

Design Innovation of Non-Legacy Creative Products from the Perspective of New Media

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Abstract: China is a big country with intangible cultural heritage, and the development of intangible cultural heritage and cultural and creative industries is the key to promoting China's cultural soft power. In recent years, cultural and creative products(CCP) have become a hot word, which is an industry strongly supported by many cities in the process of cultural development. From the earliest traditional derivatives stores such as souvenir shops and bookstores to museum stores and CCP theme stores, the quantity and quality have been greatly improved. This topic is based on the innovative application of digital media technology. With virtual/augmented reality technology (VR/AR) as a tool and based on Hubei local intangible cultural heritage culture, it organically combines CCP with digital communication; By combining digital media technology, modern communication and network technology with creative design, carry out research on the protection, dissemination and activation of digital culture that can be demonstrated, replicated and promoted; Through the integration of intangible cultural heritage resources, we will promote the digital protection and inheritance of rural traditional art and regional culture, and provide new theoretical and practical support for the new format of the beautiful rural cultural and creative industry.

1. Introduction

Intangible cultural heritage is an important part of China's precious cultural resources, condenses the essence of human wisdom and civilization, and has very important cultural value, historical value, artistic value, etc. Its profound national thinking and unique national cultural genes are just what is lacking in the contemporary global homogenization period [1]. The concept of Cultural and Creative Industries was formed in the 1990s, and it is a kind of emerging industry with emphasis on culture as the foundation and creativity as the core. Cultural and creative industries were first formed in developed countries in Europe and America. Globally, American cultural industries, especially cultural and creative industries, are the most developed, and their proportion in its GDP has gradually increased, which has greatly boosted its domestic economic development [2]. In the outline of the 13th Five-Year Plan in 2016, it was put forward: "Strengthen the protection and inheritance of intangible cultural heritage, revitalize traditional crafts, and inherit and develop traditional drama. Develop national folk culture and support the development of folk cultural organizations. " Among them, the word "revitalization" indicates the development path of non-legacy work, that is, protection is the solid foundation and innovation is the new direction [3].

The concept of cultural and creative industries is relatively broad, which broadly includes such aspects as radio, film and television, audio-visual media, animation, visual arts, etc. In the cultural and creative industries, CCP are easily familiar and accepted by the public [4]. As most of the cultural creative products have the characteristics of visualization, productization, high added value, and can be consumed, they have also become a popular form for various cultural units and organizations, and have been vigorously supported and developed. Since entering the 21st century, cultural creative products have become an important part of building modern social life relying on cultural creative industries and Internet information technology [5]. The ingenious design with exquisite craftsmanship and cultural connotation not only makes CCP have the image created in

China, but also enables intangible cultural heritage to be inherited and play its cultural value in modern society [6]. In the context of economic globalization, we have become more concerned about the innovative development of products, so some staff choose to effectively combine “intangible cultural heritage” and “cultural innovation”, which can form a new type of cultural industry focusing on intangible cultural heritage. At the same time, the combination of the two greatly promoted the mutual development. We integrate cultural and creative industries into intangible cultural heritage, which not only broadens the way of intangible cultural heritage communication to a certain extent, but also is conducive to the protection and development of intangible cultural heritage [7].

From the perspective of new media, based on the development of cultural and creative industries, this paper develops new media CCP that have commodity characteristics and can be consumed. Making good use of the currently booming technologies such as virtual reality technology and augmented reality technology can not only provide cultural services to consumers more conveniently, but also play a certain role in education and guidance, and broaden people's horizons. With the help of interdisciplinary integration of science and art, communication and design, new media can exert great visual appeal, and a new media development strategy aimed at promoting local economy can be formed by combining intangible culture, CCP with innovative design of new media, which is also an important innovation of this research.

2. Design Innovation of Non-Legacy Creative Products

2.1 Fully Tap the Cultural Connotation of Intangible Cultural Heritage of CCP

Intangible cultural heritage has a unique color and pattern, which is because it uses a special production process, and different production processes mean the corresponding regional characteristics and cultural connotation [8]. In the current environment, when designing non heritage CCP, we must fully reflect the artistic sense and creative value of intangible culture, and then add some contemporary product design concepts. Only in this way can we produce CCP that meet people's spiritual and material needs. The creativity of cultural creative products must originate from or contain cultural elements. The main feature of cultural creative products in the traditional situation is the tolerance of cultural elements, which is a continuation of cultural characteristics. In particular, derivatives of some paintings and sculptures are most widely used [9]. The cultural value of such works of art is very high, and they are generally well-known. For ordinary people who like them, they have a high-quality copy, which can also satisfy certain collection psychology. As China's recognized excellent traditional culture, intangible cultural heritage is the “cultural gene” of the nation. To develop non heritage CCP under the circumstances of the new economic form and the improvement of the spiritual needs of the public, it is necessary to rely on “creativity” and “products” to express the connotation of “culture” [10].

The promotion of cultural products is one of the important components of China's cultural construction, so its role in cultural inheritance and continuation is crucial. In particular, open cultural relics units such as bookstores and museums themselves carry the role of publicizing the fine traditional culture of the Chinese nation and promoting scientific and modern cultural education to the public. The development of CCP by such units and organizations is bound to be a continuation of their functions. The educational significance of museums is significant, especially for comprehensive museums, which contain a wide range of collections and many available cultural elements. Besides embodying rich cultural connotations, the creativity of cultural creative products is the biggest difference between them and ordinary cultural products. As a result, some special-shaped postcards or special paper or wooden postcards were born. The innovation of cultural connotation is more challenging, and it is more common to make some traditional cultural images with representative shapes or easy to be accepted by the public into life. For example, the image of the bronze ware “Liao 30” collected by Shanxi Museum is applied to ceramic tea pots. In ancient times, it was a kind of wine container. In modern design, its shape is preserved, and its function is transformed into a tea pot, which is also a manifestation of making the past serve the present, and

more in line with modern people's living needs.

2.2 A Summary of the Research on the Development and Innovation of Heritage

The protection of intangible cultural heritage can promote the development of intangible cultural heritage. The development of intangible cultural heritage is for better protection, that is, “protection is the foundation, and development is innovation”. Intangible cultural heritage is facing a survival crisis because it is out of touch with the development of the times. The key to solving the survival crisis of intangible cultural heritage is to find the contemporary significance of intangible cultural heritage. When relevant enterprises choose to position the brands of non heritage CCP, the first step must be to clarify the market environment of each product to be sold, so that the products can play their corresponding value. For example, when determining the product audience, sales channel and sales market, we can set the non heritage CCP as different types from the aspects of age, gender, aesthetic level, actual income, education, domestic and foreign markets, etc. Here the price of the products should also be differentiated, and we should pay attention to the feedback from customers and the market. Nowadays, many CCP have been collected in art museums and museums in some regions of China, which are popular with young people, such as Sanxingdui chocolate, the Palace Museum lipstick, Terra Cotta Warriors DIY, etc. As shown in Figure 1, Figure 2 and Figure 3.



Fig.1 Sanxingdui Chocolate



Fig.2 Palace Museum Lipstick Series



Fig.3 Terracotta Warriors Diy Handmade Clay Figurine

By innovating CCP, defining the brand positioning of the products, and closely connecting with things closely related to people's daily life, we present intangible culture in people's vision with a fresh look, which is very beneficial to the promotion and publicity of the brand of non-legacy CCP. Taking advantage of the feature that virtual reality technology can seamlessly connect the real world with the virtual world, and with the help of various computer equipment and software, this paper studies how to develop Zhuxi's non-legacy CCP. Create a realistic virtual environment by modern high-tech means, take users as the first perspective, and use special equipment to interact with the objects and environment of the virtual world in a natural way. Nowadays, consumers are getting younger and younger, and parent-child tours and family tours are becoming more and more common. In view of this situation, in the research stage of CCP, parent-child nature, participation and fun are fully considered. Therefore, it is necessary for the relevant staff to add some popular scientific elements or popular elements, such as AI, VR and other scientific elements, emphasizing crafts, irregular patterns and other popular elements, in the process of R&D and innovation of non-legacy cultural products, so that China's intangible cultural heritage with a long history can once

again be filled with majestic and upward atmosphere of the times.

3. Application of New Media Forms in Cultural Creative Products

3.1 Conceptual Method of Media Productization

Media productization is to explore the relationship between products and media from the opposite perspective. In the general understanding of the public, the media is an open, public and media for communication. Products are products or services specially developed and designed to meet certain specific needs of users. The concept of product refers to anything that can be supplied to the market, used and consumed by people to meet people's arbitrary needs. Tangible goods or intangible services are all forms of products. The media refers to the media of information dissemination, which is a tool, bridge or technical means to transmit and obtain information. Generally speaking, ordinary people habitually think that products refer to tangible goods, while media are generally intangible media. In the network era, network platforms are increasingly becoming the carriers of advertising, and we media industry, which is developing rapidly with the help of the Internet, has also become one of the important channels of advertising. As mentioned above, the Beijing Palace Museum has opened two online stores with different positioning, and has also opened different microblog accounts for the two online stores to promote, which is to use the We Media to advertise in the Internet era. However, advertising and products are not the same concept, and products separated from advertising are still difficult to promote themselves.

Virtual reality display technology is the core part of designing and researching intangible CCP by using virtual reality technology. The main presentation methods are VR panoramic display based on panoramic photographs and virtual scene reproduction based on computer 3D software. Virtual reality display technology plays a very important role in the development of CCP. Using computer 3D software, some precious cultural relics and wild protected animals are re-modeled. Visitors can perceive Zhuxi culture in all directions only by touching the screen with their fingers. After productization, a new product form will be formed, and it will be transformed into a product that can be consumed and monopolized. Because the main content of communication has the greatest correlation with culture, it is obviously a new cultural and creative product model. Imagine that the main part of the product can be placed on the network, and some terminal devices such as smart phones can be used to realize the interaction between users and product functions. After consumption, users can get one-to-one exclusive services and functions, and at the same time, they can easily share and interact through the network, and the richness of the product will be greatly expanded.

3.2 The Fusion Method of New Media Forms and Cultural Creative Products

Intangible cultural heritage embodied in the physical cultural capital of intangible heritage heritage groups, internalized as a "capability" of heritage groups. This development mode is suitable for most intangible cultural heritage projects. At present, this development mode is mainly to develop physical cultural capital into film works, variety entertainment, drama and opera and other film and television art performance forms. This development model has been put into practice. The first intangible cultural heritage to be combined with film and television is folk custom, drama, folk art, etc. For intangible cultural heritage, the core connotation of its cultural capital - cultural logic, has distinctive regional characteristics. These cultural capitals are often lack of display platforms. When these performing arts are combined in the film and integrated with the film, relying on the film as a medium to convey cultural connotation to the audience, they will find vitality for the development of many intangible cultural heritage. When designing non heritage CCP, if designers do not fully understand China's excellent traditional culture and corresponding handicrafts, they will directly transform the design draft into finished products through their own imagination, so that even if samples are made, it is difficult to truly achieve industrialization.

In order to solve this problem effectively, designers should make further innovative research on the basis of traditional technology. In this process, first of all, designers need to get in touch with

craftsmen and cooperate closely in their work. Secondly, designers should keep strong innovative thinking and master the knowledge and skills that can support the development of this innovative thinking. When organizing relevant personnel to design non-legacy CCP, we should not only retain the unique connotation of intangible cultural heritage, but also reasonably adjust the function, appearance, practicality and cost performance of non-legacy CCP, so that the designed products are beautiful and practical, and become real objects that people can use in their daily lives. In this way, while gaining profits, non-legacy creative products can be closer to people's daily life, enter their families, and become an irreplaceable part of their daily life. Among them, documentary is mainly manifested in “recording and presenting the emotions, attitudes and behaviors of the characters to the audience through documentary shooting techniques. Although only the participants play a specific role in the prescribed situation, it is not documentary in the complete sense, but refers specifically to the fact that all the emotions, attitudes and behaviors of the participants are real.” From the early variety shows, such as the main show of Tianjin Satellite TV, “Qunyinghui”, the talk show mode was used to let the non-genetic inheritors tell the non-legacy history and show the non-legacy skills.

Many folk music and acrobatics have already appeared frequently in variety shows. More and more intangible cultural heritage projects have been put on the screen and become the theme of the program due to the fire of reality shows. For example, the intangible cultural heritage craftsmen and their skills are always the protagonists of these programs. For example, in November 2017, the large-scale public welfare cultural documentary “100 Hearts and 100 Craftsmen” produced by Guangzhou Xinjianyi 100 Culture Media was broadcast on Hunan Satellite TV, followed by Youku and Mango TV. This documentary is a combination of stars and intangible cultural heritage craftsmen (inheritors). Through the way that stars learn from intangible cultural heritage craftsmen, they observe, participate in and experience intangible cultural heritage from the perspective of ordinary people, understand the world of intangible cultural heritage craftsmen, and increase the flexibility and depth of intangible cultural heritage display. In the multi industry integration mode of intangible cultural heritage products, the difficulty of multi industry integration between different intangible cultural heritage projects is different. Among them, traditional arts and crafts, because their products are tangible, visible and touchable, have a large design space when they are integrated with products from other industries, which makes it easier to achieve the goal of integration. Such as paper-cut, New Year pictures and embroidery in traditional art. Because traditional art is characterized by composition, color and pattern, it can be integrated into other products in the process of integration.

4. Conclusions

To sum up, under the background of the current “internet plus” era, it is a good solution to take the road of design of non-legacy creative products in application-oriented universities in order to enliven and do a good job in non-legacy projects. The vast majority of intangible cultural heritage came into being in feudal society. With the rapid development of society, most intangible cultural heritage fell behind because of internal and external reasons. Therefore, we should strengthen the design innovation of non-legacy creative products, which can not only increase the cultural value of products, but also enhance people's awareness and understanding of intangible cultural heritage. This topic aims to find out the existing problems and formulate targeted solutions by investigating the development status of intangible CCP. The topics related to CCP are mainly selected according to my own interests. As the author has always liked collecting cultural goods and has a preliminary understanding of the development of souvenirs in various places when visiting, I hope to put forward new thinking on CCP in combination with my own expertise.

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