

Research on the Design of Cultural Creative Products Based on Jingchu Regional Culture

Hong Nie

Wuhan University of Science and Technology
Wuhan, China

Di Zhu

Wuhan University of Science and Technology
Wuhan, China

Abstract—In recent years, cultural creative industry has undergone a rapid development, and the development of creative products containing regional cultural connotations becomes a new favorite. This paper analyzes the cultural connotation contained in Jingchu regional culture, explains the cultural symbols in Jingchu region, and summarizes four methods for applying regional culture elements in cultural creative product design, such as getting the characteristics in Jingchu culture integrated in the design of cultural creative product, paying attention to functionality of such product, improving the packaging texture, adding regional elements, and paying attention to creating the brand image of Jingchu cultural creative products. The design of cultural creative products based on regional culture is based on the recognition of the regional culture. It not only reflects the connotative value of local culture, but also provides some reference for the inheritance and protection of regional culture.

Keywords—regional culture; cultural creative products; Jingchu culture

I. INTRODUCTION

Regional culture refers to the culture of a region that has a long history and unique characteristics in a certain geographical area. Regional culture reflects the social life form and lifestyle in a region; it is not formed in a short period of time but a combination of social phenomena, folk customs, cultural education, agricultural business activities and so on in the long historical development and a comprehensive manifestation of people's material and spiritual life in the region. Due to the uniqueness, regional culture has a wide range of influence and strong penetration, which create its unique cultural differences. According to human resources and natural resources, the morality, beliefs, ethics and the like cultural characteristics of a region are reflected on the basis of the region's humanistic resource and natural resource. Region makes culture having obvious characteristics and makes it unique.

Cultural creative product is a combination of culture and creativity. Different from other products, cultural creative product is mainly created by means of creativity on the basis of culture. It is a condensed high value-added creative products designed by the creator after having an in-depth interpretation on the culture. The biggest characteristic of cultural creative products lies in its cultural connotation. Regional culture can arouse people's memory, or let people

feel the same customs and customs of the region, provide cultural sources and creation space for the design of cultural creative products, and make products closer to consumers, making consumers easy to accept the product.

II. EMBODIMENT OF REGIONAL CULTURE IN CULTURAL CREATIVE PRODUCTS

A. Embodiment of Regional Cultural in Tourism Cultural Creative Products

Tourism cultural creative product is one of the important carriers of local regional culture. Tourism cultural creative products and regional culture complement each other. On the one hand, such products can be born only through the nourishment of regional culture; on the other hand, such products also have the responsibility of inheriting local regional culture. Compared with general tourist souvenirs, such product has more cultural connotation and culture inheritance role. For example, the cultural creative products "cozy morning tea" can reflect the culture of that can reflect the culture of Guangzhou. Morning tea is an indispensable part of the daily life of people in Guangdong. Especially for the older generation of Cantonese, it is a habit to drink tea with friends and go for a walk in a quiet place with a bird in the morning. Meanwhile, when Cantonese drink morning tea, there is always "a cup of tea and two dishes of pastry". From this, three typical elements can be extracted, namely teapot, teacup and bird cage. "Cozy morning tea" combines the three elements; with tea set as the carrier, as well as the image of bird cage, an image of Cantonese drinking morning tea may come into mind; this calling both improves the tea set's distinction and popularizes the characteristics of Guangzhou culture.

B. Embodiment of Regional Culture in Museum Cultural Creative Products

In general, "museum cultural creative product" is a combination of culture and creativity and is designed by creativity on the basis of cultural relics collected in the museum. Some of the collections represent some of the regional culture of local place where the museum is located.

For example, the "Tang Niu" series developed by Shaanxi History Museum was created by designer based on the cultural relics "tri-colored glazed standing woman pottery of the Tang Dynasty" collected in the museum in

combination with creativity ("Fig. 1"). Combining ancient makeup and clothing and modern aesthetics, a new cartoon image that conforms to modern aesthetics is created and is used in a series of daily necessities. This image of women in

Tang Dynasty that has been reproduced on the basis of modern aesthetics is more acceptable by people of all ages; this way can subtly increase consumers' understanding of national culture and popularize Shaanxi's regional culture.



Fig. 1. "Tang Niu" series.

III. ANALYSIS ON THE APPLICATION OF JINGCHU CULTURE BASED CULTURAL CREATIVE PRODUCTS

In order to design a cultural creative product with Jingchu characteristics, it is firstly necessary to understand the Jingchu culture. Regionally, Jingchu culture mainly refers to culture of the region mainly radiated to Hubei nowadays.

A. Material Aspect

The main content in material aspect includes the natural environment, architectures, and eating habits. Jingchu region has vast rivers, magnificent mountains and rivers, beautiful natural environment and rich products. In the "Shi Ji (Historical Records)", Sima Qian described that the rich materials and products and the superior material living conditions in Chu area provide Chu people's romance with strong material guarantee so that Jingchu culture is somewhat lack of diligent and simple nature but rich of unrestrained romance.

Jingchu culture can be said to be both ancient and modern; it is not limited to one type and is both historical and contemporary. In ancient times, there were the famous Taoism related Wudang Mountain, the majestic Three Gorges Project, the Yangtze River Bridge, the four Buddhist temples (Guiyuan Temple, Baotong Temple, Gude Temple), four Taoist temple (Changchun Temple, Yuanmiao Temple, Wudang Palace, Dadao Temple), as well as the Yellow Crane Tower (one of the "Three Famous Buildings in the South of the Yangtze River", the Qingchuan Pavilion (the first building on the land of Chu state) and the Ancient Lute Platform (the first bosom friend based platform in the world). Today, there are "the most beautiful university" Wuhan University, the modern concession Jianghangan, the Revolutionary Memorial of the Revolution of 1911, and so on.

B. Spiritual Aspect

The main content in spiritual aspect can include folk customs, folk myths, and religious beliefs and so on. Jingchu culture contains both the Yandi Shennong culture in the period of ancient myths and legends, and the ancient history and culture of Chu State and the culture of Qin and Han Dynasties and the three kingdoms period. In literature, Qu

Yuan, a representative of Jingchu culture, wrote a large number of popular poetries to express the romance of Chu people. In art, both the elegant phoenix lines on lacquer ware and the statues showing a combination of human and animal in paintings are full of unrestricted imagination. There are also historical culture stories in some cultural relics such as Zeng Houyi's chimes, Gou Jian (king of Yue state)'s sword and bamboo slips of the Qin Dynasty. The essence of those contents can be explored and applied in relevant design.

C. Institutional Aspect

In institutional aspect, the main content can be divided into dialects, etiquette and so on. Chinese dialect refers to the language of a certain region that is different from the standard language. Dialect is not only the common language used in regional communication, but also carries the emotions of people living in this region and the unique emotion that is irreplaceable for the place and home. For example, Wuhan dialect is a local dialect popular in Wuhan city of Hubei province and its surrounding areas. Both local people and outside people may surely be impressed by the Wuhan dialect. It is one of the symbols of Jiangcheng Wuhan culture in the Jingchu culture. Some classical dialect vocabularies that can represent Wuhan traits or express the life of Wuhan people can be extracted from Wuhan dialect, redesigned in fonts in combination with design techniques and aesthetics and then be applied into cultural creative products.

IV. STRATEGY FOR DEVELOPMENT OF JINGCHU CULTURE BASED CULTURAL CREATIVE PRODUCTS

A. Refining Symbols and Incorporating Them into Creative Ideas to Increase the Cultural Connotation

"Symbol" is the carrier of "meaning" and formed in the process of doing "meaningful" activities by people. On the basis of having a certain understanding of Jingchu culture, it is feasible to extract some representative cultural symbols and apply them into the design of cultural creative products. Symbols are used as information carriers to condense Jingchu cultural connotation and integrate it into creative design, to further promote the spread of Jingchu culture and increase the cultural connotation of ordinary products.

For example, architecture in regional culture is one of the important parts of a regional cultural characteristic. It has both historical inheritance and the sense of appeal of the times. For example, for historical monuments and landmarks in Jingchu culture, it is feasible to extract the design elements from them, simplify or reconstruct the building with plane symbols, and maintain the morphological features more interesting; For the Yellow Crane Tower, which is known as the "First Tower in the World" and the "Great Scene of the World", it is feasible to extract and combine its image and its related poets. The "First Bridge on the grand Yangtze River" Wuhan Yangtze River Bridge is also a landmark of Wuhan and is an indispensable part of Wuhan people's life. For this bridge, it is possible to extract relevant elements in combination with ferries to express the two means of transportation in Wuhan.

B. Combining Decoration and Practicality to Integrate Culture into Life

With the increasingly improving of people's aesthetic level, products that are integrated with people's daily lives and are cleverly structured are increasingly popular with consumers. The elements and attributes of excellent cultural creative products are intrinsically linked. For example, there is a kind of "Shengtang-style creative fly swatter". The design prototype is the two boards marked "回避 (avoid)" and "肃静 (quiet)" held by yamen runners when ancient officials traveled. This prototype fits very well with the function of the fly swatter. This kind of product is full of personality and fun and also maintains the intrinsic function. However nowadays, some cultural creative products have been labeled with "Cultural Symbols" in order to cater to the style of "Cultural Creation", thus appearing the so-called "cultural creative" products.

Cultural creative products based on regional culture should let consumers feel the special cultural connotation of the products and touch the feelings of consumers. Regional culture is intrinsically sourced from daily life, and closely related to people and the environment. It contains unique humanistic spirits. People often consume such products because such products have special regional cultural connotations that are different from any other region.

The reason why those cultural creative products are sought after by consumers is that the designer pays more attention to the cultural connotation and functional fitness of the products than emphasizing the pure functionality. This kind of cultural creative products combines regional culture, the aesthetics of modern design, and the functionality and the like elements as required in life, and has dual values such as functionality and decoration. The Jingchu cultural elements and artistic conception can be extracted and designed on the basis of the products matching with the elements; it is also needed to respect the Jingchu culture to make more purchasers of the products know about Jingchu culture, while meeting the basic function of the products.

C. Paying Attention to Packaging Design to Stimulate People's Purchase Desire

Applying regional culture to packaging design not only promotes traditional culture, but also solves the packaging problem of products. Packaging is a silent salesman and is called the "consumption at the first glance" in the consumption process. In the packaging design, it is necessary to go deep into the essence of regional culture and integrate regional cultural symbols, such as the regional representative colors, materials, patterns and the like, or incorporate some stories that can represent the regional culture, so that it can better convey the cultural connotation of the cultural creative products instead of simply attaching a pattern or marking the region name on the packaging.

From Jingchu culture, it is also possible to change the traditional design of mostly using paper bags or boxes as the package. The combination of traditional techniques, such as lacquerware and Han embroidery, and modern packaging design may make different effect and create a fresh and traditional packaging of cultural creative products; it is also feasible to use phoenix birds that have deep-roots relationship with Jingchu culture as an element on the packaging.

V. CONCLUSION

The integration of economy and science and technology also promotes the integration of culture. Along with it, the national culture, traditional culture and regional culture have gradually faded out of people's lives in this era. Cultural creative products need the support of cultural connotation. In order to do a good job in the design of cultural creative products, it is needed to start from the roots, refine the regional cultural symbols, and combine local culture with creative products. Jingchu's unique regional culture has a profound historical accumulation and provides good cultural creative elements for modern design. The integration of Jingchu regional cultural elements and modern design ideas can enrich the new visions and perspectives of the development and discovery of modern cultural creative industry. At the same time, it can also solve the problems of indistinct characteristics, homogenization, and the cultural connotation lack caused by insufficient design innovation.

REFERENCES

- [1] [United States] Richard. E. Caves. (trans.) Sun Fei. Creative Industries Contracts between Art and Commerce [M]. Xinhua Publishing House, 2004. (in Chinese)
- [2] Li Zehou. The Path of Beauty [M]. Beijing: China Social Sciences Press, 1984. (in Chinese)
- [3] Su Donghai. Polarization and Integration of International Museum's Theoretical Research: Two Ideological Lines of Museum's Theoretical Research [J]. Southeast Culture, 2009, No.212(6). (in Chinese)
- [4] Yi Ping. Design of Museum Cultural Creation Products in the Context of Cultural Consumption [J]. Packaging Engineering, 2018, 39(08). (in Chinese)
- [5] Cheng Hui. One of the studies on cultural creative products themed literature reviews [J]. Industrial Design, 2018, No. 139 (2). (in Chinese)

- [6] Lu Quan. Innovative Design of Cultural and Creative Products Based on Folk Beliefs and Cultures [J]. Packaging Engineering, 2018, 39(10). (in Chinese)