

# Research on the Design Concept of Cultural and Creative Products from the Perspective of Traditional Culture

Min Li<sup>1</sup> Hongzhong Wu<sup>2</sup>

<sup>1,2</sup> Xiamen Academy of Arts and Design, Fuzhou University, Xiamen, Fujian 361024, China

<sup>2</sup> Corresponding author.

## ABSTRACT

Traditional culture is the source of excellent culture in various countries. In recent years, with the increasing attention paid by various countries to their excellent traditional culture, it has become increasingly common for people to trace and recall traditional culture. Cultural and creative products, as one of the innovative manifestations in the design field in recent years, were born in a modern society that is extremely rich in materials and heavily industrialized assembly line mass production, which has gradually caused consumers to become tired of products that only have functional practicality but lack a sense of form. Integrating certain cultural attributes and connotations into products and endowing them with more creativity often better meets the spiritual and aesthetic needs of modern people, as well as the service needs of materialization and immaterial forms. The products designed can also be more resonant and favored by consumers. Excellent traditional culture itself is the embodiment of a country's cultural soft power. In the design of cultural and creative products, making full use of traditional culture, which is a valuable resource and wealth, and integrating traditional culture into the designed products is not only conducive to improving the market competitiveness of the products themselves, but also has a positive impact on people through the cultural elements in the products, enhancing their sense of identity and belonging to culture.

**Keywords:** *Traditional culture, Cultural and creative products, Design concept, Design strategy.*

## 1. INTRODUCTION

Culture is the soul of every nation and country, and it is the memory that people engrave in their bones. Traditional culture has a long history and is the crystallization of wisdom left over from past generations. In the long history, traditional culture has been continuously precipitated and preserved over the years. It is a valuable spiritual wealth and a valuable cultural resource shared by all mankind. Traditional culture involves all aspects of people's daily life, from being a person to being a person, to being a person, to being able to provide food, clothing, housing, and transportation. Traditional culture can lead people to find norms and references, and is the foundation and pillar for people to build spiritual homes and enhance their ideological identity for a long time. The essence of the Chinese national spirit contained in Chinese traditional culture has eternal value.[1] Today,

people carry forward and attach importance to traditional culture, which is not only conducive to strengthening people's cohesion, but also enriches the spiritual life of modern people with the spiritual emptiness caused by the accelerated pace of modern life, allowing people to experience the splendor of traditional culture. Different from some trendy cultures and fast-food cultures in modern life, traditional culture has been tested and baptized for a long time, and it is still fresh, which shows that traditional culture is exactly where people's cultural genes and cultural roots lie, and the excellent culture they identify with from the heart.

Cultural and creative products originate from traditional goods, but they incorporate relevant elements of excellent culture in the design process, making them not only able to provide the original functions of traditional goods, but also meet the special needs of people to appreciate the beauty of

culture. In the process of designing cultural and creative products, designers should refine and extract the cultural elements and symbols needed in the product before conducting specific product design work. Cultural and creative products themselves are the embodiment of culture [2]. Designers should deeply summarize the cultural connotations of excellent culture, and cultural and creative products should not only achieve the decorative and aesthetic qualities of the product, but also strive to achieve the functional value of the product based on the already contained excellent culture. When cultural and creative products fully enter people's daily lives and meet their functional needs, people can deeply experience and accept the creativity and excellent cultural connotations in cultural and creative products. Designing cultural and creative products based on people's daily lives is not only based on the market's requirements for cultural and creative products, but also based on the demand for the healthy development of the cultural and creative industry. Therefore, integrating practicality, aesthetics, culture, and creativity into cultural and creative products and embodying them are the design strategies that I believe are truly applicable to cultural and creative products. The following article summarizes the four elements of cultural and creative product design: practicality - "daily use is the Tao", aesthetics - "being gentle and elegant", culture - "essence condensation", and creativity - "artistic presentation".

## **2. DAILY USE IS THE TAO**

The creation idea of "daily use is the Tao" originated from ancient Chinese philosophy and is also one of the embodiment of China's excellent traditional culture. Wang Gen, a scholar in the Ming Dynasty of China, once proposed the idea of "the daily use of the people is the Tao", which is also known as "the Tao of the daily use of the people." He believed that the "Tao" of the sage exists in the daily life of the people, and this viewpoint had a profound impact and practical significance on the current social situation at that time. [3] The concept of "the daily use of the people is the Tao" proposed by Wang Gen not only states the people's material needs from their attitudes and lifestyles, but also further realizes the spiritual needs that are equally important to the people's material lives on the basis of satisfying daily necessities. The "Tao" of daily use is not only the way of people's behavior, but also the way of life. As the ancient Greek philosopher Socrates once

said, "Anything that we use, if it achieves its functional purpose well, is both good and beautiful, otherwise it is both evil and ugly." [4] Beauty and goodness are to a certain extent equivalent, because the original intention of goodness is to enable people to survive and continue, and to give people a better life. Therefore, the most basic requirement of goodness for design is that products in life should first have functionality and practicality. In the process of human creation and design, abstract beauty cannot exist. Only when beauty is attached to the practical functions of the design object can it have a true meaning. Since cultural and creative products are a branch of the product category, designers of cultural and creative products should naturally fully consider incorporating practicality into their designed works when designing them. Only after satisfying the functions in daily life can a product be discussed about its decoration, beauty, and emotional communication with users, which is more practical and more in line with the concept of "daily use is the Tao". The cultural and creative product design in "Figure 1" uses the appearance of a stone mill to design the shape of a pencil sharpener, and unifies the use of the pencil sharpener with the operation of the stone mill to achieve the practicality of the pencil sharpener. This cultural and creative product is based on a traditional Chinese artefact, a stone mill, to design modern stationery supplies. It not only embodies traditional culture, but also takes the practicality of the product as the premise, which well conforms to the concept of "daily use is the Tao".

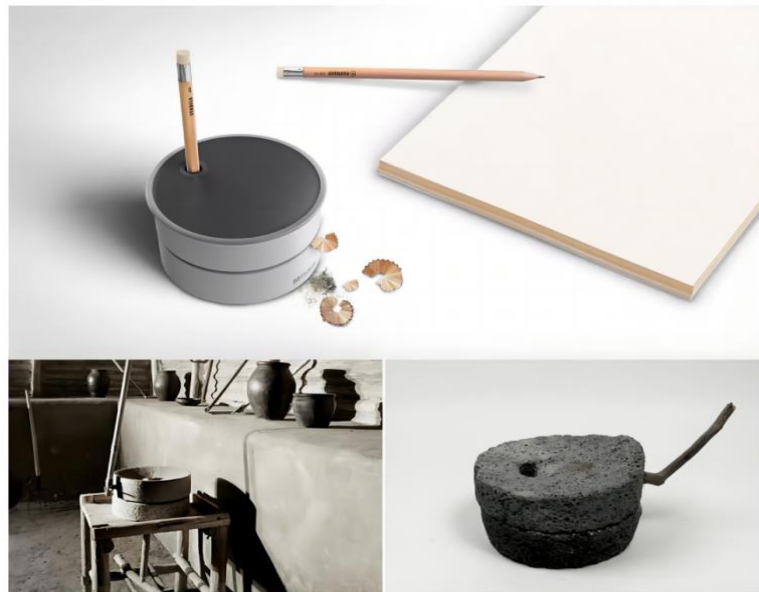


Figure 1 "Grinding Disc" pencil sharpener.

### 3. BEING GENTLE AND ELEGANT

"The Analects of Confucius" is a typical work embodying excellent traditional Chinese culture. Some of its viewpoints and concepts are not only deeply rooted in the hearts of the people, but also applicable in design. The organic combination of "literature attainment" and "essence" is also known as "being gentle and elegant", which is also the core proposition of Confucianism on design aesthetics. In the "The Analects of Confucius · Yongye", Confucius said, "If essence wins over literature attainment", then it is wild, and if literature attainment wins over essence, then it is history." "Be gentle and elegant, and then be a gentleman." [5] Confucius originally meant to discuss the issue of self cultivation. "Essence" refers to a person's inner moral character, while "literature attainment" refers to a person's modification of external words. If a person lacks "literature attainment", that is, the essence exceeds the literature attainment, then they will appear vulgar and barbaric." "If a person has a poor character and morality, that is, the quality of the literature attainment exceeds the essence, then the person will appear superficial and flashy." To become a true gentleman, it is necessary to organically combine and unify "literature attainment" and "essence". In different contexts, "literature attainment" and "essence" refer to different specific objects: when "essence" refers to the function and use of an item, then "literature attainment" refers to the external shape, color, decoration, and so on. In the context of cultural and

creative products mentioned in this article, "literature attainment" refers to the shape, decoration, and aesthetic qualities of the product, while "essence" refers to the function and practicality of the product. In recent years, with the development of society and the improvement of living conditions, after meeting material needs such as food and clothing, people have begun to pay more attention to their spiritual and aesthetic needs. However, many products of modern design cannot meet the personalized needs of modern people to a large extent due to consideration of economic benefits and other reasons. Therefore, when carrying out design practice, cultural and creative products should continuously polish and optimize the appearance of the product, such as its shape and decoration, while achieving functional practicality. Efforts should be made to continuously improve the aesthetic quality of the product, meet more aesthetic needs and emotional exchanges of users, and more closely align with practicality, in order to achieve the unity of form and content, as well as the unity of function and aesthetics. During the design of the cultural and creative products in "Figure 2", the designer extracted the elements such as the green mountains and rivers from the famous landscape painting "The Painting of a Thousand Li River and Mountains" of the Song Dynasty to design an aromatic humidifier, which makes the designed cultural and creative products more aesthetically pleasing and appreciative compared to the existing products on the market. Especially when using the humidification function of the

product, the water vapor emitted from the product will produce a smoke curling effect, and interact with the product, bringing consumers a wonderful immersive experience, thereby experiencing the

aesthetics of the Song Dynasty. This product integrates functionality, aesthetics, and culture, which perfectly fits the design concept of "being gentle and elegant".



Figure 2 Only This Green — aromatherapy humidifier.

#### 4. ESSENCE CONDENSATION

In recent years, under the wave of globalization, cultural exchanges between countries have become more and more frequent, but at the same time, some local cultures have also been impacted, and while accepting and learning excellent foreign cultures, it is necessary to adhere to and protect the excellent culture of our own nation, such as the excellent Chinese culture represented by traditional culture. The importance of traditional culture in establishing Chinese cultural confidence is self-evident, which is not only related to China's cultural confidence, but also can promote the continuation and development of culture. Traditional culture is the crystallization of wisdom left by long-term historical development, and as an intangible spiritual wealth, it is increasingly used in product design. In addition, with the gradual improvement of people's living standards in recent years, people have gradually shifted from the pursuit of material life to the pursuit of spiritual life, and people have paid more and more attention to personal learning of culture and knowledge intake, which is particularly evident in modern Chinese education. As a prominent embodiment of culture in products, cultural and creative products make it particularly important to correctly apply culture in products.

The transformation of demand for cultural and creative products pays more attention to the transmission of culture.[6] Therefore, designers should skillfully integrate cultural elements and cultural symbols into their works when designing cultural and creative ideas, so as to arouse the cultural resonance of users and enhance the overall competitiveness of the product. In addition to the background of globalization and the current needs of the people, from an economic point of view, giving more cultural attributes to products can make them produce additional value, which is partly because of the additional value generated by cultural addition, that is, the cultural added value often mentioned in cultural and creative products. It is precisely with the implantation of cultural factors that the value of cultural and creative products is higher than that of other similar products without cultural elements, and they can also have higher prices and sales when sold in the market, occupying more market share, thus bringing more economic benefits. Therefore, the importance of cultural and creative products for the refinement and transformation of cultural elements before expressing them is self-evident. In "Figure 3", the designer of cultural and creative products uses wood printing as the carrier to skillfully design the local spoken language of Yangzhou into the

desktop stationery storage, which not only awakens the local cultural memory of Yangzhou, but also integrates into the context of current cultural life. Printing is one of the four great inventions of ancient China, and woodblock printing technology, as the intangible cultural heritage of Yangzhou, is

the epitome of China's excellent traditional culture. The design of the product fully extracts and condenses the relevant cultural elements, and reflects them on the product, so that the product contains the traditional cultural atmosphere, and the culture is vividly reflected in the product.

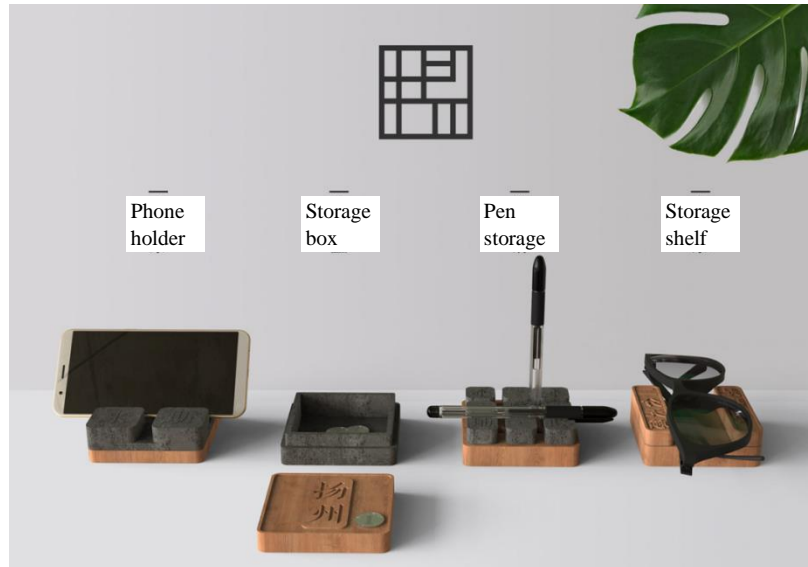


Figure 3 "Inching Yangzhou" desktop storage.

## 5. ARTISTIC PRESENTATION

Creativity is also a word that has been continuously emphasized in recent years with the rapid development of human society. Its essence is to deconstruct and rebel against classics based on original content, thereby generating new ideas and new creations. Innovation plays a significant role in the development of modern human society. From ancient times to now, it is the achievements brought about by successive innovations in science and technology that drive the continuous development of social processes, and people's living conditions and physical and mental development have also been continuously enhanced and improved. Innovation is also particularly important for the design of cultural and creative products. The products designed by product design are ultimately designed to serve people, to provide convenience and improve the quality of life for people. At the same time, the embodiment of creativity in a work can not only enhance the comprehensive competitiveness of the product, but also make the product more popular and more favored by consumers. Therefore, reflecting more creativity in a cultural and creative product can make the

product more novel and attract consumers' attention, thereby making the work stand out and attracting creative resonance between users and consumers. Of course, blindly pursuing novelty and originality can also lead to a deviation in the design of the product, resulting in counterproductive results. Only by skillfully combining and organically integrating the practicality, aesthetics, culture, and creativity of a cultural and creative product can it be considered a more successful cultural and creative work. In "Figure 4", the designer of cultural and creative products extracted the steamer of Xiaolongbao as the design element, and combined the characteristics of the steamer that can be stacked, designed the cultural and creative product "Reunion stool", so that the stool can adjust its height to adapt to different scenes. And when removing the seat cushion from the stool, the stool can also be used as a small side table, making the product both practical and artistic while full of creativity and interest. This cultural and creative product rich in artistic concepts and creativity is a work of art in daily life.



Figure 4 Reunion stool.

## 6. CONCLUSION

Excellent cultural and creative products are not only successful commodities, but also art to a certain extent, because the cultural elements and design aesthetics contained in the products can deeply influence and edify users in daily life, achieving corresponding aesthetic effects. At the same time, cultural and creative products carry more cultural attributes and content than ordinary products, which can also well promote the inheritance and further development of traditional culture in the current era, allowing more product users to understand and like traditional culture.

Compared to the development trend of contemporary social economy and the people's demand for a better life, excellent cultural and creative products are still scarce in the market. Therefore, practitioners of cultural and creative products still need to constantly explore and strive, and closely focus on the key points of product function, aesthetics, culture, and creativity to start the development and design of cultural and creative products, striving to design more innovative and interesting cultural and creative products with profound cultural flavor, thereby triggering more cultural, creative, and market resonance among consumers. The authors are convinced that Chinese design, on the fertile soil of inheriting thousands of years of excellent traditional Chinese culture, will be able to produce more high-quality cultural and creative products in the future, making corresponding contributions to enhancing the confidence of Chinese culture and enhancing the soft power of Chinese culture in the field of design.

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