

# Research on the Development Mode of Cultural and Creative Products Based on the Characteristics of Regional Culture

Fengqi Yang, Xin Wu<sup>a,\*</sup>

The product design, School of art and design, Huaihua University, 418000, China

<sup>a</sup>2075591387@qq.com

\*Corresponding author

**Keywords:** Regional cultural elements, tourism, cultural creativity, product design.

**Abstract:** The design of cultural and creative products is produced through the study of China's regional culture. Elements of production within the area. Integrate into life. Is a key factor. In the process of creating cultural products, it is an arduous process to absorb the national culture with national characteristics and integrate design into it. The design of this article refers to the development of Chinese traditional culture, and incorporates some cases, and then applied to the design is a meaningful attempt.

## 1. Introduction

In recent years, the number of cultural and creative products on the Chinese market has been increasing. Cultural and creative products are a traditional industry for other commodity categories, but with the continuous development of the market environment, the types of traditional Chinese culture. The styles are gradually becoming more and more colorful, in order to integrate the rich regional culture with the traditional Chinese culture and integrate into Chinese society. It is a long-term meaningful design, which contains the residents' long-term lifestyle, cultural customs, aesthetic characteristics, artistic elements and many other characteristics. By extracting these characteristics for artistic creation, and using the designer's originality, these characteristic artworks can be brought to the extreme, thereby increasing the variety of artworks in a colorful way.

The study of this article is based on the culture of regional characteristics. On the basis of aesthetic processing, cultural and creative products are further integrated into the design elements of regional characteristics, so that they can be said to be more creative. Art Design. Give artistic products more colorful expressions to achieve the organic integration of regional culture.

## 2. Theoretical discussion

### 2.1 Regional culture

During the development of human society, due to the continuous development of culture, people will express everything in nature in their own cognitive form to form a specific way. To show the characteristics of local life. Cultural development and other forms. Various forms of development such as different language forms and customs have been formed. in. At the stage of rich and colorful development of today's culture, different cultures breed different ideologies. In the process of the common development of multiple cultures, people will express the culture of their cognitive situation in the form of art, thereby forming a diversified development. Various forms of artistic expressions are inherited and expressed, expressing the cultural characteristics of language they recognize in the form of works of art.

For example, some include daily food culture, architectural culture, clothing culture, etc. in people's lives. The tangible factors also include some non-material cultures, for example, local people 's customs, moral customs, legal foundations, etc. There are even elements of spiritual ideas.

And people have their own unique views on the social ideology, aesthetics, values, etc. at that time, thus forming cultural characteristics that are consistent with the local region.

People's research on regional culture has found that humanistic customs, historical habits, natural geography, etc. are all one of the three elements that constitute cultural creation. Through different customs, folk lifestyles, religious beliefs, one will wait for integration Among them, and in a specific environment, the climate environment of different regions, the living conditions of animals and plants, including people's behavior and habits will evolve. It has become a local custom, which is also one of the situations where different cultural characteristics are formed in different regions. These factors will be integrated into the artistic creation and become the unique artistic creation characteristics of the region. And it will increase business value.

## 2.2 Cultural and Creative Product Design

Cultural and creative products refer to products based on culture and creative design. UNESCO specifically defines cultural and creative products as: cultural and creative products are first consumer goods, and it also has the additional role of expressing ideas and conveying lifestyles. Cultural and creative products affect people's cultural life through display effects or entertainment effects.

Cultural and creative products usually have their unique cultural connotations and symbolic meanings, which make them unique. Designers first analyse the content and emotional interpretation of the culture, and then use advanced technology and creative methods to translate specific concepts of culture. A product of social utility. In the process of materialization, ancient traditional cultures are often given new meanings, thus gaining new cultural values and becoming new cultural symbols. When it entered the field of consumer circulation, cultural consumption occurred. Cultural consumption is very much in daily life outside. People buy cultural goods to meet their spiritual needs, which is also a kind of cultural creation. Most cultural and creative products are not just for daily necessities. The relatively high prices of ordinary products due to their added value in culture increase their consumption significance and achieve cultural satisfaction for consumers. Just as (Figure 1), the designer used Tai Chi culture to design this set of creative seasoning bottles, which fully reflects the idea of Tai Chi Yin and Yang being in harmony with each other and is deeply loved by people.



Figure 1. Creative seasoning bottle

At the end of the 20th century, European and American countries began to attach importance to the development of high value-added industries, the formation of multiculturalism, and the promotion of personal creativity. In this context, the cultural and creative industries in developed countries have risen rapidly, Europe has taken the lead in this trend of thought, and Italian cultural and creative product design is typically represented. The Chin Family tableware designed by the Italian company Alessi for the "Taiwan Palace Museum" (Figure 2). This design combines the traditional clothing culture of the Qing Dynasty with tableware, and integrates the characters,

costumes and costumes of the Qing court through cartoon characters. The highly generalized and refined design is integrated into western tableware. This combination of Chinese and Western design methods has attracted a lot of attention from visitors, and once became a popular cultural and creative product of the Taipei Palace Museum.



Figure 2. Alesi tableware design

At the beginning of the 21st century, the domestic design community gradually began to pay attention to the development of cultural and creative industries, and gradually realized the huge commercial space behind the cultural tourism industry. People were very willing to pay for the perfect combination of culture and commerce. The National Palace Museum in the capital invited outstanding teams of designers at home and abroad to create a group of cultural and creative products with cultural background and regional characteristics. Chaozhu headphones (Figure 3) is a characteristic design in this batch of products. The design of this headset combines the bead string worn on the Qing Dynasty clothing with the headset, which not only satisfies the product's use function, but also has a decorative effect.



Figure 3. Chaozhu headphones

### 3. Approaches to the Cultural and Creative Design of Regional Tourism

#### 3.1 The universality of the problem of "homogenization"

Tourists' "tour" and "purchase" are necessary conditions to promote the development of regional economy, and are the absolute strength of the sustainable development of scenic spots. Tourism products, as one of the important means to stimulate the tourism economy [1], have long been criticized by tourists for their similar designs, cluttered categories and lack of innovation. Designers often ignore the correlation between tourism products and the diversity of tourist destinations [2]. Although the problem of "homogeneity" of cultural and creative products cannot be completely

avoided [3], how to "know the thing and see its scenery" gives tourists a profoundly different experience from other attractions, and cultural and creative design plays an irreplaceable role.

### **3.2 Adhere to the principle of "regional characteristics"**

"Culture is the guardian of the value of the old tradition, and cultural innovation is the fashion creation of a new life." The successful case of the Palace Museum cultural and creative products transformed the original conservative image of the Forbidden City into a more "temperature" inheritance method [4]. However, the non-universal design elements of the "Forbidden City Culture", how to learn the successful cases of commercial applications, and to extract and extract the characteristic information in regional culture are important means to explore the "non-homogeneity" cultural and creative approach. On the contrary, if we simply imitate the case of others, we will lose the significance of tourism culture and innovation to drive regional culture and economic development. Therefore, how to effectively use regional materials in cultural and creative design is an urgent problem that needs to be solved.

### **3.3 Enhance the "appearance" of the product**

Different from the scenic spots, the less-than-developed areas such as mountains and rivers, beautiful landscapes, historical culture, and local customs are often difficult to promote due to information blockage and other reasons. Mr. Shen Congwen used the story of "Border City" to promote the tourism industry in Hunan Xiangxi. And cultural and creative products can better use intuitive visual effects to express the story behind the culture. Therefore, if the regional cultural materials are used reasonably, cultural and creative products themselves are the best publicity.

### **3.4 Attaching importance to the practicality of "product categories"**

From the perspective of product development, cultural and creative products should be practical [5], and consider the interpretation of cultural connotations [6]. Thus, the practical function is subtly transformed into the precipitation and spread of culture. From a practical point of view, cultural and creative products can usually be divided into: decorative products and daily necessities. Successful cultural and creative products can often consider the ornamental and practical. Therefore, the designer and developer should avoid the feeling of "one-time consumption" caused by the resistance of tourists due to the rough quality or single function.

## **4. Construction of regional cultural and creative design patterns**

To this end, the author starts from the successful case of cultural innovation and summarizes the extraction of regional cultural materials according to the attributes of landscape and humanities: natural landscape, distinctive architecture, dialect culture, and ethnic culture; according to user needs, the carrier products Positioning from: multi-faceted needs such as practicality, ornamentally, knowledge, etc .; exploring the "non-homogeneous" approach of cultural and creative product design through "cultural and cultural connotation differences + product attribute differences"; passing the story behind the culture to convey the region The cultural connotation, and the market's effect test and feedback, to create a "cultural and creative" brand that promotes the regional economy. The specific process is shown in Figure 4.

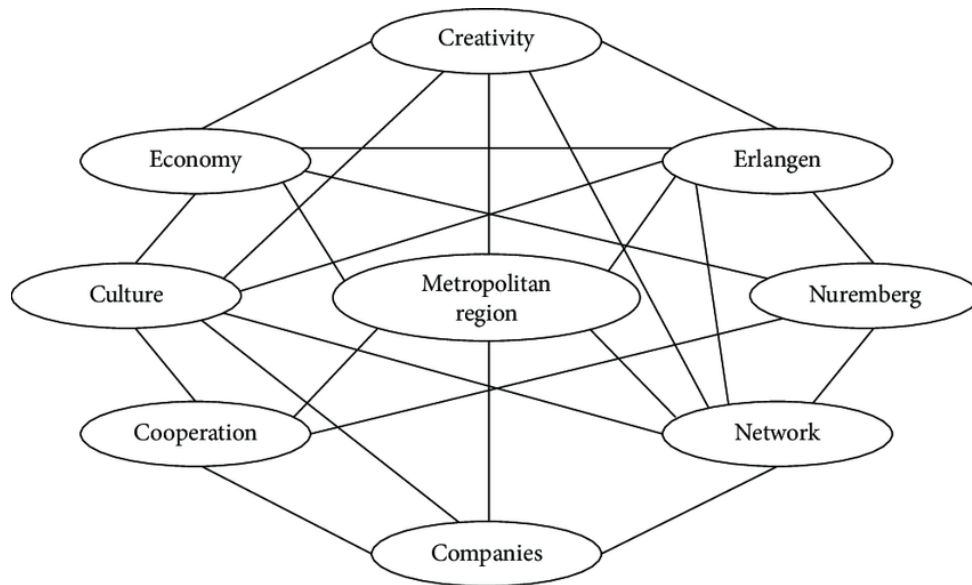


Figure 4. Local Cultural and Creative Design Patterns

#### 4.1 Product positioning

At the design level, the design process of cultural and creative products is different from that of ordinary products. Ordinary products usually have target products or target consumer groups before the design begins. Orient products and designs according to the target groups. But cultural and creative products are different. Its focus is not on direct products or consumer needs, but on cultural significance. When designing cultural and creative products, we must consider the connotation of culture and find the relationship between products and culture. In product positioning, products that contain features and features must be selected for the current customer group and potential customer groups, the main sales scope of the design results, the basic characteristics of the product, the methods of advertising and marketing, and media formats. These tasks require a lot of research and accumulation, and the workload is large and time-consuming.

#### 4.2 Motif Collection, Analysis and Establishment of Product Design

The source of inspiration for a product is the foundation of product realization. A good part of the product is influenced by the inspiration of the product motif, so choosing the right product theme will half the success of the product. When choosing a product design motif, you must first ensure that the motif conforms to the mainstream values of the public so that marketing can be realized. Secondly, the product motif must conform to the habits of the current era, on the one hand, reducing costs, and on the other hand, creating a simple and easy Product experience; the last motif is "cold" and not vulgar. If a folk cultural motif has a market, its cultural heritage meaning and value will be far greater than a designer stacking out aesthetic concepts from nothing, and the market gap is also huge.

#### 4.3 Extraction and Reproduction of Elements

Chinese traditional culture has a long history, is extensive and profound, and is very particular about intentional symbols. Each specific design element has symbolic meaning. Designers can extract design elements from many aspects such as appliances, architecture, colour, craftsmanship, and clothing. This not only enhances the cultural connotation, but also conveys the national spirit. The diversification of market products has made consumers begin to pursue their inner spiritual and cultural needs more after satisfying their use needs [7].

There are two ways to extract elements: concrete and abstract. The former embodies the essence of the elements through exquisitely portraying details. This method is often used to express elements that are simple and simple, such as ancient local characters, simple strokes, and additional texture is required. And composition to form an aesthetic experience; the latter is to simplify complex elements.

This method is widely used in various categories of abstract product design. For example, the simplification of regional architectural symbols in stations often results in local tourist souvenirs. There are miniatures of regional elements. For example, in Figure 5, the "Little Qianlong" teapot produced by the Taipei Palace Museum has many traditional Chinese patterns and royal elements from the Qing Dynasty. "Little Qianlong" is presented in an anthropomorphic posture, and the pot and cup are subtly combined into one, with the pot as the body and the cup as the head. The pot body is made of Forbidden City Red. Through the process of plain coloured glaze and the traditional auspicious pattern, it looks full of charm but still fashionable. The tea cup cover is derived from the imperial crown of Emperor Qianlong, which restores the image of Qianlong. The carbonization method is full of cuteness.



Figure 5. "Little Qianlong" Teapot in the Imperial Palace of Taipei

## 5. Conclusion

Regional culture is an important part of national traditional culture, and has important cultural heritage value. However, due to the progress of the times and social changes, some regional cultures have been lost in the memory. In recent years, the state has started to protect cultural resources, and promoted regional cultural development led by regional economic, social, and cultural development. For designers, inheriting regional culture is not only a responsibility, but also an obligation. How to integrate regional cultural elements into product design and infiltrate these precious cultural relics into every corner of life is an important subject to be further studied.

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