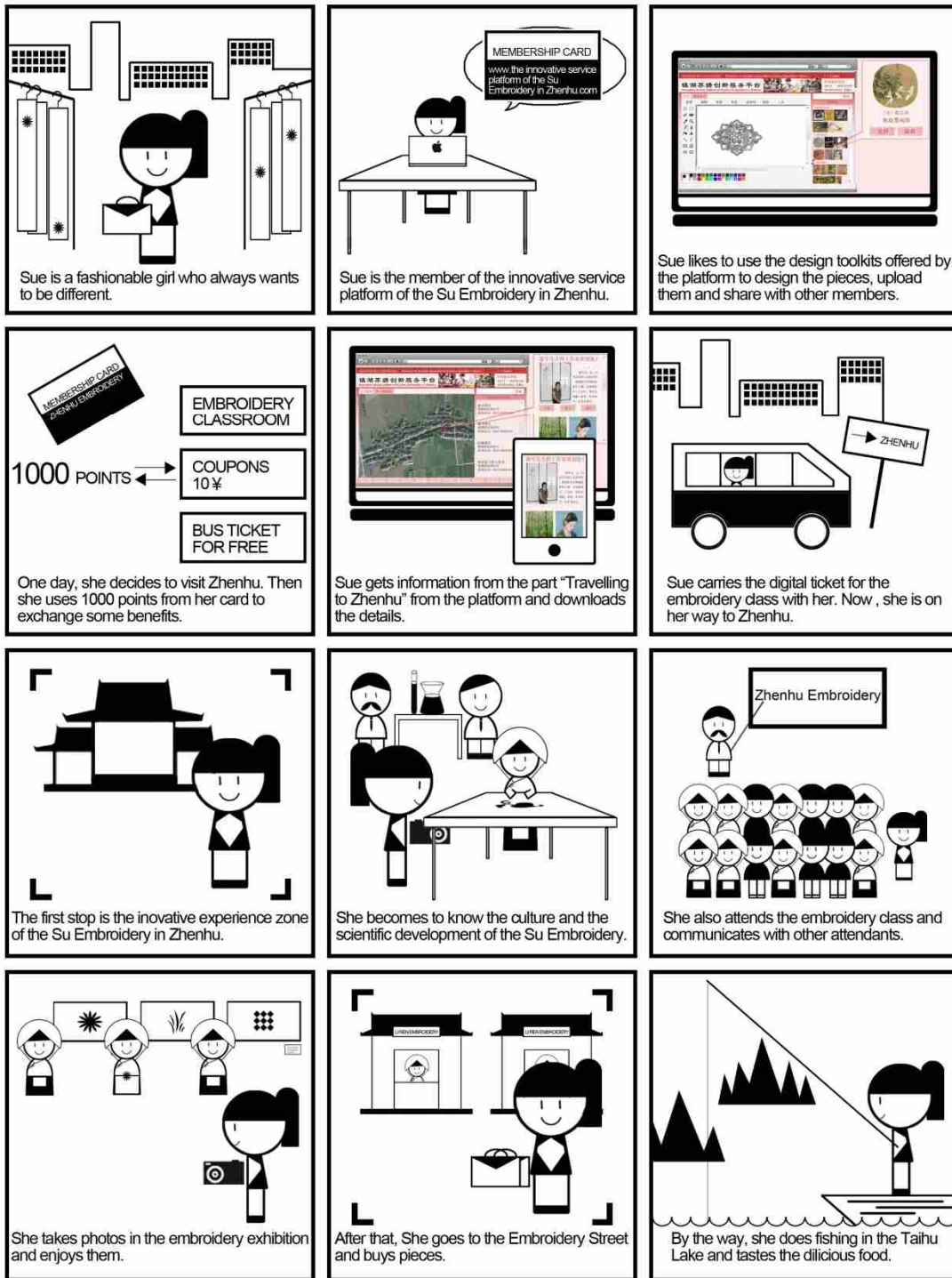
Drawing_Chapter05_08. The Touchpoint matrix of the two systems of the Su Embroidery in Zhenhu (e.g. the public)

Resource: author drew



Drawing_Chapter05_09. The Touchpoint matrix of the two systems of the Su Embroidery in Zhenhu (e.g. the embroideresses)

Resource: author drew



Drawing_Chapter05_10. The storyboard about the public who enjoys herself under the services provided by the innovative service system of the Su Embroidery in Zhenhu

Resource: author drew

5.4 The enactment of the brand of the Su Embroidery in Zhenhu

5.4.1 The rating systems of the embroideresses of the “Zhenhu Embroidery”/ The embroidery handcraft workshops

Considering that the establishment of “Zhenhu Embroidery” is in process, as a unit formed by scattered brands, it needs a strong and whole identity, using high-quality and stylistic products to occupy a large market, to enlarge its influence, and gain the recognition of customers. So in the early development, setting an admission threshold for “Zhenhu Embroidery” is very important, which is also an action of “promising quality and quantity”. “Zhenhu Embroidery” is famous for its “exquisite, fine, elegant, pure, and unique” characteristics. What the brand represents should be the most distinctive embroidery art of Zhenhu. So the grading system of different workshops should be based on the title of embroiderers and the approval of the market. As what is pointed out in Chapter two, in Zhenhu district, independent workshops are named after some famous embroideresses; the fames of the embroideresses are the reputations of the workshops. The classification of embroideresses is the gradation of workshops. This kind of access system could scientifically guarantee the quality of the products of the Su Embroidery in Zhenhu (Table_Chapter05_04).

Table_Chapter05_04. The rating systems of the embroideresses of the “Zhenhu Embroidery”/ the embroidery handcraft workshops

Grade	Grading criteria	Percentage of the total	Capacity for independent innovation	Approval or not
First	Embroideresses holding the titles of Master of Arts and Crafts and Celebrity of Arts and Crafts	About 0.15%	High ability of innovation, many holds patents of design and technique.	Yes
Second	Accredited officially, holding the title of Technician of Industrial Art	About 5%	Compared with the embroideresses of old generation, they acquire better education and have pioneering spirit.	Yes
Third	Not accredited officially, but have certain popularity in the market	About 1.25%	Having certain power to innovate, their products are more appropriate for the market.	Yes
Fourth	Common embroideresses (not hired by a workshop, some run business of her own)	About 93.6%	Relatively low power of innovation and limited by their economic condition, their innovative awareness is a bit weak.	Some
Fifth	Hiring embroideresses (again hired by kinds of workshops,		As employees, they have low power of innovation but good	No

	usually by elite embroideresses)		craftsmanship.	
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The establishment of access threshold also introduces a certain competition mechanism to the Su Embroidery industry in Zhenhu area. Therefore, the grading system not only measure whether embroideresses/workshops have the power or not, have opportunities or not, have condition or not to go into higher and opener market, but what's more important, it pushes the embroiderers/villages to improve their skills and to compete with themselves.

According to the principle of the survival of the fittest, “Zhenhu Embroidery” will assess the embroideresses/workshops in this are every two years (masters at all levels will be recognized every five years). The assessment group is made out of experts specialized in arts and crafts, marketing and other scholars. The result should go public.

5.4.2 The rights and obligations of the participants in “Zhenhu Embroidery” Union

“Zhenhu Embroidery” consists of “workshops union”, “embroideresses union” and “the union of the raw materials producers”. The result will be “Zhenhu Embroidery”products and materials for the innovative purposes.

(1) The rights of the workshops of the “Zhenhu Embroidery”

Name their products after “Zhenhu Embroidery” and publicize themselves in the name.

Participate in the campaign of advocating and marketing their products in the name of the “Zhenhu Embroidery”.

Participate in the cooperation and joint development with companies sponsored by the “Zhenhu Embroidery”.

Participate in the top-class exhibition and audition in the name of the “Zhenhu Embroidery”.

Get the service of online shop and exposition for free provided by the innovative service platform of the Su Embroidery in Zhenhu.

Enjoy the new invention given by raw materials union at a preferential price at the first time.

(2) The duties of the workshops of the “Zhenhu Embroidery”

Periodically provide characteristic products to the Union.

Offer products needed by the Union on time.

Actively participate in the activities sponsored by the Union, including the exhibition in the experience area of innovation, reacting with the public.

Feedback to the union of the raw materials producers actively about the usage of the

latest materials.

Constantly improve skills and comprehensive qualities, taking part in different kinds of innovation activities.

Set an example for those who are not affiliated to the Union, driving the whole industry to develop.

(1) The rights of the embroideresses of the “Zhenhu Embroidery”

Name their products after the “Zhenhu Embroidery”; advocate themselves and their own workshops.

Participate in the campaign of products advocating and marketing with individual name.

Participate in the cooperation and joint development with companies sponsored by the “Zhenhu Embroidery” with individual name.

Participate in the top-class exhibition and audition in the name of the “Zhenhu Embroidery”.

Enjoy the new invention given by the union of the raw materials producers at a preferential price at the first time.

(2) The duties of the embroideresses of the “Zhenhu Embroidery”

Periodically provide characteristic products to the Union.

Offer products needed by the Union on time.

Actively participate in the activities sponsored by the Union, including the exhibition in the experience area of innovation, reacting with the public.

Actively feedback to the union of the raw materials producers about the usage of the inventions.

Constantly improve skills and comprehensive qualities, taking part in different kinds of innovation activities.

Set an example for those who are not affiliated to the Union, actively participate the training programs, driving the whole industry to develop.

(1) The rights of the union of the raw materials producers of the “Zhenhu Embroidery”

Name their products after the “Zhenhu Embroidery” and advocate the company / research institute in the name.

Participate in the campaign of advocating and marketing their products in the name of the “Zhenhu Embroidery”.

Participate in the cooperation and joint development with companies sponsored by the “Zhenhu Embroidery”.

Participate in the top-class exhibition and audition in the name of the “Zhenhu Embroidery”.

Get the service of online shop and exposition for free provided by the innovative

service platform of the Su Embroidery in Zhenhu.

Provide inventions to the embroideress and workshops at a preferential price at the first time.

(2) The duties of the union of the raw materials producers of the “Zhenhu Embroidery”

Engage in scientific research activities, develop various new materials.

Actively participate in the activities sponsored by the Union, including the exhibition in the experience area of innovation, reacting with the public.

Go deep into the production line, learn about their needs, and accept feedback from different aspects.

Constantly improve skills and comprehensive qualities, actively participate innovation activities.

Set examples for other raw material factories, provide training services, and lead the development of private workshops.

5.4.3 Other related questions

According to the market's needs, many embroidery workshops in Zhenhu not only manage manual embroidery, but also supplies machine embroidery products. Due to the abundant varieties under the name of “Zhenhu Embroidery”, from senior custom embroidery to practical household items, all are included. The price is also very customer-friendly. So “Zhenhu embroidery” brand does not exclude high-quality and elegant machine embroidery products.

5.5 The innovative service platform of the Su Embroidery in Zhenhu

5.5.1 The enactments of the key links

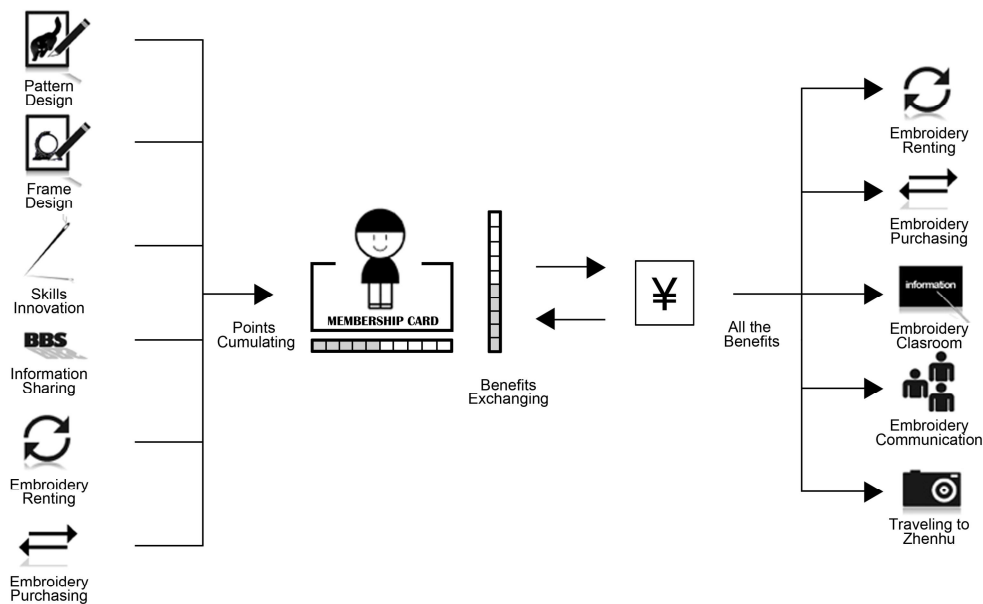
The innovative service platform of the Su Embroidery in Zhenhu is set up by relative departments in Zhenhu district and the Union of the “Zhenhu Embroidery”. It is a website mainly for demonstrating the information of the Su Embroidery in Zhenhu, and also serves as the official website.

The platform aims at carrying forward the culture of the Su Embroidery in Zhenhu, introducing folk strength and wisdom into the innovation process, guarantee the innovation activity with scientific means, changing traditional marketing with "B2C" mode, and providing kinds of services for the innovation of the Su Embroidery in Zhenhu.

(1) Membership

Membership is the bond connecting the platform and the public (professionals and amateurs). It not only arouses every individual factor that may push the development of the Su Embroidery in Zhenhu, but also provides preferential price, award or

convenience for members who initiatively engage in the innovation activities. Members can exchange corresponding welfare with points winning when attending innovation activities. For example: using toolkit to do design the modern patterns for the Su Embroidery pieces. Once the design accredited after uploading, they will win 10 points. And 100 points can exchange an admission ticket to participate the activities held in the innovation experience zones. Artists contracted with “Zhenhu Embroidery” and its members will be directly promoted to be innovative service platform members. Each picture they design for the “Zhenhu Embroidery” will be posted on the website. And all valuable embroidery works named after the “Zhenhu Embroidery” will also be exhibited on the website, accepting public supervision and avoiding copyright disputes (Drawing_Chapter05_11).



Drawing_Chapter05_11. The membership of the innovative service system of the Su Embroidery in Zhenhu (taking the public for example)

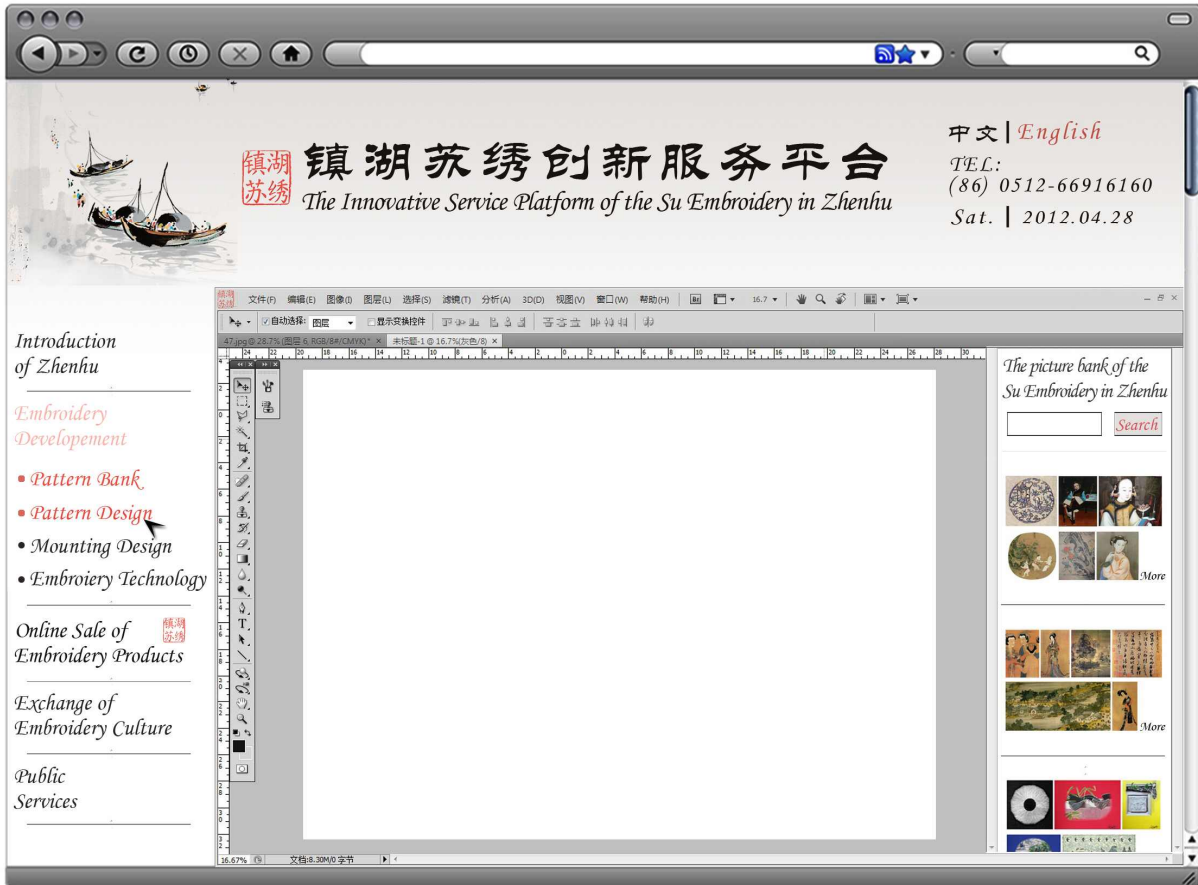
Resource: author drew

(2) Toolkit

Toolkits are the guarantee for the public, in particular the professionals, to attend innovation activities.

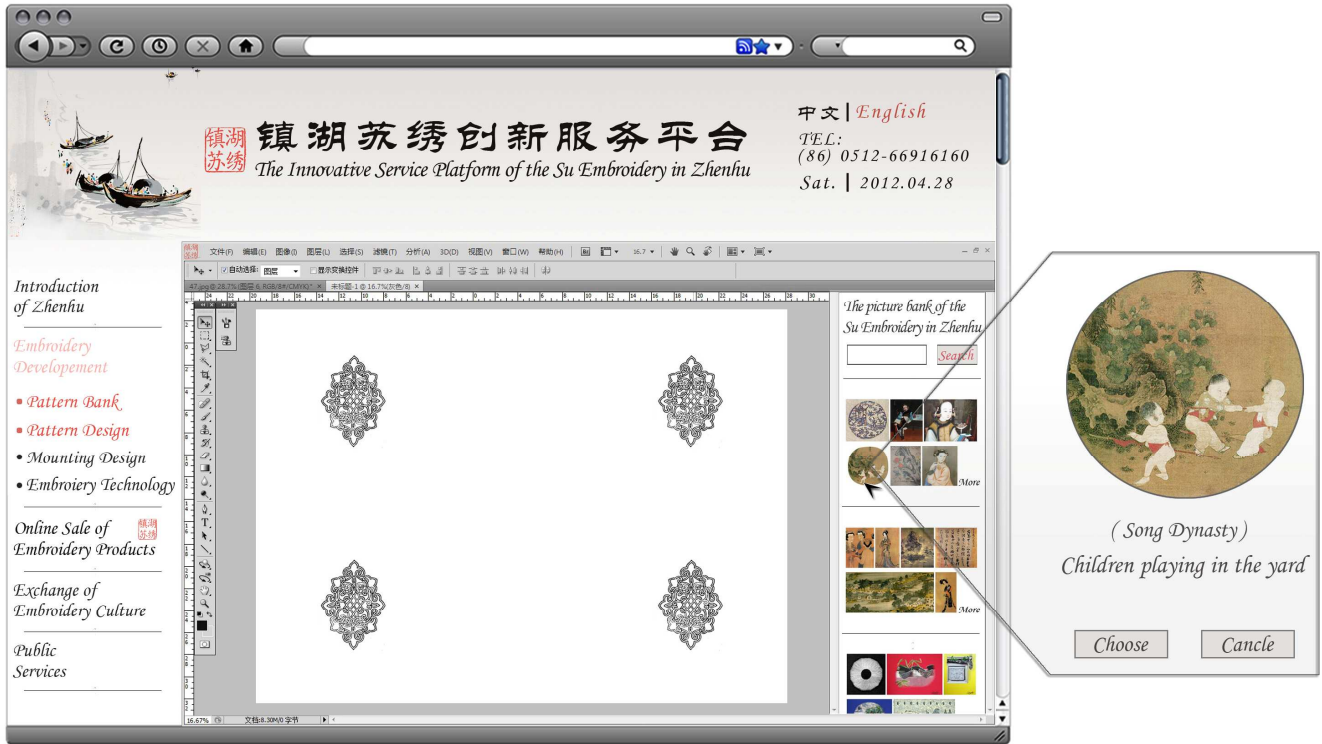
On the innovative platform, the technology of electronic toolkit is popularly used. In the section of the pattern design and mounting design, common and free design software is more easily accepted by the public.

As far as the Zhenhu embroideresses are concerned, it is more convenient to design embroideries by using digital toolkits. Taking patterns design for example, the picture design section not only offer relative toolkits, but also has picture data base classified according to style without any copyright dispute. As forefront producers of the industry, embroideresses will refer to and apply these pictures more easily and conveniently. Modern design software reduces the embroideresses' burden and makes the modification of original complicated pictures relatively simple (Drawing_Chapter05_12.13).



Drawing_Chapter05_12. The design toolkits of the innovative service platform of the Su Embroidery in Zhenhu

Resource: author drew



Drawing_Chapter05_13. The design toolkits of the innovative service platform of the Su Embroidery in Zhenhu

Resource: author drew

(3) B2C (Business to Customer) marketing mode

The innovative service platform opened up a new space for the trade of embroideries. It not only sells embroideries on line, but also tentatively manages the “embroidery lease” business. In order to guarantee the quality of the embroideries, for the first step, the section of the “Online Sale of the Embroidery Products” is opened to the workshops and enterprises affiliated with the “Zhenhu Embroidery” only. In this section, there are 3 items: “Workshops Online” for the individual business of the “Zhenhu Embroidery” workshops and material enterprises (Drawing_Chapter05_14), “Leasing Products Online” and “Purchasing Products Online” for enhancing and spreading the brand of “Zhenhu Embroidery” (Drawing_Chapter05_15). The affiliated workshops and enterprises of the “Zhenhu Embroidery” are permitted to apply for the online shops from the committee of the “Zhenhu Embroidery”, but they have responsibilities to run and maintain the shops by themselves carefully.

The sections of “Leasing Products Online” and “Purchasing Products Online” are run and managed by the committee of the “Zhenhu Embroidery”. They show typical and high quality embroideries and products provide by the affiliated workshops and enterprises. Compared with “Workshops Online”, they are more comprehensive and precious.

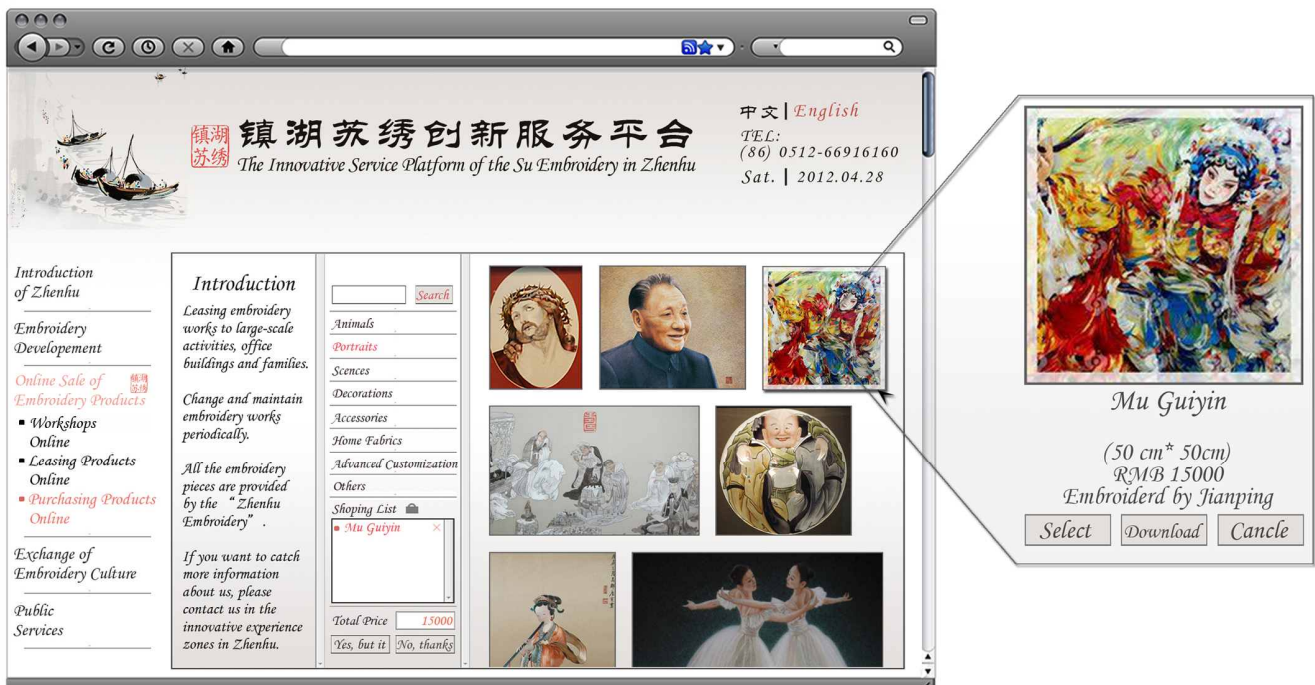
The B2C mode not only expanded embroideresses’ business scope, enhance their senses of participation, breaking traditional marketing mode, but more importantly, it

guarantees the purity of “Zhenhu Embroidery”, safeguarding the interests of customers to a large extent.



Drawing_Chapter05_14. The “Workshops Online” section of the innovative service platform of the Su Embroidery in Zhenhu

Resource: author drew





Drawing_Chapter05_15. The “Purchasing Products Online” section of the innovative service platform of the Su Embroidery in Zhenhu

Resource: author drew

(4) Anti-counterfeiting attestation

Because of its long history and prosperous development, high level embroideries from Zhenhu especially those ones which are embroidered by the Masters of Embroideresses are representing the top quality of the Su Embroidery and worth a lot of money. In recent years, more and more embroideries from other parts of China which are rough and lack of beauty become to fake the Zhenhu embroideries in the market. It not only disorders the competitions in the embroidery market, but also interrupts the innovation of the Su Embroidery in Zhenhu. More importantly, it does no good to the balance of the development of the embroideries industries of China.

In order to protect the purity of the Su Embroidery in Zhenhu and the benefit of the Zhenhu embroideresses, I designed the “Anti-counterfeiting attestation” section in the innovative service platform of the Su Embroidery in Zhenhu.

Every embroideries and products of the “Zhenhu Embroidery” is granted the anti-counterfeiting code which is unique. The code is printed specially in each certification of the “Zhenhu Embroidery”. At the time a customer wants to buy the

embroideries, they can check the codes first in the platform easily and freely by both his phone and computer. Information such as the name of the embroideress, the time when it was embroidered and the content of the pieces etc. of the embroideries are shown clearly.

For the first step, the service of the Anti-counterfeiting is provided to the embroideries and products of the workshops and enterprises affiliated with the “Zhenhu Embroidery” only (Drawing_Chapter05_16).

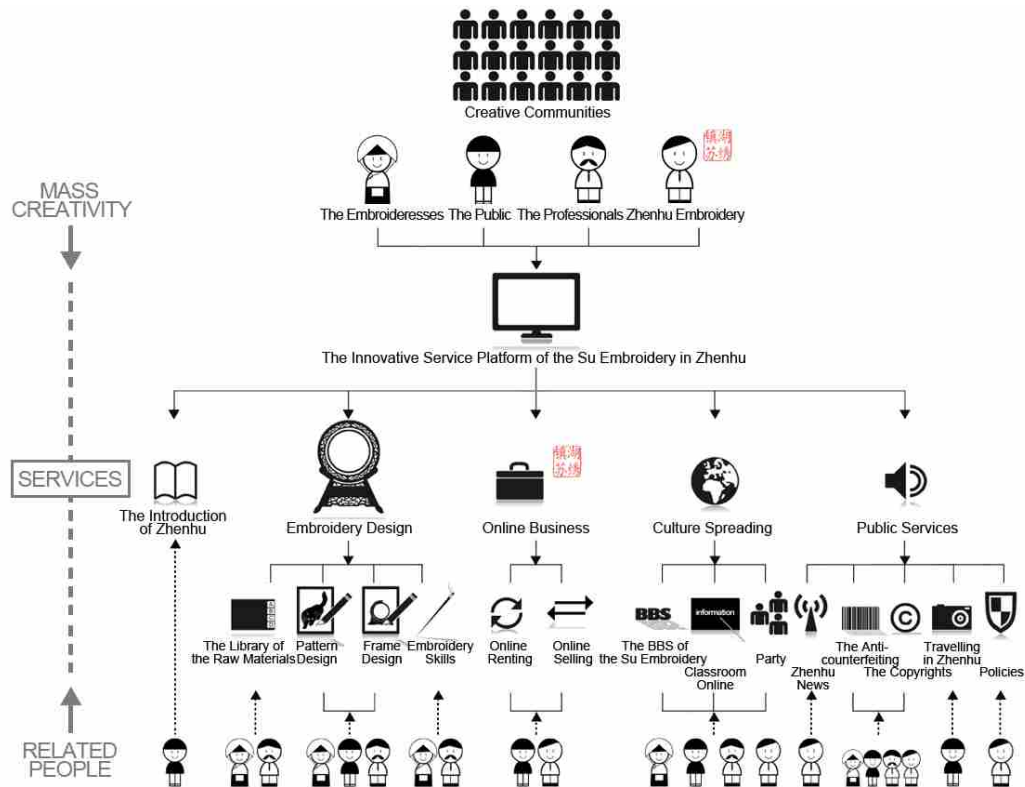


Drawing_Chapter05_16. The “Anti-counterfeiting attestation” section of the innovative service platform of the Su Embroidery i

Resource: author drew

5.5.2 The system map of the service platform

The system map shows clearly how the innovative service platform works and constructed. It includes both the services provided by the platform and the people who are related to each service (Drawing_Chapter05_17).



Drawing_Chapter05_17. The system map of the innovative service platform of the Su Embroidery in Zhenhu

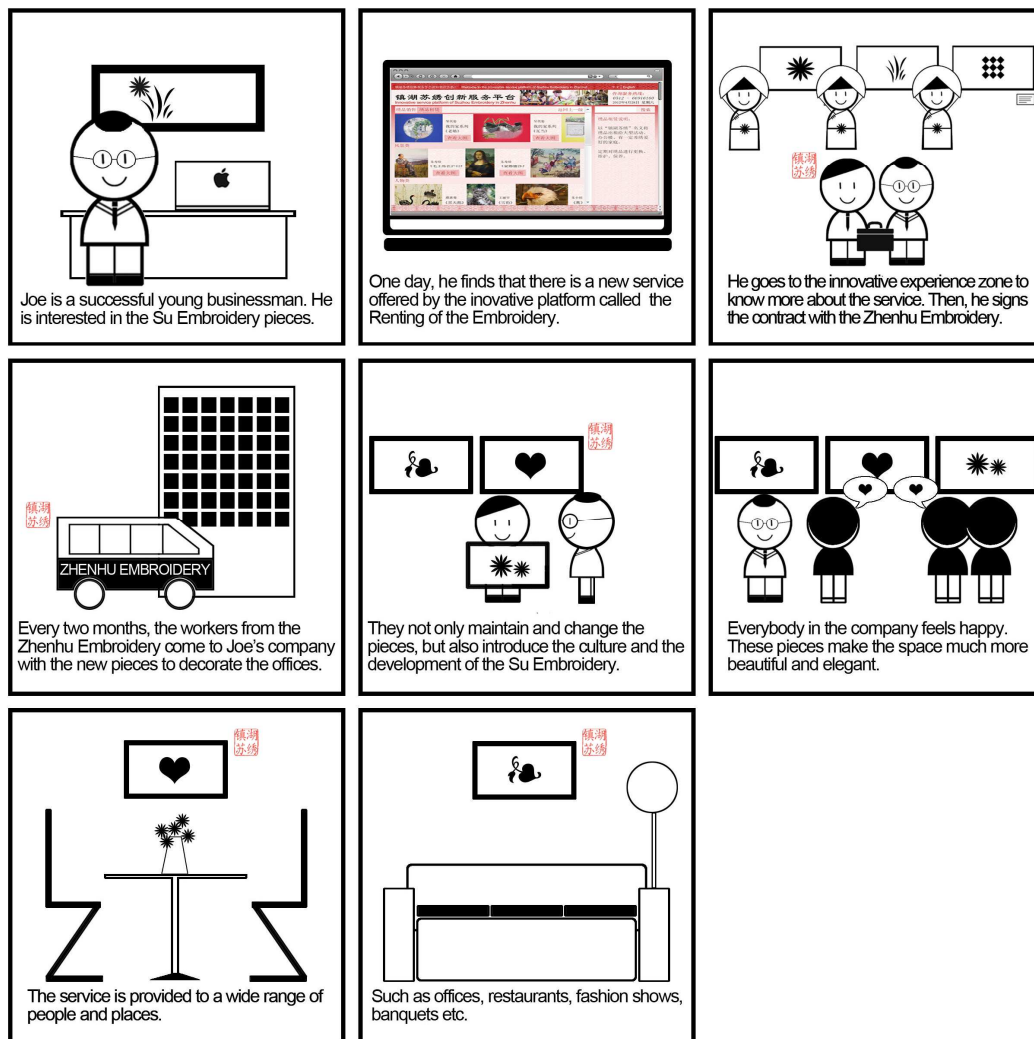
Resource: author drew

5.5.3 Other related questions

The introduction of the embroideries leasing business of the “Zhenhu Embroidery”: Consumers pay a certain fees to “Zhenhu Embroidery” for leasing embroidery works in a certain period (usually a year). “Zhenhu Embroidery” periodically does cleaning and maintenance work, and according to customers' needs and preference, change and replace some embroideries. This kind of business is fit for furniture arrangement demanded by office building, big exposition and embroidery lovers. It not only keeps the customers' freshness to embroideries, decorating the space, but also saves their expenses.

In order to show the leasing process of the “Zhenhu Embroidery” and all the services related to the section clearly, a storyboard is shown below. It is about a businessman who is interested the embroidery art and wants to use plenty of embroideries to decorate his offices. It includes the way he surfs in the innovative platform to pick up the embroideries; he goes to the innovative experience zones of the Su Embroidery in Zhenhu and contact with the workers of the “Zhenhu Embroidery” and how the

workers of the “Zhenhu Embroidery” serve him (Drawing_Chapter05_18).



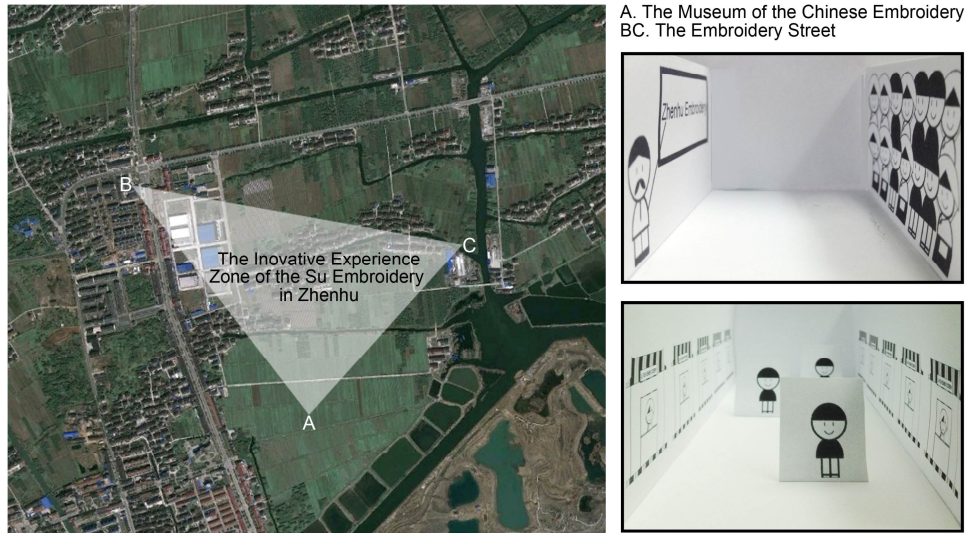
Drawing_Chapter05_18. The storyboard about Embroidery Leasing Service of the “Zhenhu Embroidery” provided by the innovative service system of the Su Embroidery in Zhenhu

Resource: author drew

5.6 The experience zones of Su Embroidery in Zhenhu

5.6.1 The enactments of the key links

The innovation experience zones are composed of the zone of the embroidery art, the zone of the scientific development of the Su Embroidery in Zhenhu, and the zone for the “Zhenhu Embroidery”. They’re planned on the base of the areas of the museum of the Chinese Embroidery, the exhibition center of the Zhenhu Embroidery and the Embroidery Street mainly, and mainly for the public purposes (Drawing_Chapter05_19).



Drawing_Chapter05_19. The micro panoramic of the innovative experience zones of the Su Embroidery in Zhenhu

Resource: author drew

(1) Zone of the Embroidery Art

The zone of the embroidery is based on the museum of the Chinese Embroidery and the Exhibition Center of the Zhenhu Embroidery. At the same time of fully exerting its original demonstration function, the section adds three other function parts--- The Information Bank of the Su Embroidery (Su Embroidery Library), Design HUB of the Su Embroidery and the Classroom of the Su Embroidery--- in order to strengthen reaction with the public.

- a. The Information Bank of the Su Embroidery(Su Embroidery Library) --- echoing with the embroidery developing section on the Innovative Service Platform and associated with real objects, the information bank systematically and comprehensively classifies, summarizes and collects commonly used materials, designs, techniques and needlework. Before referring to the bank, the public should make appointment beforehand. The picture archives are open to the public for free, and the real objects archives are partly open (Table_Chapter05_05.06).
- b. Design HUB of the Su Embroidery --- in recent years, Zhenhu, by means of its profound culture and age-old tradition, attracts world visitors, cultural scholars and embroidery enthusiasts' batch after batch. Some of them stay for a long time to learn embroidery art; some pay a visit from time to time for cultural exchange. With the development of Su Embroidery Industry in Zhenhu, the change between embroiderers and practitioners in other fields is more and more. Through exchange, they learn from each other, pushing the innovation and development of the traditional handcraft together.

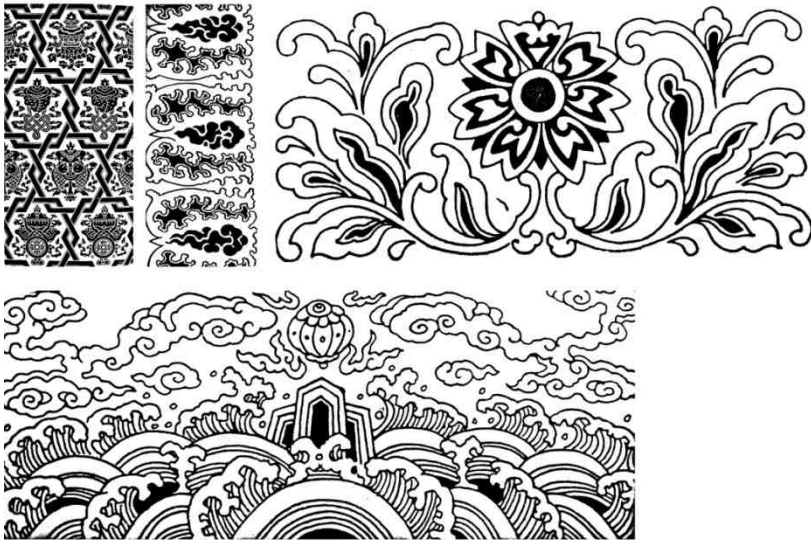
Considering the practical condition of Zhenhu and associated with the writer's field experience when visiting some designers' Hub in Italy, the writer holds that it is

quite practical to establish the Design HUB of the Su Embroidery in Zhenhu. It not only accumulates artists of innovative potential scattered in this area, but provides them a comfortable, free and academic exchange space and considerate services, making the public freely and automatically exert their innovation ability.

At the very beginning, the Design HUB of the Su Embroidery could attract artists and embroideresses subordinate to “Zhenhu Embroidery”, at the same time, other people who are interested in the innovation of Su Embroidery are also welcomed.

c. The Classroom of the Su Embroidery --- compared with the online embroidery class on the innovation service platform, it mainly serves for Zhenhu embroideresses, aiming at improving their comprehensive qualities. During the visit and survey in early days, the writer finds that most embroideresses in Zhenhu have the needs of studying further and enriching themselves. But laborious work makes them, especially common embroiderers, have little time to go out of Zhenhu and step into academic classes. The establishment of the Lecture Hall rightfully meets the needs of embroideresses. And it will periodically invite experts to instruct them comprehensive knowledge (Graph_Chapter05_01).

Table_Chapter05_05. The Picture Bank of the Su Embroidery in Zhenhu

Picture Bank of the Su Embroidery in Zhenhu		
Overdue of the Copyright Protection	Traditional Patterns	 <p style="text-align: center;">...</p>

Animals and Plants



...

Character Portraits



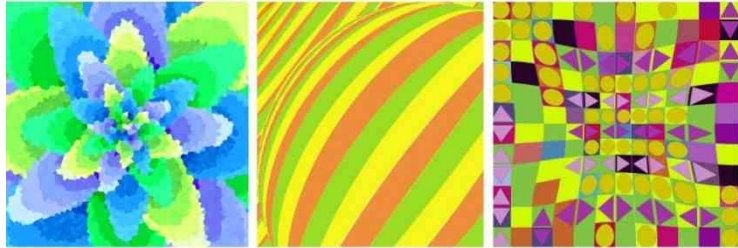
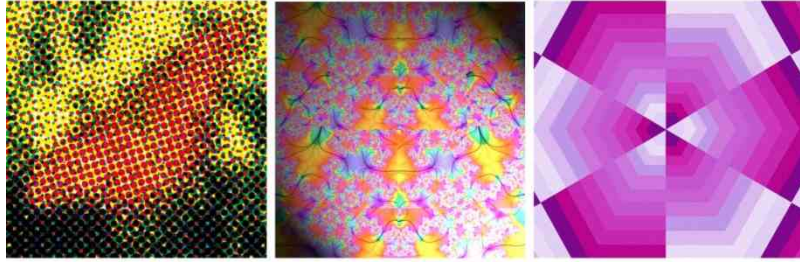
...

Calligraphy and Painting



...

Modern
Design





...

Photos



...

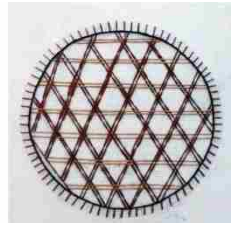
<p>Possible for trade of Copyright</p>	<p>Innovative Designs</p>	 <p>...</p>
	<p>Works of the Contracted Artists</p>	 <p>...</p>

The Traditional needlework of the Su Embroidery in Zhenhu

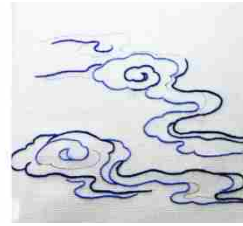
**Overdue
of the
Copyright
Protection**



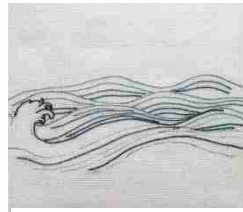
Seed-striking stitch



Weaving stitch



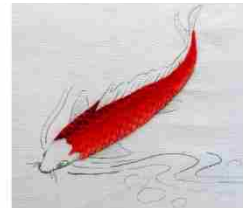
Rolling stitch



Connecting stitch



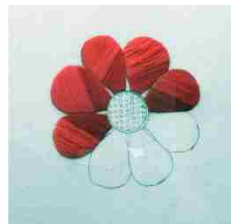
Flat-gold stitch



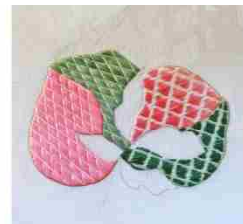
Scale-carving stitch



Counter stitch



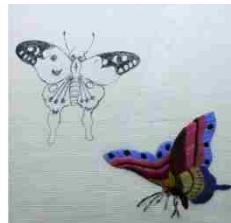
Neat stitch



Floss-laying stitch



Cross stitch



Overlapping stitch



Stirring stitch



Projecting stitch



Virtual and real stitch



Graph_Chapter05_01. The students of ZhenHu embroidery class in Suzhou Art and Design Technology Institute were awarded the scholarship for Suzhou Embroidery talents training

Resource: provided by the Suzhou Art and Design Technology Institute

(2) Zone of the Scientific Development of the Su Embroidery in Zhenhu

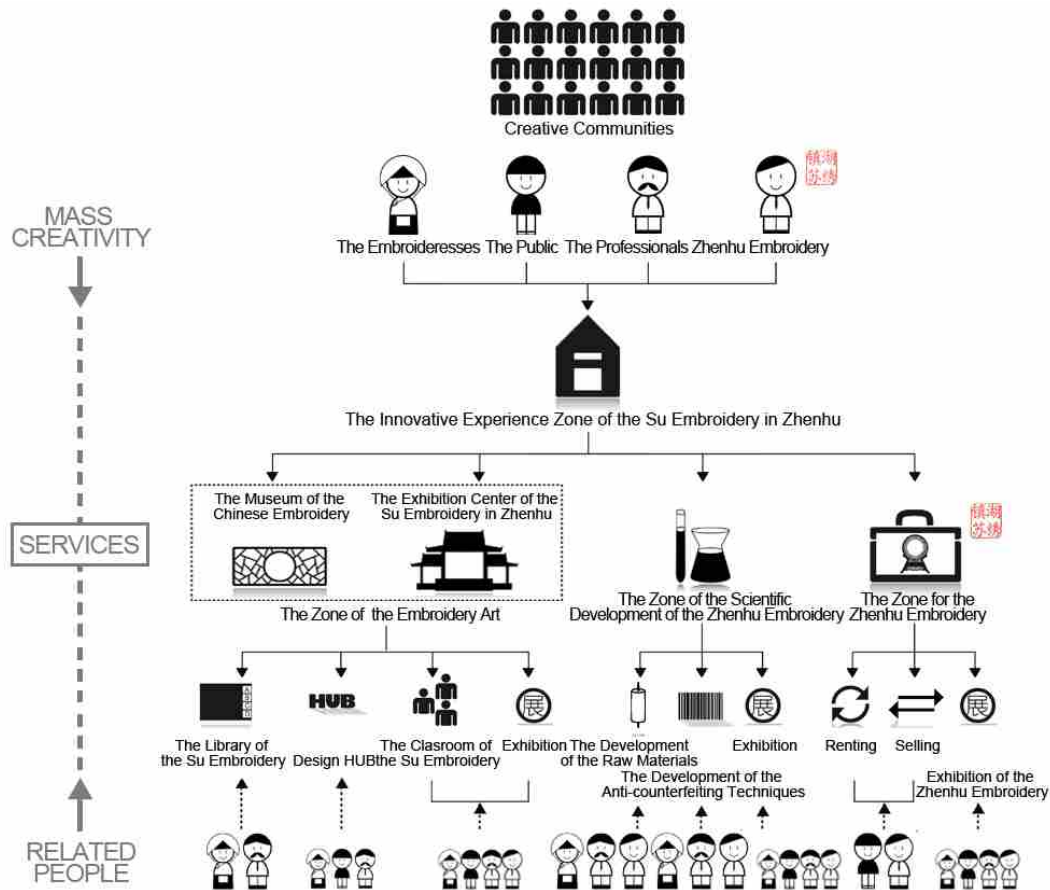
The area closely associates the embroideresses' practical needs with the scientific innovation process. The researchers are no longer far away from the manufacturing, but stepping into the front line, providing considerate services for embroideresses. Meanwhile, the researchers also shoulder the responsibility of instructing embroideresses. Considering that there are a host of research institutes and enterprises in Suzhou, it is not difficult to attract them to participate in the innovation activity of “Zhenhu Embroidery”. The zone of the scientific development of the Su Embroidery in Zhenhu and the Design HUB of the Su Embroidery benefit a lot from each other. What's more, it opens up a new exhibition space for scientific accomplishments, makes the public have access to know and learn about the newest finding of embroidery, and takes certain effect in popularizing the Su embroidery.

(3) Zone for the “Zhenhu Embroidery”

The area allows the brand of “Zhenhu Embroidery” to coordinate with the online embroidery selling section on the innovation service platform. It provides a real exhibition space for the Su embroideries in Zhenhu, making consumers observe, choose embroideries closely and guarantee their benefits.

5.6.2 The system map of the innovative experience zones

In the system map, services provided by the innovative experience zones are shown clearly and directly. The services connect all kinds of people no matter they are professionals or not. Because of that, mass creativities are widely motivated by the services and interaction activities in the zones (Drawing_Chapter05_20).



Drawing_Chapter05_20. The system map of the innovative experience zones of the Su Embroidery in Zhenhu

Resource: author drew

5.6.3 Other relative questions

The design of the innovative experience zones of the Su Embroidery in Zhenhu is used not only to stimulate innovation, providing excellent environment for practicing, but to inherit, exert and popularize the culture and art of the Su Embroidery. Meanwhile, the innovation area is also a key link of the route of the Su Embroidery culture tourism in Zhenhu.

5.7 Improve the Zhenhu tourism economy by the Su Embroidery culture

Regarding that the agricultural field in Zhenhu area is not large, the scenic spots are scattered, and the sustainable culture tourism promises well, the plan of developing Su Embroidery culture tourism is as follows (Drawing_Chapter05_21):



Drawing_Chapter05_21. The plan of the Su Embroidery culture tourism in Zhenhu

Resource: author drew

5.7.1 The core zones of the Su Embroidery culture tourism

The core zone mainly covers the central part of Zhenhu town, consisting of several sections including Zhenhu Embroidery Street, Innovative Experience Zones of the Su Embroidery in Zhenhu, and other function areas. It aims at attracting overseas visitors with the Su Embroidery Culture, making more people have access to know and learn about the traditional and modern handcraft. Visitors in this area could not only pursue fine embroideries, but practice each link of embroidery manufacturing in person in the innovativw experience zones. This greatly exerts their initiative, and in the process of interaction, they are deeply impressed with the Su Embroidery. At the same time “appreciating the Su Embroidery in Zhenhu”, visitors could enjoy delicious food from the Taihu Lake. Teaching through lively activities, isn't it delightful?

5.7.2 The radiating zones of the Su Embroidery culture tourism

The area is based on ecological tourism originally existing in Zhenhu district, consisting of Wanfo Temple resort, the wetland park of the Taihu Lake, Eco-tourism (picking yellow peaches, fishery and country tour) and so on. The reason of incorporating ecological tourism into the Su Embroidery culture tourism zones is that the villages trying to develop the Su Embroidery handcraft is going through the transformation from traditional developing mode to sustainable development mode. The planning of the Su Embroidery culture tourism in Zhenhu is suitable for this trend. And Zhenhu culture tourism pushes the sustainable development process of the

country area.

5.7.3 The Internet tourism of the Su Embroidery culture

(1) Expected Visitors

Before visiting Zhenhu in the field, visitors could first of all learn about the culture, history, touring route, activities and scenic spots through online tour, downloading detailed information and making strategies (Drawing_Chapter05_22.23).

Taking “Go deep into Zhenhu Su Embroidery Street” for example (Drawing_Chapter05_24), visitors could click the plane map of the street to acquire general information of corresponding workshops, embroideresses and embroideries. Through a series of comparison and choosing, they could have better understood what to purchase. Therefore, when touring in the field, they could save time and energy and rush to the destination directly according to their own preference.



Drawing_Chapter05_22. The online tour of Zhenhu – the overview of Zhenhu

Resource: author drew



Drawing_Chapter05_23. The online tour of Zhenhu – the wetland park of the Taihu Lake

Resource: author drew

(2) Possible Visitors

Although possible visitors have not ability or intention to visit the place at present, the atmosphere created by on-line touring Zhenhu could interest them a bit, and attract them to come here.

In a word, the combination of three modes, as the complement of the Innovative Service System of the Su Embroidery in Zhenhu, is not only beneficial to the development of social economy but helpful to promote Su Embroidery culture.



Drawing_Chapter05_24. The online tour of Zhenhu –go deep into the Zhenhu Su Embroidery Street

Resource: author drew

Chapter VI Conclusion

Guided by service system design theory, this thesis carries on a relatively comprehensive research and discussion about the transformation of the Su Embroidery in Zhenhu from traditional handcraft to modern industry and about the innovation and development of the Su embroidery in Zhenhu. The author, based on detailed social survey and reference materials, clarifies the opportunities and challenges that the Su Embroidery in Zhenhu may meet in the new age, associates the sustainable development of Su Embroidery from tradition to modern with the inheritance and protection of the intangible cultural heritage; thinks carefully of how to use modern service system theory to guide and guarantee the innovation and development of the Su Embroidery in Zhenhu; confirms the effect of “Zhenhu Embroidery” brand in marketing competition and promotion at the same time of introducing public innovation into specialized and traditional arts and crafts. Associated with the present situation of the Su Embroidery in Zhenhu and the local features, the thesis carries on a comprehensive design and research on the Su Embroidery’s innovation service system in Zhenhu, and proposes following four creative suggestions:

(1) Creating an open, comprehensive and official digital platform: the Innovative Service Platform of the Su Embroidery in Zhenhu, which could not only serve for the practitioners to gain information through modern approaches, sharing sources and operating embroideries, but help embroidery enthusiasts in a wider range to participate the innovation process of the Su Embroidery in Zhenhu, offering ideas and suggestions for innovation activities. At the same time of introducing public innovation into the development, the digital platform provides a series of public services which would be beneficial for consumers.

(2) According to local conditions, properly using present public service facilities in Zhenhu town to establish the Innovative Experience Zones of the Su Embroidery in Zhenhu, based on which, the Innovative Service Platform of the Su Embroidery in Zhenhu is set. The zones not only offers popularizing service of embroidery culture for enthusiasts and visitors, but provides working, creation, presentation and exchange space for people to participate in the innovation activities. It serves as the forward position of Su Embroidery’s innovation and a key stop of cultural tourism in Zhenhu.

(3) Making full use of existing power resources in Zhenhu to realize embroidery grading system and to create a public brand “Zhenhu Embroidery”. With a totally new mode, the products are marketed. The launching of the “Zhenhu Embroidery” not only protects the quality of products, but also is conducive to the promotion of the Su

Embroidery brand culture and the marketing of products in Zhenhu. “Zhenhu Embroidery” includes not only the innovations of products but also new raw materials, dyes, high-tech after-processing, anti-counterfeiting technology and packaging display. What’s more, the leasing, listing and auction of the Su embroideries in Zhenhu enlightens a new thinking and new try for the sale of modern products.

Combined with the originally existing tour of the Taihu Lake, a cultural tour route with the theme of “Su Embroidery in Zhenhu” is opened up. The route which is composed of online tour and field trip aims at developing new tourism projects characterized by green, ecological and sustainable development so as further to promote the embroidery culture and the development of regional economy.

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Annex I - The questionnaires about the development and innovation of the Su Embroidery in Zhenhu (for customers)

Dear friends,

I'm doing a research on Zhenhu Embroidery's Development. In order to get first-hand information, objectively know about people's understanding, and promote the development of embroidery industry culture, I specially organized this survey. Next, I want to take you a few minutes to answer several questions. Your idea is very important to me. **The result will not cause any bad effect to you and your family. And your background material is only for survey.** We guarantee its secrecy. So, you have no need to worry about anything. Please tell me the truth about you and your idea. I appreciate it very much!

1. Your gender:

Male Female

2. Your age:

Below 16 Age 16-20 Age 21-25 Age 26-30

Age 31-35 Age 36-45 Age 46-50 Above 51

3. Your educational background:

Below high school High School College Master (and higher)

4. Your Career:

Civil Servants Company Employees Free Lancer

Teacher Student Others _____

5. If you are a student, your specialty is:

Arts Science Engineering Agriculture

Doctor Military Others _____

6: Your monthly salary is:

Below 1500RMB 1500-3000 3000-5000

5000 -7000 7000 -10000 Above 10000

7. Are you a native?

yes no

Now the survey begins:

1. Are you interested in Chinese Traditional Culture?

very much OK Basically no no

2. Do you care about embroidery?

Yes Yes, if I want to buy Never Don't know about it

-
3. In terms of embroidery products, what's your first impression?
New fashion Impractical art work Traditional, outdated
Rare quality goods, roughly made others_____
4. Do you know the variety of embroidery?
Yes A little No
5. Do you know Zhenhu Embroidery? If yes, what's your approach?
Yes A little No
6. Do you know the developmental process of Zhenhu Embroidery?
Yes A little No
7. Do you know the style of Zhenhu embroidery?
Yes A little No
8. Do you know the culture contained in Zhenhu Embroidery?
Yes A little No
9. Have you ever purchased any Embroidery goods?
Yes No Don't care Never think of it
10. What factors will you consider when purchasing? (Multi-choices)
Strongly decorative Fine needlework Many styles
Low price Brand popularity others_____
11. The highest price you can accept:
Below 150 RMB 151-500 501-1000 1001-2000
2001-5000 5001-10000 More than 10000 Don't care
12. Where do you buy embroidery goods? (Multi-choices)
Department store Specialty store Embroidery streets
Tourist spots Online store Others
13. When purchasing, which color do you often choose ? (Multi-choices)
Pure colors Rich colors Bright colors Gloomy colors
Grey color system Blue color system Brown color system
Green color system Purple color system Red color system
Yellow color system Black White Others_____
14. When purchasing, which design do you often choose? (Multi-choices)
Traditional painting Celebrities' calligraphy and painting
Classic design Singular design Abstract design Scenery
Flowers Animals Others_____
15. What factors do you think block the development of China Embroidery?
(Multi-choices)
Social concept Backward design Backward technique
Singular needlework Identical style Immature market
Others_____

16. What do you often buy? (Multi-choices)

- Traditional artifacts Large-scale decorative painting Embroidery fashion
Embroidery household objects (pajamas, bedclothes, curtains, frontals, etc.)
Embroidery ornaments (bags, jewelry, shoes, socks, scarf, etc.)
others_____

17. Compared with traditional embroidery, are you willing to accept goods with modern aesthetic interest?

- Yes Whatever No Don't care

18. What's your preference between handmade embroidery and machine embroidery?

- Pure handmade embroidery Machine embroidery
Depend on the price Don't care

19. Do you have any idea about the development and innovation of Zhenhu Embroidery?

Thank you!

Annex II- The questionnaires about the development and innovation of the Su Embroidery in Zhenhu (for embroideresses)

Dear friends,

I'm doing a research on Zhenhu Embroidery's Development. In order to get first-hand information, objectively know about people's understanding, and promote the development of embroidery industry culture, I specially organized this survey. Next, I want to take you a few minutes to answer several questions. Your idea is very important to me. **The result will not cause any bad effect to you and your family. And your background material is only for survey.** We guarantee its secrecy. So, you have no need to worry about anything. Please tell me the truth about you and your idea. I appreciate it very much!

1. Your age:

- Below 16 Age 16-20 Age 21-25 Age 26-30
Age 31-35 Age 36-45 Age 46-50 Above 51

2. Your educational background:

- Below high school High School College Master (and higher)

3. Your professional title:

- None Primary Intermediate Senior

4. How long have you been with embroidery?

- Less than 10 years 11-20 years 21-30 years 31-40 years
41-50 years More than 50 years

5. Is embroider your major work?

- Yes No

6. Are you a native of Zhenhu Town?

- Yes No

Now the survey begins:

1. How often do you use computers to surf on the internet?

- Often Occasionally Hardly Never

2. What do you browse the internet for?

- Entertainment Know about the trends in related industry
Seek for commercial opportunities
Open an online store (advocate and sell self-made embroidery products)

3. Are you willing to use the internet to accept information and knowledge about the

Su Embroidery?

Yes Whatever No

4. The information that you want to get earnestly (Multi-choices)

Marketing trend Training information Fashion news
Public policy Picture design Skill exchange

5. What do you think is the biggest challenge that Zhenhu Su Embroidery may meet nowadays? (Multi-choices)

Instable customers and immature market Disorderly competitions
Backward embroidery technique Backward design
Practitioners' comprehensive quality needs improving
Uneven development among embroidery workshops Others

6. What do you think is the biggest opportunity that Zhenhu Su Embroidery may meet nowadays? (Multi-choices)

Successful application of world heritage encourages the government to emphasize and support embroidery industry
The recurrence of handcraft intrigues customers' enthusiasm
Art crafts market flourishes gradually
Open market prompts enterprises to do mutual cooperation
Progressive technique puts new accomplishments into production
Practitioners' development awareness grows greatly
Others_____

7. Will you make innovation initiatively when producing embroidery?

Usually, wish for more added value to the works
Depending on the level of embroidery works, I will make a try on important stuff.
Hardly. Limited by financial condition, I mainly produce traditional products.
Never think of innovation
I have the intention. But limited by knowledge, I have not ability to do innovation

8. What do you refer to in terms of innovation? (Multi-choices)

Design Needlework Practitioners' concept Materials
Production organization Marketing mode

9. Are you willing to join the brand of “Zhenhu Su Embroidery” as a member, participating joint propaganda (reasons)?

Yes Whatever No

10. Have you ever initiatively attend the training of embroidery skills?

Yes No I'd like to

11. Are you willing to attend training of this kind?

Yes Whatever No

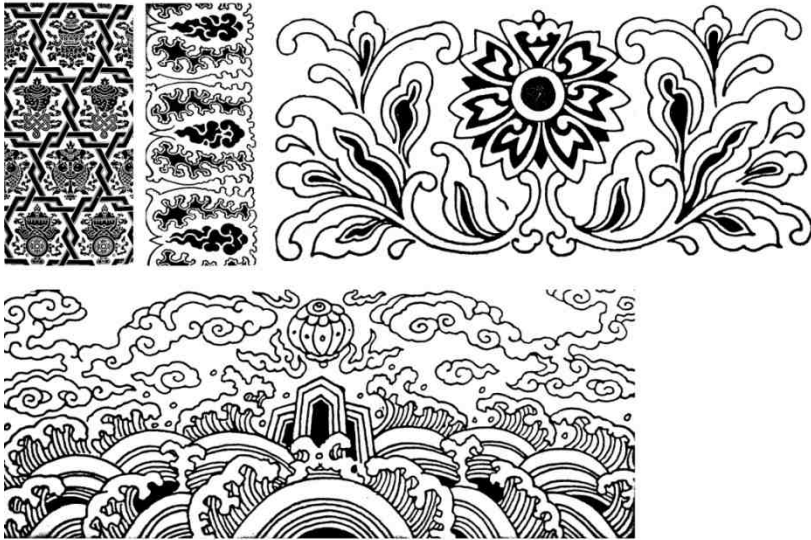

12. For the next generation, do you want to let them engage in embroidery?

Yes Whatever No

What are your suggestions?

Thank you!

Annex III- The intention diagrams of the pattern collections of the Su Embroidery in Zhenhu (The picture bank of the Su Embroidery in Zhenhu)

Picture Bank of the Su Embroidery in Zhenhu		
Overdue of the Copyright Protection	Traditional Patterns	 <p>...</p>
	Animals and Plants	 <p>...</p>

Character Portraits



...

Calligraphy and Painting





...

Modern Design


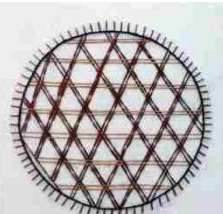

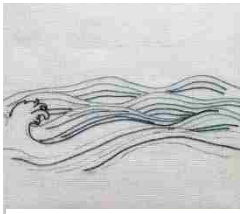

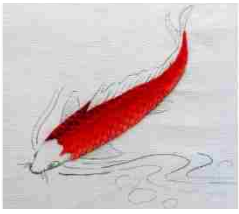
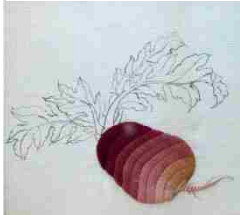

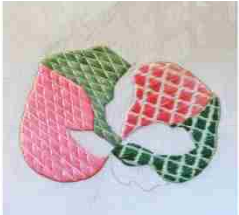







...

	<p>Photos</p>	 <p>...</p>
<p>Possible for trade of Copyright</p>	<p>Innovative Designs</p>	 <p>...</p>

	<p>Works of the Contracted Artists</p>	
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Annex IV- The sketch map of the traditional needlework of the Su Embroidery in Zhenhu

The Traditional needlework of the Su Embroidery in Zhenhu			
<p>Overdue of the Copyright Protection</p>	 <p>Seed-striking stitch</p>	 <p>Weaving stitch</p>	 <p>Rolling stitch</p>
	 <p>Connecting stitch</p>	 <p>Flat-gold stitch</p>	 <p>Scale-carving stitch</p>
	 <p>Counter stitch</p>	 <p>Neat stitch</p>	 <p>Floss-laying stitch</p>
	 <p>Cross stitch</p>	 <p>Overlapping stitch</p>	 <p>Stirring stitch</p>
	 <p>Projecting stitch</p>	 <p>Virtual and real stitch</p>	

Acknowledgement

Thesis writing is a process of continuous learning, continuous exploration and constant improving. This process is not only a test of our learning expertise but also a training of my character and mentality. Suzhou Embroidery art is the crystallization of my hometown's long history, culture and heritage. She has had brilliance and also has experienced bewilderment. The research on the traditional craft is a rare experience in my life. In the process of field investigations, interviews and theoretical study from time to time, I not only have practical experience on this subject but more aware of the importance and necessity of developing modern embroidery.

I'm very grateful to my supervisor Professor Yin Zhengsheng in Tongji University. He warmly encouraged me, provided abundant information and helped me broaden my visions. During the period of nearly ten years in Tongji University as an undergraduate and then a graduate student, Mr. Yin's optimistic life attitude, rigorous and pragmatic spirit of academic research impressed me very much. He is not only willing to impart me academic knowledge, but also tell me how to do research. This kind of teaching method and straightforward characteristics deeply influenced me, guiding me to move forward on the professional and personal road.

Sincere thanks also go to other professors in the School of Design of Politecnico di Milano. Their loving instruction ensures my solid theoretical foundation and academic knowledge. Thank my classmates who help my study and care about my life these years.

Thank the local leaders, masters of embroidery and other embroideresses in Zhenhu area. They not only provided me many first-hand materials but performed experiment and demonstration on my proposition according to their own condition. Thank the leaders of Suzhou Intellectual Property Office for their legal guidance to my idea.

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The completion of the thesis is just a period of academic research. The road is far and exhausting which deserves our constant hard working. "The long road ahead, I will seek high and low."

Résumé

Liao Chenchen

26/11/1987

Liaochen1987@hotmail.com



Education Background

Italy · Milan · Politecnico di Milano · School of Design

Product Service System Design

09/2010-09/2011

China · Shanghai · Tongji University

College of Design and Innovation

Art and Design · Master of Arts

09/2009-

College of Architecture and Urban Planning

Art and Design · Bachelor of Arts

09/2005-06/2009

Experiences

Assistant Designer

Professor Yin Zhengsheng's Design Studio

09/2007-09/2010

Published thesis

· *A Discussion about the Way-finding System Design of a Tourist City*

--- *Taking Venice for Example,*

Suzhou: Journal of Suzhou Art & Design Technology Institute, 2011(4):17-20

Researches

· Involved in writing *A Century of Chinese Garments,*

Project of the Eleventh Five of Shanghai, 2009

· Involved in writing *Art of Clothing Ornaments,*

Project of the Eleventh Five of Shanghai, 2009

· Involved in writing *Corpus of China Design,*

Project of the Twelve Five of Shanghai, 2012

· Involved in writing *Corpus of China Modern Design,*

Project of the Twelve Five of Shanghai, 2012