Research on Cultural Creative Product Design Based on Regional Culture Perspective

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Abstract. The smoothness of interpersonal communication makes the cultural boundary increasingly blurred, resulting in the problem of cultural assimilation gradually appearing, so the protection and inheritance of regional culture is very urgent. The design and development of cultural and creative products is an important way to solve this problem, but the homogenization of cultural and creative products also occurs in the development process. Therefore, this paper combines regional culture with the development of cultural and creative products, deeply analyzes the problems in the development process, points out the key to the design and development of regional culture and cultural and creative products, and takes the resources of regional culture as an important source of cultural and creative development. This paper explores the feasible methods of cultural and creative development based on regional culture and discusses regional culture and cultural and creative products from multiple angles. This paper aims to provide new ideas for the protection and inheritance of regional culture and provide a new design perspective for the development of regional cultural and creative products through the research on the design and development of regional cultural and creative products.

Keywords: Regional Culture，Cultural And Creative，Products Design，Creative products，customer empowerment

1   INTRODUCTION

The concept of cultural and creative industry was first proposed by British Prime Minister Tony Blair in 1977, and the following year, the group made a definition of cultural and creative industry, including design, handicraft and cultural relic trading (Silva, Marques, & Galvão, 2024)[1]. Countries all over the world have gradually realized the huge economic value contained in the cultural and creative industry and have begun to develop the cultural and creative industry. In the development boom of the cultural and creative industry, the development of cultural and creative products has also received attention.

Culture is the root of the development of cultural and creative industry. The difference between regional cultures is an important breakthrough point in the development of cultural and creative industry (De Bernard, Comunian, & Gross, 2022)[2]. Due to

the low entry threshold, a large number of existing tourism cultural and creative products are at a lower level, and the homogenization problem is very serious. Through the design and research of the existing domestic and foreign creative products, this paper summarizes and develops a set of research methods of cultural and creative products design based on regional culture, so as to improve and promote the homogenization of the original products in the current market and provide a new feasible way for the protection of regional culture. Through the development of cultural and creative products, we can enhance the spiritual transmission of cultural and creative products to people, so that consumers can connect with local culture while consuming.

Taking cultural and creative products developed with regional cultural background as the research object, the author visited Shanghai, Hangzhou, Suzhou, Shenzhen and other major gathering places for the design and development of cultural and creative products, which provided rich and real materials for the research. This paper discusses the importance of the development of creative products from the perspective of regional culture from two aspects: the development and protection of regional culture and the needs of the development of cultural and creative products. The analysis and classification of regional cultural resources make it more convenient to transform regional cultural resources into cultural and creative products in the process of design and use. At the same time, the present situation of the relevant cultural and creative products is analyzed, which provides the design method and the design principles to be followed for the development of regional cultural and creative products.

2   CONCEPT DEFINITION

2.1   Overview of Regional Culture

In the process of long-term survival and development of human beings, the unique traditional culture of each region has emerged. Due to the lack of convenient transportation due to the traditional self-sufficient farming culture of China and the diversity of landforms, it is difficult for cultures and knowledge of different regions to exchange with each other, so different national cultures have formed (Minkov & Kaasa, 2022)[3]. Due to factors such as the development of the imperial examination system and the establishment of the Silk Road, regional culture constantly blended with other cultures in the process of development.

The whole concept of regional culture consists of two words: culture and region. At present, the academic circles have not reached a consensus on the definition of this concept. Therefore, in the definition of concepts, we need to rely on the concept research of culture to explore. Culture is generally divided into three dimensions, material culture, institutional culture and spiritual culture. Region is a block divided under the influence of history, politics, climate environment and other factors. To sum up, regional culture is in a specific land area, with the development of different periods, the formation of the region's unique material, institutional, spiritual system. This includes ideas, customs, culture, institutions and policies. Due to the richness of the Chinese nation and the diversity of regional climate, the rich regional characteristics of culture

that other countries cannot match eventually came into being (Wei, Lin, Lu, & Sun, 2024)[4].

Regional culture is a relatively complex complex, which is mainly affected by many factors such as region and time, so regional culture can be classified according to different keywords. According to the different historical time, different regional cultures will be formed in the same region, which is caused by the differences in social and economic development and national policies caused by different historical events. Taking Jiangzhe region as an example, Hemudu culture, Wuyue culture, Jiangzhe culture and other different cultures were formed according to the chronological order.

According to the different ways of culture presentation, regional culture is divided into traditional culture and spiritual culture. Traditional culture includes handicrafts and traditional architecture, such as embroidery in Suzhou, the Six He Pagoda, Baochu Pagoda and Leifeng Pagoda in Hangzhou. The spiritual culture includes folk customs, myths and legends, and political systems, such as the Legend of the White Snake in West Lake, and the legends of Liang Shanbo and Zhu Yingtai in Ningbo.

2.2   Cultural and Creative Products Overview

The definition of cultural and creative products is interpreted from three aspects: culture, creativity and product. Culture is the sum of material, institutional and spiritual wealth created in the course of different times in human history, and it is also an ideology passed on among human beings. People can obtain more and more complex information through culture. Creativity is to break the original ideology and rules by thinking about the existing material or consciousness, interpret and create the existing content in a new way, redefine the correlation between things, and derive new ways of thinking and material forms (Henriksen, Creely, & Mehta, 2022)[5]. A product is a functional item produced by human beings. To a certain extent, it can meet the needs of some people. Cultural and creative products through culture, through creative transformation, the formation of a certain functional and market value of commodities.

Through the review of the existing literature, there is no exact definition of the official classification of cultural and creative products. Based on a large number of market surveys and the different classifications of cultural and creative industries in various countries, cultural and creative products are divided into cultural and functional categories from the point of development of cultural and creative products. The cultural category mainly relies on the existing material culture for derivative development and re-creation (Nakonieczna & Szczepański, 2024)[6].

The main mode is to commercialize the existing cultural products of museums, works of art and other institutions. By extracting patterns, textures and by interpreting the meaning of cultural products, we create. The development of cultural and creative products such as MAOMA Museum in the United States, British Museum, Tokyo National Museum and Van Gogh Museum are all based on their own collections of cultural relics as a source of inspiration. For example, the Van Gogh Museum extracted the apricot flower element from the painting "Apricot Blossom in Bloom" and made it into an apricot necklace, and the MOMA Museum extracted the color block from Mondrian's painting and made it into a flower ware.

At the same time of self-development, through commercial licensing to join the design power of society. Its overall production technology level has reached a high level. However, throughout the country, such as the Palace Museum, the National Museum of China, although it has been improved and developed in recent years, the overall quality of the purchased products reflects the embarrassing situation that the picture does not match.

2.3   The Interrelation Between Regional Culture and Cultural and Creative Products

Factors such as social environment and natural environment form the difference of regional culture, which provides various sources of inspiration for cultural and creative products. For example, the cultural and creative development of the British Museum, which we are familiar with, has excavated many collections with regional culture for cultural and creative development. The Statue of Bastotai and the Anobis Squatting Dog were converted into three-dimensional and flat graphics to form the Pharaoh's Friends series, and products such as mobile phone cases, hand accounts and paper tape were made. These regional cultures have non-replicable, non-renewable and irreplaceable cultural genes, which makes the developed cultural and creative products unique.

The essence of local culture is displayed through the direct communication of consumers' purchase of cultural and creative products. Many regional cultures not only rely on text symbols as the carrier of communication, but these regional cultures are also filled with daily life customs, eating habits, architectural styles and so on. It is difficult for consumers to intuitively and accurately feel these regional cultures. After refining these cultures, cultural and creative products summarize these regional cultures through graphics, modeling and other forms.

In the development process of cultural and creative products, it is necessary to conduct in-depth research on the relevant history and culture (Zeiler & Mukherjee, 2022)[7]. For example, in the design of the relevant porcelain cultural and creative products of the dragon kiln, it is necessary to analyze the development history of the dragon kiln, the structure of the kiln and the appearance of the porcelain produced. At the same time, the influence brought by the development and sale of cultural and creative products will also arouse people's interest in understanding regional culture. For example, the sensation caused by the cultural and creative products of the Palace Museum has generated a topic that has spawned people's attention to the culture of the Palace Museum, and these concerns have led to more people's research on the culture of the Palace Museum.

3   ANALYSIS OF DESIGN PROBLEMS OF REGIONAL CULTURAL AND CREATIVE PRODUCTS

3.1   Process Loss

In modern society, mechanical production has been integrated into People's Daily life, and many products are manufactured by machinery. The high efficiency of mechanical production brings considerable benefits to the development of products (Attaran, 2017)[8]. But not all ways of making products can be completely replaced by mechanization. The products produced under the regional culture, some of which are handicraft products and handicraft skills. These products cannot be fully produced by mechanization, or mechanization will cause the product to lose its original characteristics. For example, Miao batik, which has regional products of the Miao nationality, needs to draw patterns on the cloth after dipping wax into the wax knife. This batik technology uses mechanical production to make the batik lines rigid and lose the original agility. Su Xiu's two-sided show technique requires complete manual operation, and the concealment of threads is an important skill in the production process. Now the mechanical production of Suzhou embroidery in circulation on the market is only limited to single-sided embroidery, and the use of its colors and materials has been restricted.

The back thread of mechanically made embroidery is generally cluttered, although it has certain advantages in price, it will have a bad impact on the long-term development of the product. Consumers who buy products made of machinery will think that the process of Su embroidery is as seen in the product. It takes more than a few words to explain the misunderstanding. All in all, the mechanized production of products has advantages and disadvantages, and we cannot pursue a wide range of mechanization in order to pursue high efficiency. In the production process of regional cultural and creative products, it is necessary to follow the culture itself and the design intention of the product to make the optimal selection.

3.2   Creative Deficit

All the functions are added to a product to reflect the value of the product (Park, Milberg, & Lawson, 1991)[9]. However, this practice will not only blur the cultural attributes of the product, but also blur the main function of a product, resulting in unclear attributes of the product. Roberto Verganti said in his "Design Power Innovation" that "if the product is meaningful, it does not need to be equipped with too many functions". For example, the British Museum extracts the Gail Anderson cat refrigerator sticker hook from the collection, using the cat tail shape to combine it with the hook function, the single function fits the cultural attributes of the product, and at the same time, it is interesting.

3.3   Cultural Deficiency

Some products will appear symbols and signs that are different from the history and culture of the materials used, which is often due to the fact that the designers do not

understand that the local culture is a certain misunderstanding of the culture, and the pursuit of relevant interests to attract attention (Carlgren & BenMahmoud-Jouini, 2022)[10]. This phenomenon mainly appears in the game literary creation products using the network as the medium. Tencent's "King of Glory" game uses Chinese history and culture as a starting point to introduce game characters, hoping to convey Chinese characteristics. However, Jing Ke changes his gender, Bian Que, the originator of traditional Chinese medicine, is set to become a poison master, and Li Bai, the poet, is set to become an assassin. So that consumers in the process of the game for the understanding of history and culture have a misunderstanding. This kind of design, which changes historical facts, has lost the moral bottom line.

In the design process, we need to pay attention to a deep understanding of regional culture, avoid misreading and misunderstanding, and avoid too much pursuit of formalization. Correct the design attitude and concept, so that the use of regional culture in products complement each other.

4   CONCLUSION

Regional culture is an important treasure of each nation and region, which contains the special cultural connotation of each region and inherits the cultural history. With the rapid development of economy, the enrichment of spiritual culture has been placed in a more and more important position, "the national is the world" this sentence shows the importance of protecting and respecting their own cultural research. The development of globalization has tightened the connection of the world, which makes communication convenient but also threatens the existence of regional cultural uniqueness. Therefore, it is necessary to pay attention to regional culture and firmly grasp the opportunity to spread and develop their own unique culture through the media. The relevant legal documents issued by the government in recent years can also see the recognition and support of the whole society for its own cultural inheritance.

Through the analysis and research of cultural and creative products designed under the background of regional culture, some suggestions on how to productize regional culture are put forward (Liu, Lin, & Yu, 2023)[11]: First, collect and screen regional culture. These collections are not limited to graphic stories, but also need to understand folk customs. Secondly, these collected elements are selected to achieve the design elements needed by designers. Furthermore, after the selected elements are analyzed in depth, trace back to the source. According to different needs to extract the material, form, function, process and so on. Finally, it is transformed into cultural and creative products. Cultural and creative products are different from handicrafts, so in the transformation of products, while maintaining local cultural genes, they are also practical.

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