

Research on the Design of Distinctive Tourism Cultural and Creative Products Based on Regional Culture

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Abstract

With the rapid development of China's economy, tourism is also growing vigorously. Therefore, in order not to fall behind on the road of cultural development, the tourism industry must comprehensively improve the design level of tourism cultural and creative products with local characteristics. Cultural and creative products should fully highlight their innovative aspects, so that they have unique creative attributes. Currently, there is a homogenization phenomenon in the design of cultural and creative products in China. In this paper, from a regional perspective, tourism cultural elements with distinctive regional characteristics are introduced into the design of cultural and creative products, and the local culture is studied according to the design content and development process.

Keywords

Local culture; Special tourism; Cultural and creative products; Design.

1. Introduction

With the development of society and economy, people's demand for spiritual life is also getting higher and higher, which is the driving force for the development of cultural and creative industries. Although China's cultural and creative industry has only just started, it has also played a huge role in promoting the economic development of society, and has received even more attention from all sectors of society. Constantly innovative product design can not only improve the soft power of the country, but also promote the sustainable development of society. Therefore, the tourism industry should continue to improve the design standard of cultural products and actively guide the public to experience the cultural charm they contain, so that the characteristics of local culture and tourism projects can be brought into the greatest extent.

2. Design Issues for Cultural and Creative Products

2.1. The Connotation of Cultural Creativity

In recent years, with the improvement of the level of economic development, the development of cultural and creative industries has gradually received the attention of all sectors of society. The difference between cultural and creative products and other design products lies in its design methods and design ideas.

2.2. The Main Problems of China's Cultural and Creative Industry

The development of cultural and creative products is mainly due to the accumulation of long-term production practices and experiences, and the promotion of product branding through the continuous development of new products. However, as far as the current development is concerned, there are still some problems in China's cultural and creative industries[1].

First of all, in the market of cultural and creative products, due to the differences in geographical and cultural environment, but they share similar cultural and creative products. Especially in terms of monumental tourism cultural and creative products, the same type of tourism products often exist in different tourism locations, which hardly reflects the local cultural characteristics and regional differences.

Secondly, the cultural and creative products in the current cultural and creative market lack cultural connotation. In the design process of cultural and creative products, only some symbols of cultural elements are used, and some even use some cultural contents that are not in line with local characteristics. At present, "Chinese-style" is very popular in the domestic design industry, and they have incorporated traditional Chinese elements into their designs, but after comparison, it is found that they only use some traditional cultural symbols without any great innovation, and they always feel that they are all the same. This is a similar situation in many cultural and creative products.

Many designers do not position their products correctly when designing cultural and creative products, which makes it difficult for the designed products to adapt to the needs of consumers and to gain market recognition. China's cultural and creative industries started late and developed slowly, and their design methods are not mature enough. In the design of products, quite a number of enterprises only focus on their own interests and ignore the positioning of their products; in the production process, they only focus on cost investment and ignore the selection of raw materials and processes, thus causing a negative impact on the production of products; in the marketing process, enterprises do not carry out effective publicity and lack reasonable planning.

3. The Development and Design of Cultural and Creative Products Should Have Regional Characteristics

In order to solve the problems of homogeneity, symbolization and blindness in the design of domestic cultural creative products, it is necessary to make full use of the cultural symbols and cultural connotations of tourist attractions in different regions and firmly grasp the design direction of local cultural creative products. Emphasizing regional characteristics can both strengthen their intrinsic cultural connotations and enhance their competitiveness, as well as provide an effective impetus for innovation.

Many regional resources and cultures formed by different regions and ethnic groups in China provide designers with creative inspiration and rich materials, prompting them to integrate regional cultures into their designs, which in turn promotes the sustainable development of cultural and creative industries. Regional resources mainly refer to the specific geographical environment and consist of three parts: material, spiritual and institutional, specifically including natural environment, architectural style, ritual system and customs. When using regional resources, cultural and creative products should focus on specific refinement of natural and architectural forms, and expansion and extension of cultural rituals, folk culture and folk mythology [2].

4. Design Principles Within the Geographical Scope

4.1. Based on Cultural Traditions

The greatest core value of cultural and creative products is the cultural connotation they contain, which is the main element that distinguishes them from ordinary goods. So no matter how it is designed, the end result must reflect the local cultural identity, otherwise the product will lose its competitiveness in the marketplace. Take the culture of A-Ma of the Fujian fishermen's faith. Elements like the headdress of a sailboat, the red and blue colour scheme and the masks are all representative, but designers cannot just pile them on top of each other randomly. The Fujianese worship A-Ma to pray for peace at sea, so designers need to pay special attention to this and emphasise it in their design ideas so that the product evokes a vision of a better life, thus enhancing its cultural connotations. Another example is Taoyuan in Hunan province, which has a rich variety of wood carvings, including landscapes and figures. When using traditional wood carving designs, designers need to take into account that Taoyuan's wood carving culture originated in the Han Dynasty, so they need to reflect the carving style of the Han Dynasty in their works. As long as the focus of the design is on the history and culture of the place, then the creative products will become more vital and more easily accepted by consumers, thus being able to better inherit and promote local culture [3].

4.2. Blend of Individuality and Versatility

The essence of cultural and creative design is product-based art creation, and to improve the artistic value of a product, it is necessary to follow the basic artistic laws. A good artwork must have the value of cultural ideas, but also have aesthetic individuality and versatility. "Individuality" refers to the artist's unique aesthetic tendencies, which are a distinctive difference from other works of art. "Universality" refers to the abstract, universal aesthetic sensibility of a group, which can attract the attention of the public. As art education continues to develop, people's understanding of art is becoming richer and their demands on it more complex. In such an environment, cultural and creative products need to maintain the individuality of the designer while pursuing popular expression to raise the awareness of consumer participation. For example, Shanghai's M50 Creative Park, originally an old factory building, has been transformed into a community of art and creativity through the combined efforts of artists. The artworks in the park are very different in style, but the overall appearance of a 'brainstorming' aesthetic reflects the individuality and commonality of cultural and creative products.

4.3. Human-centered Design

The 'human-centred' aspect of creative products means that when designing the functionality of a product, the designer should take into account the needs of the audience and focus on the user's experience. To achieve this, designers must have a good understanding of consumer preferences and habits. If designers ignore the needs of the audience and work solely from a technical perspective, the work will be out of touch with real life and difficult to promote. To seize the initiative in the market, one must be able to tap into the latent needs of the audience that they are not yet aware of. For example, the 'West Lake Feast' series of tableware at the G20 State Banquet was inspired by the West Lake, with the designer combining Hangzhou's local culture with Western-style ceramics and the element of a bridge, which symbolises friendship and cooperation between countries, giving it a fresh feel. Following media coverage, the range has led to many ceramic manufacturers copying it. The West Lake gives a mysterious and elegant feeling, however, the tea set printed with a simple floral and bird design brings one closer to it. This also makes the local culture of Zhejiang more vivid, highlighting the humanistic care of humanistic products.

5. Design and Development of Cultural and Creative Products for Tourism with Regional Characteristics

5.1. Design of Cultural and Creative Products for Tourism with Regional Characteristics

In a large amount of theoretical research and practice, it is feasible to use industrial design theory for the design and development of regional resources. In the design of cultural and creative products, the product semantics and design semiotics need to be closely positioned and analysed to eventually form image symbols.

When designing tourism cultural creative products with regional characteristics, a resource base of tourist attractions with regional characteristics should be constructed first, and then the selected regional resources should be studied and analysed in the form of field research according to their own characteristics, finally forming tourism cultural resources with regional characteristics. On the basis of constructing tourism and cultural resources with regional characteristics, text and photography can be used to divide regional tourism and cultural resources into three categories: material and spiritual systems. The material level can be divided into natural environment, food habits, architectural types, etc.; while the spiritual level can be divided into folk customs, folk myths, religious beliefs, etc.[4].

The use of industrial design methods to construct a regional tourism resource base, which facilitates the design and development of products. The cultural emotions and spirit embedded in the region are directly or indirectly transformed into regional symbols and used in the design of cultural and creative products. The appearance of cultural and creative products should be simple and innovative, and the elements of the patterns need to have the characteristics of the times, while the colour scheme should reflect the simplicity and fashion of the products.

5.2. Development of Tourism Culture and Creative Products with Regional Characteristics

In developing tourism cultural and creative products with regional characteristics, the first thing to do is to bring the products to the market and get the recognition of consumers. In the actual research and development process, it is more important to do a good job of market research, resource collection, creative design, production and processing, publicity and promotion. Market research is mainly to investigate the product and the target customers, and to carry out an in-depth analysis of the consumer's purchase intentions, so as to decide on the optimal solution, in order to make the product more targeted in the later design. Based on the survey and research, the fund carries out the collection of regional resources to prepare for the construction of regional cultural resources. When carrying out creative design, the local tourism culture should be distilled and turned into a cultural and creative product using specific design tools. After the design scheme has been determined, it is important to fully understand the design process and select the appropriate process to combine the design scheme with local tourism and cultural data. At the same time, it is necessary to strengthen the investment in the promotion of tourism cultural and creative products to create economic benefits for the design unit. Use cultural and creative products to vigorously promote the excellent traditional culture of the nation and promote the development of local tourism culture.

6. Case Display

6.1. Introduction to the Work

The title of this work is 'The Pleasure of Reconstruction', which is a combination of hawthorn and porcelain; a combination of fish and trees, a combination of animals in water and plants on the ground; and persimmons and parachutes. The work is presented through different

combinations and reorganisations, breaking the norm, and through clever combinations to better show the different effects brought about by the reorganisation of the work. This allows for a fuller expression of the concept of the work's design, showing that the design is not limited or set in stone.

6.2. Major Design Works Display



Figure 1. (a) Hawthorn and Porcelain; (b) Persimmon and Parachute; (c) Trees and Fish

6.3. Product Effect Drawing Display

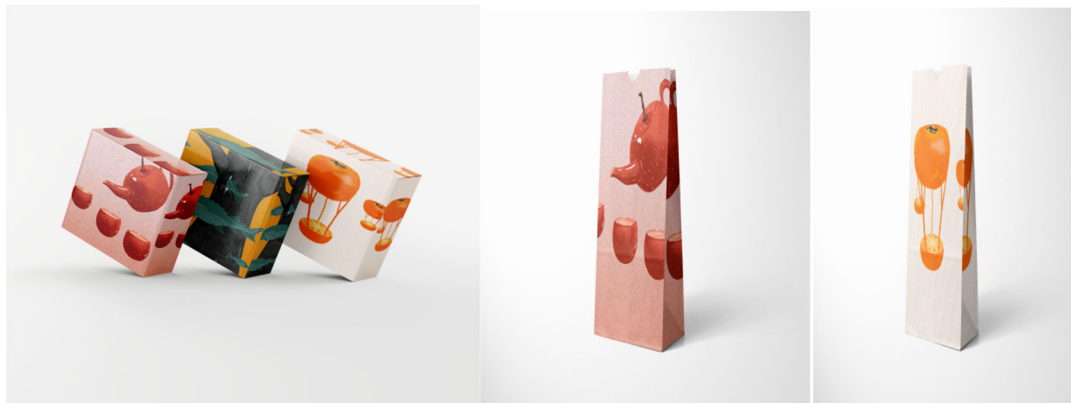


Figure 2. (a) The joy of regrouping 1;(b) The joy of regrouping 2;(c)The joy of regrouping 3

7. Design Concepts and Suggestions for Cultural and Creative Products

7.1. Lifestyle

Traditional creative design focused more on the commemorative role of goods, mainly used in products such as seals, pendants and frames. With the accelerated pace of society and the advent of the information age, people's lifestyles have changed dramatically and the modern cultures of various regions are constantly converging. In such an environment, objects that focus on practical value and lifestyle are more likely to be loved, and 'lifestyle' has become an important idea in the design of cultural and creative products. Designers need to explore the life forms of different regional cultures and extract content that is easily accepted by consumers, so that they can experience the vibrant state of life from the region and thus enhance their immersion in the cultural experience. For example, the Tmall Palace Museum cultural innovation flagship store focus on 'creative living', with best-selling items such as the handbag with loquats, the mug with a golden ou pattern and the lipstick with the colours of national treasure. All of them share a common characteristic: they are relevant to the lives of consumers. These buildings can carry the regional culture of the Forbidden City, but also meet the needs of people's multiple lives, so these cultural relics are gradually becoming "Netflix" and favoured by the public. Another example is the clothing brand "XiTian", which draws symbols such as

water patterns and butterflies from the intangible cultural heritage of the Miao Nationality and applies them to the design of home clothing, thus achieving good sales. This shows that life is an important strategy for the design of cultural and creative products" [5].

7.2. Branding

Branding is an important concept in today's design world and many well-known companies have gone through the journey of branding, eventually gaining a foothold in the world of design and a large and loyal following. Conceptually, a brand is not just a trademark and a logo, but a more culturally significant symbol. In the branding process, a group of products can share a production line, driving the local cultural and creative industries towards standardisation and industrialisation, thus speeding up production while reducing investment in research and development. Branding can also help establish a good image in the minds of customers, enhance user fidelity and improve the competitiveness of products in the market. From a regional cultural point of view, the accumulated history of branding gives it a natural advantage. Designers can first identify specific visual elements and apply them to the packaging. Then the local cultural and creative products are planned as a whole so that they are interlinked and complementary. For example, the Qujiang government has done a good job of preserving the cold kiln as a tourist destination. Around the kiln site, they not only made a film about "Wang Baochuan and Xue Pinggui", but also introduced wedding dresses and wedding souvenirs with Tang Dynasty characteristics, thus creating a unique "cold kiln" cultural brand, which has brought huge income to the local people.

7.3. Figurative

In traditional Chinese aesthetics, painters pursued a realistic 'mood and scene' and 'emptiness', a spirit of 'writing with intent' that continues to have an important influence today. However, for the modern consumer, whether it is a metaphorical poem or a white-space landscape painting, it can seem abstract, which inevitably makes it more difficult. Although there are many precious murals at Dunhuang, without knowledge of Buddhism it is difficult to discern the feelings between the ancient artisans and the gods from these murals. Contemporary designers should be flexible and use a variety of design tools to process the unfamiliar and distant artistic imagery for modern understanding. The classical architecture of Huizhou, for example, has a very abstract black and white body of vision. Designers in depicting the local culture of Huizhou, through more specific "deep house", "square well", "horse-head wall" and other architectural forms, so that the audience to understand the ancient Huizhou scholars The "solemnity" and "atmosphere" pursued by the ancient Huizhou scholars, thus making the product more imaginative and visual. For example, Huai'an is well know for its convenient water transportation since ancient times, so Huai'an's cultural and creative products can highlight the horizontal and vertical lines in their appearance to give people a visual impression of being well-connected.

7.4. Technological

Science and technology have played an irreplaceable role in human life. Advances in science and technology have allowed people to alter the properties of natural materials in a variety of ways, allowing traditional local cultures to shine again in a modern, technologically advanced society. For example, in 2014, the OnePlus mobile phone company used bamboo as its material, with its main raw material sourced from Taojiang County, Hunan province, which is dominated by bamboo and it has a long history of bamboo culture. In order to give the bamboo product the same properties as the mobile phone casing, the designers baked, degreased and pressed the raw material, resulting in a bamboo phone that gives consumers a new look and feel. Another example is Xiaomi company, in 2016, the company sent technical staff to Jing De Zhen for research and study in order to find a reasonable method of processing ceramics and to apply

Jiangxi's traditional ceramic culture to cutting-edge technological products that are within the reach of the general public, which fully demonstrates the great contribution of technological strategies to cultural and creative products.

8. Conclusion

When designing cultural and creative products, designers should take regional tourism culture as the core and extract cultural symbols by building a regional cultural resource base. The design can be carried out in accordance with the development and design procedures, ultimately forming cultural and creative products that meet the needs of consumers, thus promoting the development of regional tourism and cultural industries.

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