

Design That Combines Intangible Heritage Elements and Local Culture

Taking "Miao Embroidery" Cultural and Creative Product "Zunyi Egg Cake" Series Design as an Example

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ABSTRACT

Zunyi City, Guizhou Province is a famous city with a significant history and culture, and has rich red tourism resources. At present, red tourism is growing rapidly, but in the context of tourism, Zunyi red tourism still has many problems, especially the construction of red tourism brand is worthy of attention. As an important tourism resource, cultural heritage has become a hot topic in recent years. With the whole trip as the background, the researchers began to pay attention to this issue. But on the whole, the sensibility is too strong and the planning is insufficient. This article mainly uses Zunyi's intangible cultural heritage — "Miao embroidery" as a clue, and takes the "Egg Cake" cultural and creative product design as an entry point to explain its design form and elements, and design a cultural and creative product design that conforms to and can inherit intangible culture.

Keywords: *Inheriting the red spirit, Intangible cultural heritage, Zunyi, Cultural and creative product design.*

1. INTRODUCTION

Miao embroidery is called the "historical book without words", and its content reflects the historical culture and evolution of the Miao people, and it has a high cultural taste. There is a legend that Miao embroidery is related to the migration of the Miao people to the south. Lan Juan, the female leader of the Miao ethnic group, recorded this story in colorful words. They embroidered yellow thread on the left sleeve when leaving the Yellow River, blue thread on the right sleeve when crossing the Yangtze River, and lake pattern on the chest when crossing the Dongting Lake. Later, they would embroider a symbol on the mountain. When they finally calmed down, the shirt collar and trouser legs were covered with patterns and markings. It is said that every embroidery pattern and design has historical legends, and they are deeply rooted in the Miao culture. In recent years, teams from Japan, the United States, and the United Kingdom have gone deep into the mountains of Guizhou to explore the traditional art of Miao embroidery and spread the culture of Miao embroidery to all over the world.

The core of cultural and creative products is "cultural creativity", a rich cultural carrier. These ideas are rooted in the Miao culture and are unique, novel and effective. Incorporating cultural creativity into products can create added value for the market. It can not only effectively inherit the Miao embroidery art, but also obtain the economic benefits of Miao embroidery art. The creative design of cultural creative products is the most suitable for development, and it is the choice of the carrier to restore the development of Miao embroidery.

2. DISCOVERING GUIZHOU MIAO EMBROIDERY RESOURCES

2.1 The Skills of Miao Embroidery

Traditionally, Miao women usually embroider a set of dowry of their own before getting married. The embroidery samples are all beautiful. It takes four or five years for the Miao girl to complete this embroidery. Each embroidered handicraft embodies their superb skills and hard work. They are always

singing there, while their dreams and life are "written" in beautiful skirts. Miao embroidery has more than 30 different types of embroidery techniques such as yarn embroidery, knitting embroidery, winding embroidery, tin embroidery, silk embroidery, etc. The stitches of Miao embroidery are diverse and unique. "Broken stitching" is embroidered with broken thick thread and broken thin thread; "seed embroidery" is a kind of point embroidery, also known as "seed embroidery". Miao people wrap thread into a small granular circle, embroider a needle, and make the thread become a "子(zi)"; tin embroidery uses the metal "tin" in the material to complete the embroidery, which has changed people's traditional concept of the materials used in embroidery. Miaoxi embroidery has a special status and craft value in the material of cross stitch in the whole country and even in the world.

2.2 Miao Embroidery Patterns

The composition of Miao embroidery is beautiful and exaggerated. Embroidery usually does not have scripts. Embroidery takes inspiration from nature and combines her own aesthetic feelings and value identification to create her own set of color systems. Miao embroidery patterns can be roughly divided into two types: one is geometric patterns — abstract patterns, based on light green, emerald and bright red, the composition is simple and generous; the other is natural patterns — hand-embroidered, the clever patterns are taken from the free painting of female embroiders, the color is mainly green, and it can be freely matched with other colors;

3. CURRENT STATUS OF INTANGIBLE CULTURAL AND CREATIVE PRODUCTS

3.1 Product Cultural and Practical Imbalance

As a material product, cultural creative product is the material expression of cultural emotion, and its application function is the primary. Compared with general material products, the existence of cultural creative products enriches the connotation of culture. At present, most of the cultural products are pillows, mobile phone shells, key chains, and intangible cultural factors are necessary. The career has not been unified, and a certain reciprocity is used, and it is difficult for consumers to consider

appropriate non-material content through these products.

3.2 The Price of the Product Is Relatively High

Many intangible cultural heritage items are manual, time-consuming and labor-intensive, which is difficult for most consumers to accept. If the product is put into the factory, the product manufacturing process is relatively crude and lacks innovation, and it is difficult to grasp the consumer's desire to buy, resulting in no one to buy the product.

3.3 The Brand Awareness of the Product Is Weak

Popular audiences for intangible cultural heritage are relatively small, and many remain in factories and small workshops, with low exposure. At present, the development of intangible cultural heritage is still in the rescue and protection work led by the government. Cultural enterprises have not yet played a leading role in the development of intangible cultural heritage resources and brand building. Many inheritors of intangible cultural heritage projects, due to their low level of education or remote areas, even do not have strong awareness of intangible cultural heritage, awareness of protection, and brand awareness. Moreover, it is limited to the thinking of developing very specific products.

3.4 The Product Promotion System Is Not Sound

In today's information age, everyone at home cannot always buy their own tools to register. Most of them are collectibles, autographs of handicraft department stores, exhibitions, etc. These are sold in small places, and the spread is very small. This is the essence of the brand and many new places should be promoted.

4. COUNTERMEASURES FOR THE DEVELOPMENT OF NON-HERITAGE CULTURAL AND CREATIVE PRODUCTS

4.1 *In-depth Understanding of the Cultural Connotation of Intangible Cultural Heritage*

The most important reason why intangible cultural creation can be distinguished from other cultural creation products lies in its unique geographical, ethnic, cultural, historical, artistic and other connotations. Consumers choose intangible cultural creative products from many products on the market, not only because of the practical value of non-heritage cultural creative products, but more importantly because they can feel the influence of intangible cultural creative products. While satisfying the use of functions, they can pursue higher spiritual enjoyment.

4.2 *Retaining Traditional Intangible Cultural Heritage "Genes"*

Cultural artists use ingenious concepts to transform abstract or concrete intangible cultural heritage into cultural products with a sense of modern art and modern consumer needs. This technology is based on the non-genetic diffusion and the value of non-genetic diffusion. Product design innovation needs to preserve "genes" rather than material cultural heritage, and create design innovations under the protection of traditional basic skills.

4.3 *Combination of Intangible Cultural Heritage and Modern Life*

Human beings should have a space suitable for their own development and survival. However, with the development of China's modern economic society, people are pursuing the further improvement of the quality of material and spiritual life and the continuous improvement of spiritual life habits, and the phenomenon suitable for the inheritance and development of non-hereditary heritage is gradually losing. Many traditional modes of intangible cultural heritage transmission and development among people have disappeared. However, through the carrier of cultural creative products, Zunyi's Miao embroidery can appear in people's lives in a novel form.

5. "ZUNYI EGG CAKE" SERIES OF CULTURAL AND CREATIVE PRODUCT DESIGN PLANS

5.1 *"Egg Cake" Logo Design*

"Egg Cake" logo design mainly uses straight lines to design. The brand is named after "福源 Fuyuan". ("Figure 1") "福 fu" is the homonym of the "蝴 hu" of the 蝴蝶 (butterfly). It is also happiness and blessing, expressing the best wishes of the people of Zunyi. "源 yuan" expresses the source, indicating the long-standing culture of chicken cakes. At the same time, "源" also represents "圆 yuan (round)", which vividly conveys the shape and characteristics of egg cakes. The shape of the entire logo design is simple and easy to understand, conforms to the degree of public awareness, and can be accepted by the public, so it has better use value.



Figure 1 Logo design.

5.2 *Design of Auxiliary Graphics*

The design of auxiliary graphics must also highlight its characteristics. In fact, the design forms of auxiliary graphics are complicated and some are concise. The auxiliary graphics designed in the "Fuyuan" series are based on Miao embroidery butterfly element to extract and transform. This series are designed in the form of butterflies, and applied to different cultural products. The effect is outstanding and the meaning is profound.

The richness of Miao embroidery patterns stems from its unique spiritual world and people's love and yearning for life. These patterns are the inheritance of tradition. Butterfly patterns are the most widely used in Miao embroidery — realistic, imaginary, concrete, abstract, and everything. Although "butterfly" is pronounced as "bangliu" in Miao language, "butterfly" is also homonymous with "fu" in Chinese. Due to the continuous integration and development of various ethnic cultures, butterflies are now regarded as a symbol

of "good luck" and "high". Some of these butterflies resemble bats, and bats are used as the meaning of "blessing", which means good luck and good fortune and longevity. Historically, due to a series of factors such as wars, immigration, and natural disasters, the Miao population has been declining for a long time. During this period, the Miao people's desire for a new life is unparalleled, and butterflies have become ideal objects for the Miao people to worship life due to their large number of eggs and fast reproduction. For a long time, the Miao people have a deep respect for butterflies, and beautiful butterfly patterns can be seen everywhere in Miao clothing. In the eyes of the Miao nationality, the butterfly mother is not only the ancestor of the Miao nationality, but also

the founder of the Miao nationality, so they printed the pattern of the butterfly on their clothes to show their respect and admiration for their ancestors. The pattern also has a distinct combination of yin and yang, showing the Miao people's knowledge and understanding of nature, the universe, the origin of life, and the connotation of life creation. ("Figure 2" and "Figure 3")

The origin of art comes from this world. Humans need to return to nature and establish an intimate attitude towards reality and nature. From the butterfly ornamentation of the Miao ethnic group, people can see an observation of nature, a love of life, and a dialysis of the meaning of life. They create a pleasant spiritual home for people, and give them a reason to look back and attach to it.

Auxiliary graphics

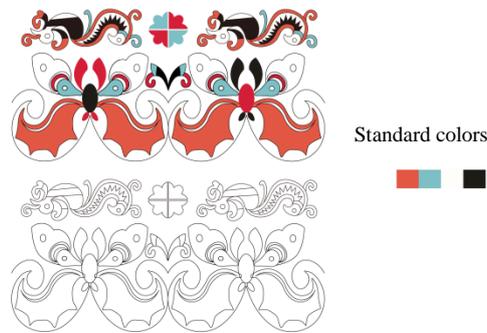


Figure 2 Auxiliary graphics 1.



Figure 3 Auxiliary graphics 2.

5.3 Use of Standard Colors

The design this time is mainly for the inheritance of intangible cultural heritage and red culture. The theme color of the design this time is extracted from the color of the Miao embroidery pattern. They are mainly red and blue, the color contrast is strong, and the theme is prominent. Red represents the red culture and the spirit of the red boat, and blue represents the Zunyi Miao embroidery. The two collide and merge with each other, and jointly paint the splendid Zunyi culture.

5.4 The Use and Design of Logos and Auxiliary Graphics in Various Cultural and Creative Products

The logo and auxiliary graphic elements can be combined with cultural and creative products to design a design that conforms to the theme of "the combination of intangible cultural elements and red culture". Taking letter paper, paper cups, and gift boxes as examples, the application of traditional butterfly patterns as a design concept in the design of gift box packaging protects the attributes of Miao embroidery. Through the use of butterfly patterns, as the patterns that symbolize goodwill

and auspiciousness, through the design and creation of butterfly patterns, new patterns are formed and new unique aesthetic consciousness is formed for consumers. Modern craftsmanship and combination, and the effective enrichment of the appearance of modern packaging design, not only realize the traditional packaging design of gift

boxes with national artistic characteristics, but also attract consumers' desire to buy. The design of paper cups and stationery is also a combination of auxiliary graphics and logos, highlighting the characteristics of intangible cultural heritage. ("Figure 4")



Figure 4 Derivatives.

6. CONCLUSION

This design takes Zunyi, Guizhou as the main location, on the theme of inheriting intangible cultural heritage, and explores the local red elements to carry out a series of designs. In today's

booming market economy, traditional food companies have quietly joined the ranks of cultural and creative products. This is a subtle chemical reaction between traditional food and the most popular cultural phenomenon.

In fact, the popularity of cultural creative cake packaging is more a testimony of cultural consumption, and it is also a form of consumption upgrade. Undoubtedly, the cultural and creative packaging peddled is a kind of creative cultural symbol, what it needs is a "small and beautiful" wisdom road. Carrying cultural connotations and spreading cultural spirit through cakes also meet the expectations of the public for rational festivals and cultural consumption.

As cultural creativity gradually enters the field of public affairs, cultural self-confidence is gradually improved. In terms of marketing, manufacturers are striving to inject cultural elements into their products, and consumers are more willing to pay for cultural quality. These make the cultural flavor filled in the delicious taste on the tip of the tongue, the traditional culture been widely spread through this, and the cultural value of cultural and creative cakes been reflected to a large extent. It is hoped that more cultural creative workers can get creative inspiration from traditional Chinese culture and customs, and design products that allow the public to understand the meaning and significance behind traditional Chinese festivals and customs.

AUTHORS' CONTRIBUTIONS

Wenxin Liang is responsible for experimental design and paper editing, and Yu Song assisted in the layout

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