

Research on Modern Product Design Based on the Cultural Characteristics of Ethnic Minorities

Zhilai Song^a, Chuncheng YU^{b,*}

Hubei University of Technology School of Art and Design, Wuhan, 430068 Hubei, China

^a377689916@qq.com, ^b935350114@qq.com

*Corresponding Author

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Abstract: With the wave of cultural and creative industries sweeping the world, all countries are relying on the development of resources of various regions and ethnic groups to develop their national economy and shape their international image. How to develop and utilize China's rich cultural resources of ethnic minorities and transform cultural advantages into industrial advantages is a new topic facing China at present. Nowadays, the stereotyped modeling mode can no longer meet people's demand for personalized and diversified products. In this case, based on the theoretical research of product semantics, it is a very feasible design method to integrate regional cultural connotation into the semantic expression of product symbols, which can meet consumers' demand for both material and spiritual products at the same time, and can also play a certain role in promoting the spread of northern minority cultures. This article analyzes the practical value of Chinese minority culture in the use of modern product design, the personalized development trend of modern product design, and the cultural, aesthetic, economic, and social values of minority culture in product design. It is concluded that the value research of Chinese minority culture in modern product design will be beneficial to the deepening of product cultural value, the improvement of aesthetic value, and the construction of product economic development. The promotion of a harmonious society and the protection and development of minority culture.

1. Introduction

After mankind entered the post-industrial society, the main goal of social life has shifted from production to consumption. First of all, mainly in the market, the speed of updating and upgrading of the consumer market is gradually accelerating, and the market forms are particularly diversified; Secondly, the consumption characteristics of consumers have gradually changed from blindly pursuing and attaching importance to the functions of products to pursuing personalized and humanized consumption patterns[1]. At the same time, the rapid development of technology and information technology also provides technical support for consumers to pursue personalized consumer products. Culture has a great influence on all levels and structures of product design. It can be said that product design is always carried out and developed under the restraint and nourishment of culture. Cultural products enhance the international market recognition of products, improve the consumption experience of products, and then greatly enhance the added value of products[2]. China's modern product design should adapt to the requirements of social development, meet the current consumer psychology and expand the competitiveness of products in domestic and international markets. The strong national representation and cultural differences of ethnic minorities provide rich nutrition for modern product design[3].

The research on the value of Chinese minority culture in modern product design will be beneficial to the deepening of product cultural value, the improvement of aesthetic value, the construction of product economic development, the promotion of a harmonious society, and the protection and development of minority culture. Mass production of products has greatly satisfied people's demand for physical products. World trade is infinitely smooth, and product competition is becoming white-hot. In today's highly developed society, people are beginning to pay attention to

the publicity of their own individuality. Enterprises no longer follow the popular line in designing and manufacturing products, but develop personalized design based on the special requirements of consumers to meet the growing material and cultural needs of people. Simply satisfying the use function of a product can no longer meet consumers' spiritual needs for embodying personal values and aesthetic taste[5]. People pay more attention to the “pleasant” experience of mood in the process of using products, which is a kind of “symbolic consumption” that pursues emotional psychological satisfaction. Every nation has its own unique decorative language, which exists in various artistic forms of the nation, especially in clothing. It not only marks different image characteristics with rich colors and various shapes, but also embodies the cultural connotation of each nation. It is magical, wonderful, rich and charming, and has broad research and development space[6]. To sum up, modern design pays more attention to the “immaterial” content of products, that is, through the humanistic connotation and spiritual value embodied by products, from the previous technical culture that pays attention to form and function to the intangible and pluralistic reappearance of human culture[7].

This article analyzes the utilization value of ethnic minority culture in product design, and then analyzes the humanistic, aesthetic, and economic values of ethnic minority culture in product design, emphasizing the necessity of constructing ethnic minority culture in product design. This construction is conducive to the positioning of product design, the improvement of product competitiveness, the protection and inheritance of ethnic minority cultures, the acceleration of the development of industries with ethnic characteristics, and the formation of Chinese product design styles.

2. The Value of Chinese Minority Culture in Modern Product Design

2.1 Analysis of the Utilization Value of Minority Culture

China's ethnic minorities live in deep mountains, deserts, grasslands, islands and other places, so it is inconvenient to communicate with the outside world for a long time, forming a cultural phenomenon with ethnic characteristics. For example, the national culture in Central and South China shows magical, delicate, charming, mysterious and legendary cultural forms; Ethnic minority cultures in northwest China show rough, beautiful and mysterious plateau cultural forms[8]. Minority culture is a precious wealth accumulated by a nation in its survival and development process, and it is a nation's sustained spiritual power and cohesive force. Culture is rooted in human society and the natural environment on which it depends, and shows great differences because of its different regions. China is a multi-ethnic country, and there are 55 ethnic minorities besides Han nationality. The results of the fifth national census show that the population of ethnic minorities in China was 106.43 million on November 1, 2000, mainly distributed in Inner Mongolia, Xinjiang, Ningxia, Guangxi, Tibet, Yunnan, Guizhou, Qinghai, Sichuan, Gansu, Liaoning, Jilin, Hunan, Hubei, Hainan, Taiwan Province and other provinces. The area of ethnic autonomy in China accounts for about 64% of the total land area[9]. In the long-term development, ethnic minorities have formed their own unique lifestyles and cultural characteristics. They reflect their understanding of nature, interpersonal communication, and religious beliefs in the form of visual symbols on the national architecture, clothing, and living utensils. In the 30 years of reform and opening up, various ethnic groups in China have created a lot of economic wealth by utilizing their own cultural characteristics and differences, such as creating ethnic ecological specialties in “eating”; Create foreign ethnic characteristics in “dressing”; Create exotic natural customs in “living”; Absorb original ecological daily utensils in “appliances” to highlight the “exquisite” characteristics of the nation[10].

With the blending of multi-cultures in the world, the originality of minority cultures has been explored and concerned by people. Nowadays, mass products can't meet all people's needs for products. The design is people-centered and the concept of serving people is deeply rooted in people's hearts. Strengthening the personalized development of modern product design is to meet the continuous needs of consumers for product cultural quality. How do modern products embody

individuality? We can draw nutrition from the precious different cultures of ethnic minorities. The cultural elements of ethnic minorities are personalized and diversified, and also have a broad mass base, which conforms to the personalized value orientation of product design. Some enterprises and designers take advantage of people's curiosity about minority cultures to apply representative symbols of minority cultures to their products, which promotes product sales and cultural dissemination and achieves good economic and social benefits. China's minority cultural resources are very rich, with great potential and broad prospects for utilization.

2.2 Cultural Value in Product Design

The value of a product is reflected through its basic and additional functions. It is based on the functional requirements of people for products. Setting product functions according to people's needs forms the culture of the product, and meeting people's needs for the product is where cultural value lies. Product design is an important part of product positioning, and both tangible physical and intangible cultural environments have a direct or indirect impact on product design. With the advent of the trend of economic and cultural integration, the cultural content in product design is becoming increasingly significant, especially with the advent of the era of knowledge economy, people are increasingly paying attention to the cultural value carried by products. Just like famous American economist Toffler: "Humans need high technology, but also high emotions. People's shopping process not only meets material needs, but also cultural needs. China has a large number of ethnic minorities and a large consumer group, and this cultural specificity and aesthetic diversity comply with modern product development and design principles. The rational use of ethnic minority culture in product design helps China's modern product design meet the requirements of social, economic, and cultural development. Therefore it is necessary for its construction. In the era of popular products, linking product design with cultural protection is also an important way to promote national culture. Products have a strong penetration and intuition in daily life, and are a good expression carrier.

We should make use of the curiosity and individual consumption psychology of the countries around the world to promote the development of personalized products with the characteristics of China minority cultures, so that the products have a special cultural foundation and connotation, and the national culture has also been inherited and developed. Based on people's desire to understand the special aesthetic culture of ethnic minorities, modern product design should be based on the aesthetic culture of ethnic minorities, presenting the aesthetic elements of ethnic minorities from the aspects of material selection and processing, pattern decoration, color use and moral expression, so as to make the products bear the brand of ethnic culture and maintain the special aesthetic charm of ethnic minorities is the continuation of national aesthetics. How to meet the diversified consumption needs of society, we will classify the needs of consumers. Because of their different living environment and material conditions, they also have great differences in consumption concepts, but the cultural foundation has not changed. People hope that the national spirit will return under the condition of abundant material needs. Take our country as an example. There are many ethnic groups in our country. Influenced by the common cultural background, different ethnic groups and regions still have their own unique and splendid national cultural treasures, with their own unique national regional cultures. The content of ethnic regional culture includes various figures, costumes, buildings, folk artworks and traditional techniques that can reflect the cultural characteristics of the region. Product designers and users can form a distinctive impression of a certain ethnic and regional culture by understanding the above items, and trigger corresponding intuitive associations through these impressions in the process of designing products and recognizing products, and then produce emotional resonance with this ethnic regional culture. As shown in Figure 1.

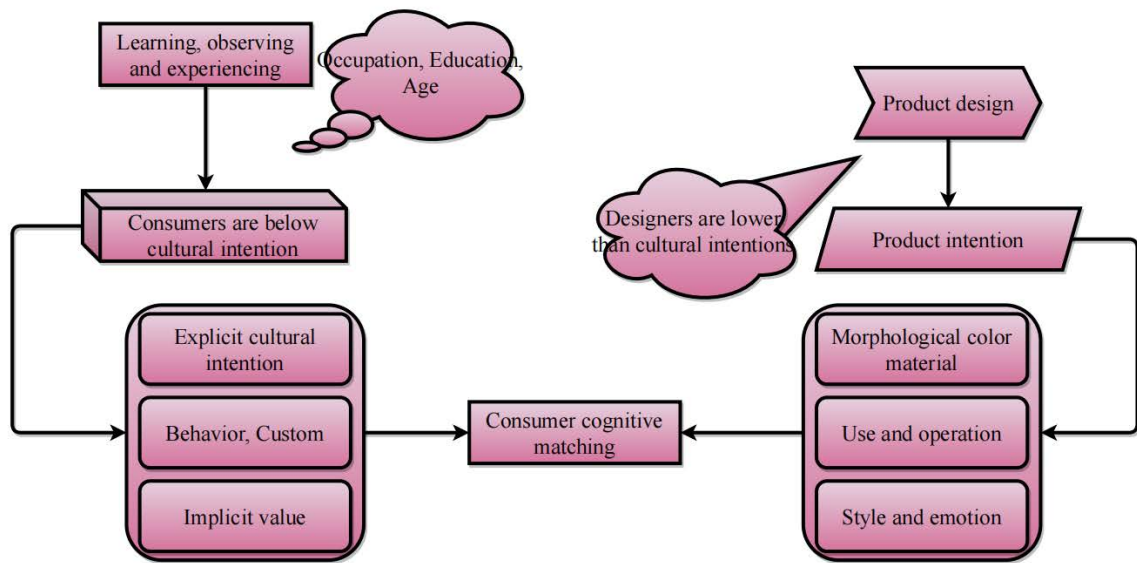


Fig.1 Matching Process between Designer's Regional Cultural Intention and Consumer's Cognition

The unique regional culture combined with the use of new technologies can meet and enrich people's material and spiritual needs, and the effective combination of the two can make the design have a deeper connotation.

3. The Construction Value of Minority Culture in Product Design

3.1 A Semantic Study of the Culture of Northern Minority Nationalities

The cold and long winter climate in northern China has created the unique rugged, heroic, and atmospheric national character characteristics of the northern nationalities. The advantaged forestry and fishery resources have led to the production methods of most ethnic minorities in the north, which mainly focus on fishing, hunting, and gathering. In projects such as housing construction art, handicraft production, and clothing that can reflect national culture, it is not difficult to see the profound impact of this production method on national traditional culture. Previously, names such as “Heijin”, “Heizhen”, and “Heishui” were used. The Hezhe ethnic group has a population of only 4246, making it one of the smallest ethnic groups in China. The Hezhen people have their own language, the Hezhen language, but they do not have their own written language. In the early days, the Hezhen people used primitive methods such as cutting wood, cracking leather, and knotting leather to record events. Due to the long-term coexistence with the Han people, Chinese has become the common language. Hezhe people are mainly concentrated in Tongjiang, Fuyuan, Raohe and other cities and counties in Heilongjiang Province in northeast China, and a small number live in Jiamusi, Fujin, Jixian, Huachuan and Yilan counties. The Wusuli River and Songhua River basins where Hezhe people live have brought them rich fishing and hunting resources, and the cultural life of Hezhe people is inseparable from “fish” everywhere. In Qing Dynasty, Hezhe tribe was called “Fish Skin Department”. Among the 56 ethnic groups in China, Hezhe's fish culture was the most developed. Hezhe fish culture has a long history, which is more than 2,000 years ago. The Wusuli River and Songhua River basins where Hezhe people live have brought them rich fishing and hunting resources. Hezhe people's cultural life is inseparable from “fish”.

In the Qing Dynasty, the Hezhen tribe was known as the “Fish Skin Department”. Among the 56 ethnic groups in China, the Hezhen ethnic group's fish culture was the most developed. The Hezhen fish culture has a long history, with a history of more than 2000 years. The fish skin jacket worn by Hezhen women is called “Utiku” in Hezhen language. “Its style is similar to that of the Manchu cheongsam, with a flap that is longer than the knee and a fan-shaped bottom hem. The waist is

slightly narrow, the lower body is fat, and the sleeves are short and fat, without a collar. It is often decorated with various colored patterns at the collar and cuffs to increase the aesthetic feeling of the clothing. Or, the” fish skin clothing “styles commonly worn by Hezhen men are mostly vertical collars, oblique flaps, and long sleeves, and in addition, the collar, collar, and cuffs are all decorated with black cloud pattern wide edges, “It has a beautiful and generous aesthetic feeling.” As shown in Figure 2.



Fig.2 The Primitive Fish Skin Clothing of the Hezhe Ethnic Group

Fish skin culture is the core embodiment of Hezhe nationality's traditional art culture and a true portrayal of Hezhe people's concept of harmonious coexistence with nature. In addition, in the aspect of dyeing and decorating fish fur coats, Hezhe people mostly use dark gray, light gray, light blue and white to dye, and rarely use bright colors, such as red and purple, which complement each other with the cold winter scenery in the north, and also reflect Hezhe people's philosophy of advocating nature and integrating with nature. In addition, Hezhe people prefer moire and water ripple as decorative patterns. The inspiration of the pattern also comes from the animal and plant modeling of nature. The pattern style is simple, the atmosphere, nature and fish skin materials are very appropriate, and it can also reflect Hezhe people's aesthetic interest in advocating nature.

3.2 Broadening of Communication Channels

Facing the infiltration of various international cultures and people's growing personalized needs, China's product design can seek inspiration from minority cultures. When designing products, we should base ourselves on national culture, learn from the processing of materials, the decoration of patterns, the use of colors and the expression of meanings, deconstruct and recreate aesthetic elements, so as to make the products have individuality and maintain the charm of national culture. Logo design is the core part of a brand image, which embodies the crystallization of Oroqen culture and is also the most expressive link in design. In this logo design, the main components are the tools of Oroqen people's labor and the silhouette of fishing and hunting culture. These two parts are also the most important parts of Oroqen's cultural background. At the same time, in the selection of colors, ethnic colors are also adopted, and the colors are bright, just like Hezhe's clothing and accessories, highlighting their own characteristics. At the beginning of the 21st century, UNESCO

implemented the representative list of human oral and intangible cultural heritage, adopted the Convention for the Protection of Intangible Cultural Heritage and issued a declaration on cultural diversity. From the perspective of intangible cultural heritage, the “original ecology culture” has won outstanding cultural evaluation of human beings and become a precious cultural heritage of human beings, changing the past evaluation of insignificant and unpretentious halls and entering the high end of human culture.

The new design criterion of beauty, fashion, and ethnic characteristics requires traditional handicraftsmen and contemporary designers to work together to strengthen the designers' design of ethnic and folk elements in their design, complementing each other's advantages. While considering the relationship between handicraft products and current life, they also retain precious traditional crafts. Through in-depth understanding of national culture, they highly refine the symbolic elements of national culture, Combine traditional folk crafts with modern design education to create handicrafts that meet the requirements of modern society. In addition to embodying its own attributes, products may also become ambassadors for cultural communication and become business cards for ethnic cultural exchanges. China has a large number of ethnic minorities, a wide distribution area, a large population base, and significant ethnic cultural differences. Its cultural particularity has attracted worldwide attention. Ethnic minorities in China have begun to attach importance to the characteristics of their own culture, recognizing the importance of cultural protection and inheritance. Foreign ethnic groups have also developed a strong cognitive desire for ethnic minority culture, and the consumer group concerned about ethnic minority culture is becoming increasingly large. Product designers should face up to the existence of this consumer group, actively apply minority culture to product design, and create personalized products with national characteristics.

4. Conclusions

The traditional culture of ethnic minorities in China is rich, and modern product design should absorb nutrients from ethnic minority cultures. Analysis and research on the cultural, aesthetic, economic, and social values of ethnic minority cultures in product design can enrich the positioning of product design, enhance product competitiveness, accelerate the development of industries with ethnic characteristics, deepen domestic and international ethnic cultural exchanges, and drive economic development. Product design is an important link in the formation of industrial design industrialization, and an important way for consumers to understand products. The research on the construction value of minority culture in product design can enrich the positioning of product design, improve the competitiveness of products, protect and inherit minority culture, accelerate the development of industries with national characteristics and form the design style of China products. Although there are many excellent works in China's design field to embody the connotation of regional national culture through products, the relevant theoretical research is still relatively scarce. Therefore, the innovation of this paper lies in introducing the northern minority culture with strong original ecological characteristics into the semantic design of products, which provides a new idea for embodying the connotation of regional national culture through product semantics.

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