



Design Path of Tourism Cultural and Creative Products Based on Han Embroidery

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Abstract. As a cultural consumption, tourism cultural and creative products would not only boost the increased economic effect, but also the integration of practical value and cultural value. The paper aims at exploring the innovative thinking and design method combined with Han embroidery and the tourism cultural and creative products. Through sorting the research situation of the cultural and creative products of Han embroidery, the paper analyzes the existing problems in the market and development of cultural and creative products of Han embroidery so as to introduce three paths, including regional characteristics, brand buildup and sci-tech innovation; and there is explanation and discussion with cases. The paper is based on the vision of the development of the modern design to achieve the cross-regional cultural resonance in the diversification method, so as to derivate a more advancing design approaches to build up a young tourism cultural and creative products with the fusion of content and carrier, which has a positive significance on inheriting and carrying forward the culture of Han embroidery.

Keywords: Han embroidery · Intangible cultural heritage · Cultural and creative products

1 Introduction

It is suggested in the *Opinions on Further Strengthening the Protection of Intangible Cultural Heritage* printed and issued by the General Office of the State Council in 2021 that: the intangible cultural heritage is an important component of Chinese excellent traditional culture, the vivid witness of continuous inheritance of Chinese civilization and the important basis to connect the national emotion and maintain the national unity. Protecting, inheriting and utilizing intangible cultural heritage has a great significance in continuing the historical context, strengthening cultural self-confidence, promoting cultural exchanges and mutual learning, and building a socialist cultural power [1]. As a characteristic embroidery in the Jingchu area (Hubei Province), Han embroidery is so unique with its rough and strong style. In the fierce industrialization competition, Han embroidery has been declining gradually and enlisted in the catalogue of national intangible cultural heritage in 2008. Along with the trend of tourism city, cultural and creative products has been a new favorite of cultural and tourism city. As a new carrier of regional culture dissemination, how integrating such traditional handicraft, Han embroidery, into the social development so as to rejuvenate it to build the tourism cultural and creative products with the exclusive characteristics of the Hubei region is an exploratory topic.

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2 Analysis on the Current Research Situation of Han Embroidery in the Design of Cultural and Creative Products

2.1 Research Situation

Han embroidery originated from the ancient Jingchu area. Compared with the four major embroideries, Han embroidery has a low population and less market share. Along with the development of tourism and new media technology, the inheritance and development of Han embroidery have a new connotation and extension, i.e. delivering the cultural connotation and emotion to users through market circulation as a tourism cultural and creative product.

There is a late beginning of the academic study of Han embroidery, and it is mainly engaged in the domestic. The two books chiefly edited by Zemin Feng, *Collection of Han Embroidery and Intangible Cultural Heritage* and *Han Embroidery in Jingchu*, mainly introduce the classical patterns of Han embroidery from a traditional perspective. Along with the development of new media technology, other scholars sharply suggest connecting tradition and modernity with the combination of market and new media [2]. For example, Gaojie Zheng's *Embroidery Optimization of Han Embroidery's Product Operation* and Xiaoli Chen's *Protection and Development of Han Embroidery in the Era of New Media* integrates the Han embroidery into the modern society with the market so as to have a new extension and development. The paper's study on Han embroidery is mainly shown in the traditional perspectives such as pattern research, clothing innovation, artistic features, soft furniture, inheritance and development. Seldom scholars would combine the Han embroidery with digital inheritance and brand buildup; while seldom of them would have development and innovation in the cultural and creative field. Thus, there is still a blank space for theoretical study on this topic.

2.2 Existing Problems

By far, seen from the practice of the combination of cultural and creative products of Han embroidery and market, there should be attention to the several shortages.

Firstly, there are no regional characteristics and weak innovation. In the current market, most of the products of Han embroidery focus on the decorative aspect of the product while there is no profound innovation with cultural connotation, so there are similar cultural and creative products with the application of embroidery. There is no creativity, and the situation and contents are the same. Some themed cultural and creative products only copy their form without the profound mining or innovation for the local culture. The cultural factor is too weak to make consumers have a cultural identity.

Secondly, there is a lack of classical brands and an incomplete development system. The development of cultural and creative types of Han embroidery is not abundant, and it is hard to build up a connection with the massive audiences. Compared with mature cultural and creative brands, it is lack systemic brand management and dissemination. The quality cultural IP, Han embroidery, is hard to spread for the lack of brand buildup. Only by rapidly establishing high-quality cultural and creative brands through multiple channels and accelerating the pace of brand industry reform can we establish a good

emotional relationship with users to design more high-quality cultural and creative products that are close to time. It would achieve creative promotion to enhance the market competition.

Thirdly, the consumption group is lost and the inheritance is weak. With the appeal of government, the protection and inheritance of intangible cultural heritage have been valued; while there is a close relationship between the protection of intangible cultural heritage and the participation of the mass. The young customer group is the main purchasing force in the cultural and creative industry. Partial young consumers pay less attention to the culture of embroidery and other intangible cultural heritage. At the same time, the development of product types of Han embroidery is single. The limitation ignores the diverse art form and stops at the dull traditional form so that the purchasing desire of the unsatisfied consumer groups has declined. It is hard to form a loyal customer group and inherit the culture of Han embroidery.

3 The Design Path of Tourism Cultural and Creative Products of Han Embroidery

We have to have consideration for the problems in the cultural and creative products of Han embroidery. When inheriting the process in the market, should we reconsider the innovation of the design form of cultural and creative products and the aesthetic needs of consumers? Along with the higher need of the mass for cultural innovation and the emotional experience, how do cultural and creative products of Han embroidery find a breakthrough point to get further development space? The author thinks that there would be an improvement in three aspects, culture, brand and technology (shown in Fig. 1) to make a profound development of the industry of cultural and creative products of Han embroidery.

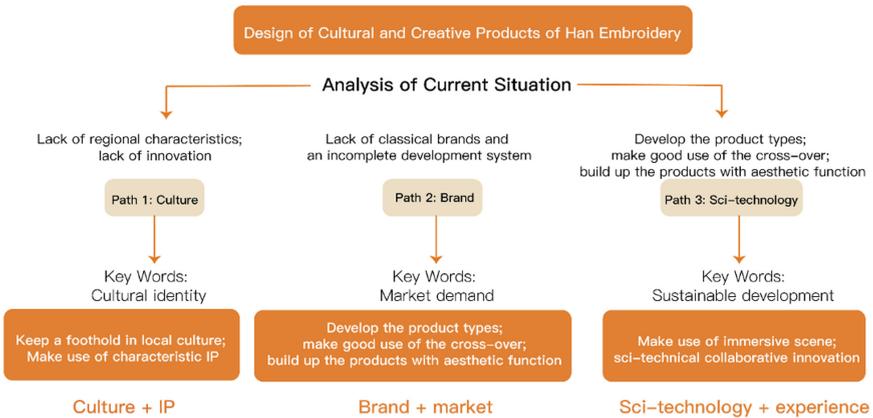


Fig. 1. Logic diagram of Han Embroidery cultural and creative products (by the author)

3.1 Enhance the Regional Characteristics and Value the Cultural Experience

Han embroidery occurs in the Jingchu area. With the nurturing of abundant Chu culture, it is equipped with a unique cultural foundation. As a representative name card of the Hubei region, Han embroidery greatly relies on the area of generation and development. Along with the rise of tourism and cultural industry, the factor of regional culture is very crucial. Tourism cultural and creative product is a material carrier of different cultures in tourist destinations and the important embodiment of cultural spread [3]. Therefore, we should have an innovative upgrading of the tourism cultural and creative products from the perspective of culture to bring more quality tourism cultural and creative products with connotations.

Firstly, we should keep a foothold in the local culture. The people of Chu were aggressive while the land in the state of Chu was ethereal. The people from the Chu area had a spiritual quality of advocating freedom and forging ahead. These features were shown in the embroidering stitch of Han embroidery. For example, the contrast is gorgeous and magnificent and the embroidering stitch is abundant, so each stitch is solid with a sense of beauty. The cultural and creative products of Han embroidery could master the localization and uniqueness through color, style and pattern. Meanwhile, the sorting of the local symbol of cultural resources is to be integrated with the cultural connotation in the product design so that the products would have a certain symbolization significance. For example, goldfish is the homophony of gold jade (in Chinese), and the more common symbols are “prosperity brought by the dragon and the phoenix” and “two dragons fighting for one treasure”, etc. In addition, there are some innovative homophonic blessings. For example, the pattern of orange and pear stands for good fortune; adding to the pattern of the culture of Jingchu, the tradition is connected with the cultural industry so that there would be a creative product combined with culture, region and art.

Secondly, make good use of the IP of characteristic culture. Cultural and creative products would not be a cultural and creative products with good word-of-mouth if there are no cultural connotations and regional characteristics. Han embroidery currently means the general name of embroidery art that is popular in Wuhan, Honghu, Jingzhou and other areas of Hubei Province. The central areas of these places could be made as a beginning point to combine the cultural and creative products and the cultural factor of typical regions; at the same time, the most characteristic factor could be extracted from Chu culture for refining and redesign, so as to demonstrate to consumers with a direct way to further enrich its inner and outer implication. It is better for the buildup and dissemination of the tourism image, such as the design of Shu embroidered leather bag in Fig. 2. Panda has been a name card of Chengdu City. Its image is simple and charming. Such typical IP of Shu with fresh regional characteristics has been rooted in the minds of people, and it also turns out to be a cultural icon recognized by consumers.

3.2 Set Up Cultural and Creative Brands and Stimulate the Brand Effect

As the main consumer good in the cultural market, tourism cultural and creative product of Han embroidery has to develop their own cultural brand to comply with the social development needs of Marketization. Therefore, it is very crucial to find out its own



Fig. 2. Shu embroidered leather bag (from network)

market niche. Make a precise positioning of tourism cultural and creative products of Han embroidery and build up the image of the cultural brand so as to co-develop the embroidery market. With the support of the characteristic brand, it is more suitable to inspire the purchasing desire of consumers and the value achievement of cultural and creative products.

Firstly, develop the product types. With the impact of the marketing economy and social transformation, there is a collision between traditional values and modern aesthetics. Han embroidery should also make adjustments according to the time to search for the living space in line with the times. There are mainly four types in most of the product types of Han embroidery. First is the folklife: embroidered clothes, shoes and pillows. Second is the costumes and props, such as costumes for Han Opera and Chu opera. The third is the decorative products, such as wall hanging and screens. Fourth is the religious items, such as the god's robe and cassock. There are fewer types of innovative cultural and creative products so it could not cater for the emotional needs of the audiences. The development of cultural and creative products should be close to the living environment of users to develop the cultural derivative form of the new trend, such as sunscreen embroidered masks, and earphone embroidered protective covers. At the same time, there would be the classification of products according to the age of users. For example, mobile phone cases, bags, bookmarks and other products could be designed for young people; the pen holder, and embroidered book cover could be designed for children.

Secondly, build up the products with aesthetic function. When reviewing the daily life of citizens with increasing aesthetics, we could find that cultural creativity is penetrating each living field. From the personal goods in private life to social scene construction in the public domain, the intervention of cultural and creative design [4]. However, such superficial features are closely related to the profoundness of the transform of citizens' living styles [5]. Now consumers not only care about such factors as function and quality of products but also values the emotional value demand brought by product appearance and aesthetic feeling; meanwhile, the progress in aesthetics would prevent product homogeneity and improve the users' experience. For example, a pair of earrings of Su embroidery designed by the inheritor of Su embroidery, Xue Zhang, has scattered stitches. The simple and modern style could be made with a blank space, which has a



Fig. 3. Earrings of Su embroidery (by Xue Zhang)

poetic flavor and aesthetic value. The Su embroidery could be filled with friendliness when getting rid of the traditional carrier (Fig. 3).

Thirdly, make good use of the cross-over. A quality brand cross-over could make users a better understanding of the brand's inner core and satisfy their needs for psychosocialization, so as to reach a unique user experience. With comprehensive planning on the process, having an effect attempt in the design and struggling to build up brand effect with the actual design as a benchmark is a necessary path to change the current situation and enhance the sense of existence [6]. For example, Xiuzhicha. As a cultural tea brand of Shu embroidery and Shu tea, through the cross-over, its shops have refined five types of products to combine with typical factors of Shu embroidery and the tea in a new Chinese style, devoting to pushing the promotion and inheritance of Shu embroidery through the frequent milk tea consumption, so that consumers could be immersed in the culture of Shu embroidery and it would build up a diverse consumption scene of milk tea to create a new tendency of tea culture. The cooperation between the brand and the company in the cultural and creative industry would jointly present the cultural and creative products of Shu embroidery so that Shu embroidery could access to the lifestyle of young people (Fig. 4).

3.3 Make Use of Immersive Scene to Have Scientific and Sci-Technical Collaborative Innovation

The current intangible cultural heritage cultural and creative products are a diverse existence. It has surpassed the “linear innovation” in the field of design, materials and process to march to the comprehensive path of cross-discipline and integrated development. The traditional textile products need to have innovative design, interactive experience and communication promotion with new sci-tech methods as a media so as to upgrade the perception of users. The linkage between the regional culture and the sci-tech methods provides a wider market development space for the cultural and creative products of Han embroidery.

Firstly, enhance the organ experience. The display form of more and more exhibitions is to feel the cultural connotation of the intangible cultural heritage products through the unique immersive environment so that consumers could gain experience through the



Fig. 4. Shu embroidery silk scarves jointly promoted (by Shu embroidery cultural creation official account)

interaction of products in the outer world; or consumers could visit the production site in person to feel the art, such as the Chengdu Shu Brocade Embroidery Museum [7]. There is a piece of large-scale ancient textile machinery in the central hall, and there is also an introduction to the history of Shu embroidery and its works so that users could feel the traditional art as if they were on the site. When improving the artistic expression of embroidery in the dimensional space, it would develop a new aesthetic form to gain a deeper emotional experience. In addition to the visual effect of embroidery, there would be different touch reception for people. Different materials would provide various experiences for users, and they would be more real and abundant.

Secondly, inherit with digitalization. The development of modern scientific technology provides a powerful guarantee for the inheritance and innovation of Han embroidery. For example, the digitalization technology could collect, store and spread the complicated pattern of embroidery for the convenience of revision and rebuilding at the same time. Build up a digital folk art museum. Users could know about the production and creation of embroidery, the traditional art, with VR and other virtual reality so that there would be a more direct spread of traditional culture to achieve the maximization of resource utilization.

4 Conclusion

The cultural and creative intangible cultural heritage is still in the stage of initial development. As a national intangible cultural heritage with a long history and unique charm, Han embroidery has a subtle artificial technique and strong style of the folk song of Chu. The exclusive cultural characteristics include the regional culture of Hubei Province, which is an extremely rare design resource. Hence, it is very necessary to explore a set

of feasible methods to activate the creative source of tourism cultural and creative products of Han embroidery. The long-term development of cultural and creative products of Han embroidery should be based on mining the cultural IP of regional characteristics, building the typical brands of Han embroidery and spreading sci-technology to integrate the culture and creativity, so that the cultural and creative products would be apt to be accepted by the mass in the form of inheriting the essence of folk art and integrating modern sense and traditional details. Hence, cultural and creative products would have a stronger artistic vitality to gain the longer development [8].

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