Research on Cultural and Creative Product Design Based on Regional Culture

Lu Shan
Hubei University of Technology, Wuhan, Hubei, 430068, China
Email: 614622079@qq.com*

Abstract. Through the collation of relevant literature at home and abroad, we further understand the research status, significance and research background of creative product design in the context of regional culture, and at the same time summarize the research method and development direction of contemporary regional cultural and creative products, and put forward the proposal of extracting the characteristic symbols from regional culture and applying them to the design of cultural and creative products, with the aim of better transmitting and carrying forward the characteristics of regional culture.

Keywords: geographic symbol; creative industries; devise; cultural self-confidence.

1. Introduction

Cultural and creative products are products designed by creators with culture as the basis and innovation as the means. Cultural creative product design provides consumers not only with the consumer product itself, but also with the cultural and emotional values behind the product that can resonate with consumers. Regional culture is the kernel of cultural creative design products, which can fully demonstrate different regional characteristics, and at the same time has the commemorative, artistic and practical.

In the era of rapid development of digital economy, our life becomes more and more homogenized, so the distinctive culture of different regions is particularly important. Differences in culture are based on regional differences, and regional culture does not only refer to the scene itself, it is not a mere spatial concept, but at the same time it is an ideological and spiritual concept. On the one hand, it stems from the constant change of state power, which makes the traditional culture to be inherited intact in the process of continuous evolution; on the other hand, it is the geographical conditions, national culture, social civilization and so on together constitute the unique regional culture of China, which makes the nature and humanities get full convergence and innovation here. It is in this environment that General Secretary Xi Jinping put forward the concept of "cultural self-confidence" with a far-sighted strategic vision, and repeatedly emphasized the importance of promoting China's outstanding traditional culture.

2. Background of the study of regional cultural and creative products

The concept of "cultural and creative industries" was first formally introduced by the Chinese Government in 2006 in an important document (the Outline of the National Cultural Development Plan for the Eleventh Five-Year Plan Period). The document proposes the integration of cultural industry and creative design, emphasizing that China's cultural and creative design is not a direct copy of other regions, but rather combines it with regional traditional culture to give it Chinese characteristics and connotations. "Creative designs originating from China's localization, after being reprocessed by science and technology, can produce products with more heritage and value, thus forming a large-scale, internationalized and marketable industry"[1].

At present, the discussions of Chinese scholars on cultural and creative product design have emphasized the importance of the combination of regional cultural elements and modern creativity in cultural and creative industries. In the book "Research on the Development of Cultural and Creative Industries, Based on the Perspective of Cultural Roots", the development modes of cultural and
creative industries in different regions and cities at home and abroad are analyzed and compared, and three different modes of cultural dependence, industry chain integration and "Internet+Cultural Creation" are proposed from the perspective of the cultural regional rootedness. The next key direction for the development of cultural and creative industries is the development of cultural and creative products. Cultural and creative design products contain two main parts: the material carrier and the content of cultural creativity[2]. Professor Lin Rongtai of the National Taiwan University of Arts emphasized that the development of cultural and creative industries should focus on "the thickness of the cultural background, the depth of the creativity, and the breadth of the industrial audience"[3]. When designing cultural and creative products, designers should design from the local characteristics and culture, so that the consumer can emotionally resonate with the products he is familiar with with regional cultural characteristics[4].

Cultural and creative products are the source of value for the cultural and creative industries, and the word "culture" emphasizes the attributes of regional background, while "creativity" highlights individuality. Taking cultural and creative product design as a carrier, it can better disseminate regional culture, and through the extraction and transformation of regional cultural elements, form a new design with a high degree of integration of creative value and cultural characteristics, which can not only retain the core value of culture, but also be close to the aesthetic needs of the contemporary market. Regional culture is most representative of a region, and cultural and creative product design based on regional culture has gradually received widespread attention from the public, transforming the public's aesthetic taste and adding impetus to the in-depth excavation of the connotation of regional characteristics and the dissemination of China's outstanding traditional culture.

3. Concepts and connotations of the following creative products of regional culture

3.1 The concept of regional culture

Different regions, due to the different geographical living environment and people's way of life, will give rise to different cultures of various colors. Regional culture refers to the different cultural connotations nurtured by each region in material and civilization, including the pattern of development and behavior of regional culture in different periods, as well as the unique social culture and spiritual civilization. Regional culture does not only refer to geographical location and surroundings, but is also a cultural phenomenon that has been steeped in years. Universality, independence, influence, differentiation and inheritance are all characteristics of regional culture. The pattern of social development and the way of life of the people in different regions is a unique tangible and cultural heritage, which is a manifestation of the civilizational characteristics of the beliefs, morals and ethics of the people of the region.

3.2 Connotation of regional culture

Regional culture refers to a cultural system formed and inherited in a particular geographical area, which reflects the history, geographic environment, social customs, values and artistic expressions of that area. Regional culture not only represents the uniqueness of a region, but also reflects the valuable resources of the diversity of human society. Through the study and protection of regional cultures, people can better understand and respect the differences and commonalities among different cultures and promote the development and exchange of cultural diversity.

Regional culture carries the historical evolution and traditional culture of the region, including ancient customs, legends and stories, important events and cultural symbols. They represent the values, lifestyles and social structures of the region at a particular time, and have a profound impact on the way of thinking and behavior of the inhabitants. Regional culture reflects the natural environment and geographical features of the region, such as topography, climate, soil and vegetation.
These natural elements are closely related to the material life and spiritual world of the inhabitants, shaping their relationship with nature, production activities, food habits, folk art, etc...

Regional cultures contain specific local social customs and values, reflecting people's understanding of moral norms, interpersonal relations and social order. These customs and values play a guiding role in the daily lives of the inhabitants, influencing their norms of behavior, etiquette and habits, religious beliefs, family concepts and other aspects of their lives. It moreover represents the uniqueness and identity of a region, giving residents a sense of belonging and pride. Through the inheritance and development of regional culture, people demonstrate and promote the characteristics and advantages of the region, and promote cultural exchange and dialogue between regions.

3.3 Connotation of the following creative products of regional culture

The concept of "regional cultural and creative design" is difficult to be defined by a certain theory; it is a three-dimensional existence that needs to be highly generalized through a global perspective. Cultural and creative products under regional culture are a bridge between culture and life, which creatively integrate traditional elements into modern design. Regional culture has injected vitality into the current cultural industry, especially because the value orientation, social psychology, customs and habits of regional culture have a bearing on the design expression of cultural and creative products. In terms of shape, material and craftsmanship, cultural and creative products are closely related to regional culture, such as patterns and mortise and tenon structures with strong regional characteristics. Regional cultural and creative products interpret regional culture in terms of decorative symbols, traditional elements and product structure, and penetrate into the cultural core, thus forming a breakthrough from ordinary commercial products to cultural accumulation. The cultural and creative design under regional culture breaks through the cognition of the independent existence of cultural elements, combines tangible and intangible culture, breaks the shackles of single material attribute, and enhances the aesthetic interest of the design.

The humanistic connotations in regional cultures can enhance the cultural and commercial value of cultural and creative products. Although the development of cultural and creative products in various regions may be fast or slow, the value can be constantly increased by continuously injecting new vitality into cultural and creative products. Designers can transform the old regional culture into a new culture in line with the present through design, refine the regional elements through the logical thinking of design, and use design as a carrier to create a better life. Through the analysis of the cultural and creative design of museums, it can be seen that regional cultural and creative design is an important means of exploring regional culture, spreading cultural values, and linking cultural relics and life.

4. Problems in the design of regional cultural and creative products

Regional culture is the soul of a nation, a country and a region, and plays an important role in promoting the development of a region. Since regional culture is the values and ideological norms formed by people in social production and life, and has strong national feelings, it is very likely to cause emotional fluctuations in consumers, thus affecting their thinking and behavior. However, in the design of cultural and creative products concerned, the main problem is the homogenization of design, especially for those regions with similar geographical locations or similar cultural genes and cultural resources, there is a certain degree of homogenization in the development and design of their cultural and creative products. For example, in the process of product design and development, two regions with common cultural genes are interested in food culture and architectural culture, and it is very easy to have similar or similar creative products, which leads to competition between products and also leads to consumers' "aesthetic fatigue", which in turn affects the benign development of cultural and creative products. To solve this problem, it is necessary to fully explore the differences of culture so as to better apply them to creative products; secondly, few people can really trigger emotions and resonate from the commodities, thus weakening the value role of regional culture in
cultural and creative products and hindering the modernization of cultural and creative industries. Therefore, in the process of design, humanized emotions should be infiltrated into the product so that it has the additional effect of moving, infecting and attracting people.

5. The role and impact of developing regional cultural and creative products

5.1 Cultural heritage

From the perspective of cultural inheritance, the development of regional cultural and creative products helps to deeply explore the kernel of regional culture, and at the same time is conducive to the inheritance and promotion of regional characteristic culture. Regional cultural and creative products are the real reproduction of the culture of the region, and through the real carrier of cultural and creative products, they can show the world the elegance of a great country and the charm of China. Such as the Su embroidery art of traditional auspicious patterns, this in the long social development and practice of the creation of the precious cultural products, cultural and creative product design, with the image of the traditional Chinese auspicious patterns represent the people of the United States of the desire for a better life and blessings[5]. The regional representative of Su embroidery cultural and creative products, in the process of inheriting the tradition of incorporating modern aesthetic elements, while adding a new value to the product. Museum creative is also a representative of regional creative products, most of the elements used in modern museum creative design are patterns on the display of cultural relics, or the redesign of cultural relics, these creative products have also assumed the role of education, in the context of cultural self-confidence to promote traditional culture.

5.2 Developing the economy

From the point of view of economic development, the most efficient way to transform cultural heritage into utilizable resources and give full play to its cultural attributes is through the design of museum creations, which are full of regional elements. Taking Dunhuang cultural and creative products as an example, the Dunhuang Museum is used as a display platform, and the Dunhuang cultural elements are utilized for the museum's cultural and creative design, which promotes the dissemination of the Dunhuang culture, and at the same time drives the development of the tourism industry, and also brings extremely high economic benefits to the region. Redesign traditional graphics and patterns with symbolic meaning and specific culture, such as cartoonization, etc., and apply them to the design of modern cultural and creative products, so that cultural and creative products with regional characteristics are more affinity, can meet the emotional needs of users, and make it easier for consumers to accept and purchase, thus driving the development of the local economy. Cultural and creative design based on regional culture not only has its own value, but is also a marketing tool that can trigger the public's desire to consume. Through the establishment of regional cultural characteristics of the brand, drive the market, promote economic development.

5.3 Enhancement of regional identity and sense of belonging

The regional cultural and creative products show the unique charm and historical background of the region through unique design and creativity, highlighting the local geographical environment, architectural style, traditional handicrafts and other elements of local characteristics, and visually inspire emotions. It evokes people's emotions and memories of the region and enhances their sense of identification with the place.

Regional cultural and creative products reflect local history and characteristics and have a unique regional identity. These products can trigger a sense of identity and pride among local residents and enhance their sense of belonging to their hometowns. At the same time, through the dissemination and promotion of regional cultural and creative products, they can also enable more people to understand, recognize and appreciate the culture of a certain region, and promote cultural dissemination and exchange.
5.4 Cultural Innovation and City Image Building

Regional cultural and creative products can be an important factor in attracting tourists and promoting tourism. Through their unique artistic design and cultural connotations, these products attract tourists’ interest and curiosity in regional cultural specialties and promote the prosperity of cultural tourism. Meanwhile, the sale and promotion of cultural and creative products have also become the first choice of tourists to buy souvenirs and gifts during their journey, bringing business opportunities to local commercial and tourism enterprises. Its development simultaneously promotes cultural innovation and creative industries. By combining traditional cultural elements with modern design, novel and fashionable cultural and creative products can be created to enhance the cultural and artistic image of the city or region, and increase the attractiveness and vitality of the city.

The unique cultural characteristics of the city are combined with local history, traditions, art and other elements and presented through design and creativity. Such cultural and creative products with a sense of place can become representatives of the city, reflecting its unique charm and personality. For example, artworks and handicrafts inspired by local architecture or landmarks can become iconic products of the city, highlighting the city's cultural characteristics. The values and core concepts of the city are conveyed through design and visual expression. The design concepts, material selection, production process and other considerations embedded in the products can reflect the unique concerns and values of the region. The design and creativity in regional cultural and creative products can demonstrate the creativity and innovation of local culture. Through cooperation with local artists, designers, creative enterprises and so on, each place can create cultural and creative products with unique cultural heritage and humanistic connotations.

6. Research Methods on Innovation of Cultural and Creative Products Based on Regional Culture

6.1 Direct extraction of regional cultural elements

Regional traditional cultural elements are the basis of cultural and creative product design. The direct extraction of elements is to apply the design elements of regional characteristic culture directly to the design of cultural and creative products. The cultural and creative products directly applying the cultural elements of regional characteristics are not only highly recognizable, but also have deeper humanistic feelings and are easier to create. When designers carry out cultural and creative product design, they should integrate local traditional typical elements with regional characteristics into the cultural and creative product design. For example, cloud patterns, the most common pattern in traditional Chinese culture, are widely used in many fields such as products, decoration, architecture and painting. The colors, graphics, shapes, words and materials of the regional culture can be used directly in the cultural and creative design, as a way to more intuitively reflect the cultural characteristics of the region, architectural style and the characteristics of national costumes. Regional cultural and creative product design should make full use of the unique shape, color and texture of the local design of cultural and creative products, to bring consumers an intuitive visual experience, so as to subconsciously disseminate the regional culture to consumers. At the same time, it can also be borrowed from figurative things, that is to say, things that exist objectively. With the development of history, there are different figurative things that can represent the regional characteristics of culture in different periods, mainly including the geographical environment, characteristic buildings, historical figures, etc., through the figurative things, directly and accurately show the characteristics of regional culture.

6.2 Geometric abstraction and generalization of regional elements

The meaning of cultural and creative products is innovative products with cultural connotation, the innovative transformation and creative development of elements is also the core essence of...
cultural and creative design, if simply applying the regional culture directly without thinking, it can only form a blind pile of elements, which can not highlight the city's characteristics and personality, and can not attract the attention of consumers. Therefore, in the design, if you want to vividly and reasonably show the regional culture, you need to summarize and extract the unique local elements. To simplify the shape of the symbols, reorganize the elements and color matching to carry out in-depth design, and then combine the refined modeling elements with the material, function, size and other factors of the product, and apply them to the product design. Only in this way can we maximize the application value of regional culture in cultural and creative design.

The symbolic use of graphic patterns can also remind the user of a specific cultural background, highlighting the cultural and regional characteristics, or produce some kind of symbolic meaning. A symbol is a token that can represent something, on the one hand a carrier of meaning, on the other hand a presentation of spiritual externalization, with an objective form that can be perceived. When designing cultural creations, directly implanting the symbolic elements of the region is certainly rapid and intuitive, but the products and elements are a dynamic process of constant change, and it is even more necessary to integrate and extend them with the help of modern methods and innovative thinking, so as to realize the ever-changing and ever-new design.

From the perspective of design, extracting regional cultural elements for cultural and creative design satisfies the functional needs of products as well as the spiritual and cultural needs of the public. These research methods and findings contribute to the development of regional cultural and creative product design.

6.3 Situational Theory Integration

"Situation" and its related theories are widely used in different fields such as literature, architecture, politics, design, etc., and the content and means of research of situational theories are different in different fields. For example, in the field of literature, situation theory focuses on the relationship between the plot, the setting and the characters. The application of situational theory in architectural design emphasizes the historical and cultural environment in which the building is situated.

Within the field of design, situational theory has been utilized especially frequently in foreign countries. Many internationally acclaimed design firms have adopted design methods based on situational theory, such as the American IDEO design firm, which was the first in the world to propose research focusing on situational theory.

Contextual theory has a great promotion effect on the design of regional cultural creative products, the establishment of regional characteristic brands, and the economic development of tourism. The designers can carry the contextual experience through the design of cultural and creative products, adopt the teaching mode from the creative factory, talk about the design process, develop from the context to the communication between the scenarios, think through the products, and finally carry out the product design.

6.4 Combining User Perception Theory

User perception refers to the unique and subjective connections and thoughts triggered by users when they touch or use a certain commodity. User perception mainly focuses on the study of users' emotional needs, and the definition of "user perception" by Lucas Daniel is representative to a certain extent, that is, what users do, think and feel when they operate or use a commodity or service, which involves the reasonable value and sensual experience brought to users through products and services. It involves the reasonable value and sensual experience brought to the users through the products and services. From this point of view, we can clearly see that user-perceived design is human-centered design[6].

Users in the process of using the product, through the product appearance, structure, operation methods and other aspects of information perception, so as to have an intuitive understanding of the product. This part of the information contains visual, auditory, tactile and other sensory experiences, is an important source of information for us to understand the product. The conclusion obtained by
the user's perception can help us recognize the advantages and disadvantages of the product. When we see a design meets the user's expectations, it means that the design is in line with the user's emotional needs and aesthetic interests.

Incorporating the user's feelings into the design of regionalized cultural and creative products is shifting the focus of design from the designer to the user, and making the user's emotional needs the center of design. Introducing the user's perception level into the design of cultural and creative products is a way to consider the user's behavior and emotions from the user's point of view, as well as to find the optimal method of cultural expression from the cultural characteristics. Integrating traditional culture with modern design methods brings new vitality to traditional culture, brings a brand new experience to cultural products, gives it more cultural value, shows its aesthetic characteristics and humanistic spirit, and thus satisfies people's higher emotional needs. The design of cultural products is not only the extraction and utilization of cultural elements, but also a kind of cultural output, so that in the process of communicating with them, the users can also appreciate its profundity, so that they can have a strong interest in culture, history and art, thus reflecting the idea of human-oriented design.

6.5 Cross-Border Design Approach

In response to the homogenization and homogenization of cultural and creative design in some regions, designers should not only deeply analyze the connotation of regional cultures and explore the uniqueness of regional cultures, but also find out the differences between "two places with similar cultural genes and resources". This requires designers to make full use of the cross-border design method to carry out cultural and creative design. Generally speaking, in the context of the rapid development of the social market economy, it has become common for different brands to engage in cross-border co-branding, which is conducive to the creation of a common and extraordinary cultural influence, and to increase brand appeal and product sales.

In regional cultural and creative product design, designers should analyze the differences in the cultural composition of "neighboring places" and integrate with other cultural brands through cross-border integration. For example, Li Ziqi's Forbidden City co-branded video is from the perspective of branding and technology, the Forbidden City decorative elements and color elements into the product design, and with the support of Li Ziqi's personal brand, it has gained the popularity of the majority of consumers. Therefore, the cultural and creative products industry can cross-border linkage with brands in the animation industry, film and television industry and other fields to improve the brand's differentiation and uniqueness, so as to make the regional cultural elements more prominent and distinctive. In the process of linkage, designers can also optimize the products according to the characteristics and audiences of the linked brands.

7. Summary and recommendations

In recent years, scholars in China have conducted in-depth discussions and research on cultural and creative product design under regional culture from multiple perspectives, and the scope of research has become broader and broader, and the perspective has become more and more diversified. At this stage, people's attention on cultural and creative design is also gradually increased, cultural and creative products through technical means and the Internet closely linked to the promotion and publicity of regional culture is also the future development trend of today's cultural industry. The global cultural and creative industries are developing rapidly, which is a new opportunity for China to vigorously develop cultural and creative products, but at the same time, the domestic cultural and creative industries will also face new challenges.

The research of this paper concludes that international cultural and creative products have not only occupied China's cultural market through various channels such as the Internet, but also squeezed the space for the development of domestic cultural and creative products, changing our cultural concepts in a subtle way. China's cultural and creative industries started late, and most of the cultural and
Creative designs based on regional culture are simply appropriated and pasted, without digging deep into the cultural connotation of different regions, resulting in the proliferation of homogenization of cultural and creative products. Now is also the key moment when domestic and foreign cultural trends are touching each other, in such a background to make full use of the excellent regional cultural resources is even more important, culture is the root of a city or even a nation, so we need to add vitality to the excellent traditional Chinese culture through creativity, Wuhan, for example, in the era of the post-epidemic, all fields have been subjected to a lot of impacts, which is even more important to dig deeper into the regional cultural characteristics of Wuhan, such as Jingchu cultural characteristics. Cultural characteristics, such as Jing and Chu cultural characteristics, Wuhan people's courage to be the first during the Xinhai Revolution, "the spirit of the first righteousness", as well as the unique dock culture, are all unique cultural imprints, through which the characteristics of Wuhan's city image, so that people can understand the unique charm of Wuhan. Each different region needs to create its own local characteristics of the cultural brand, as a way to inherit and carry forward the regional cultural characteristics, expand the coverage of the cultural industry, and at the same time in the depth of innovation, through the creative thinking in the design of the regional cultural brand out of the country to the world.

References