

Research on Cultural Creative Product Design Based on Regional Cultural Elements

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Abstract: This article begins by addressing universal challenges in cultural creative product design. It first briefly elaborates on the significance of regional cultural elements in such designs through three dimensions: cognitive value, emotional value, and aesthetic value. Building on this foundation, the study conducts an in-depth analysis of integrating regional cultural elements into cultural creative product design, focusing on three key aspects: the extraction of regional cultural elements, the embodiment of functional and artistic value in products, and the incorporation of playfulness and creativity.

In recent years, cultural creative products have increasingly become a focal point across various sectors. However, in-depth research on current market offerings reveals that many products labeled as "cultural creations" fail to live up to their claims, often lacking substantial cultural connotation. Any culture and its manifestations embody the enduring accumulation of time and space, crystallizing the timeless wisdom of a nation and its people. Authentic cultural creative products must both innovate traditional cultural elements and integrate them into modern life. The core challenge lies in deeply exploring regional cultural elements to identify connections that resonate with users' sensory experiences. This process requires seamless integration of cultural elements into product design, leveraging diverse regional cultural resources to fuel innovation—a central focus of this study.

1. Universal Design Challenges in the Cultural Creative Product Industry

As a vital component of contemporary cultural industries, cultural creative products distinguish themselves from ordinary tourist souvenirs through their emphasis on "culture." They deliver novelty, surprise, and cultural depth—experiences unattainable through conventional souvenirs. The primary challenge in today's market lies in creating designs with distinctive identity. Current trends in China's cultural creative market reveal widespread issues of unoriginality and homogeneity. Developing hit products demands innovation in functionality and appearance, but more crucially, requires embedding the spiritual essence of regional cultural elements into designs. Cultural connotation transcends superficial motifs (e.g., mechanically printing ancient poetry on products); it necessitates translating the profound ethos behind these elements through design innovation. To achieve this, designers must deeply excavate regional cultural contexts and translate their understanding into tangible product features that elevate cultural significance[1].

2. The Critical Value of Regional Cultural Elements in Cultural Creative Product Design

Regional culture serves as both a nation's unique identifier and a cornerstone of soft power. Each regional culture possesses distinct traditional charm—a differentiating hallmark that provides critical value to cultural creative product design. Regional cultural elements contribute three core values: cognitive, emotional, and aesthetic (Table 1).

Table 1 Key Values and Manifestations of Regional Cultural Elements in Cultural Creative Product Design

Value Dimension	Key Contributions	Specific Manifestations
Cognitive Value	As an important carrier of knowledge transmission, it can break cultural cognitive barriers, promote regional cultural integration and expand cultural horizons	The cultural and creative puzzle products of Xi'an Terracotta Warriors and Horses have strong regional cultural characteristics and play a distinct role in the dissemination of ancient Qin history and culture
Emotional Value	On the one hand, it can arouse the sense of belonging of regional residents, on the other hand, it can become an emotional link between foreign tourists and local culture, and enhance people's emotional identification of regional culture	The cultural and creative ornaments of the Wind Lion Master in southern Fujian are not only cultural and creative products to express the nostalgia of the people in southern Fujian, but also an important carrier to help foreign tourists understand the local culture
Aesthetic Value	Enrich the aesthetic expression of regional culture, promote the innovative integration of traditional aesthetics and modern design concepts, and enhance the aesthetic value of cultural and creative products	The creative design of Miao's embroidery silk scarf reflects the primitive beauty of regional culture, and also integrates traditional culture and modern aesthetics

2.1. Cognitive value

Regional cultural elements are the anchor of the cognitive topology structure in the design of cultural and creative products. The topology of the cognitive schema of "culture" connotation of cultural products can be activated through the elements with strong regional cultural characteristics. For example, the regional cultural memory bank of the audience can be activated through the symbolic effect of cultural elements. In addition, in order to improve the audience's cognition of "cultural connotation" of cultural creative products, it can be achieved by enhancing the awareness of cultural information and cultural content. This can expand the democratic boundary of cultural cognition at a deeper level, promote cultural creative products to form a new cognitive path, gradually form the audience's emotional identification with regional culture and cultural creative products, and gradually complete the emotional construction process from cultural onlookers to cultural experiencers[2].

2.2. Emotional Value

Regional cultural elements can awaken the concrete cultural memory of the audience. Through the integration of regional cultural elements, the "flowing cultural memory" of cultural and creative products can be transformed into touchable emotional carriers. For example, external stimuli such as vision and smell can be used to enhance the audience's emotional memory of cultural and creative products. In addition, through the translation and fusion of cultural elements with a sense of ritual, the emotional interaction logic of traditional cultural elements can be reconstructed, and the audience's emotional identification with cultural and creative products can be increased.

2.3. Aesthetic value

Regional cultural elements are the topological reflection of cultural spirit for cultural and creative product design. The aesthetic value of regional cultural elements in cultural and creative products can be better realized by maintaining the topological immutability of cultural element symbols, constructing the topological field of cultural artistic conception, and conducting cultural gene transcoding design. The "blue and white" series tea ware in Jingdezhen is based on regional cultural elements. Through the material transcoding design of cultural gene to break through the limitations of traditional materials, the cobalt material color mechanism will be transformed into a digital glaze formula algorithm, and the color of blue and white will be continuously changed between the green and modern chemical materials through parameter adjustment, reflecting the aesthetic charm of historical context from the selection of materials. On the one hand, the essence of traditional aesthetics is preserved. On the other hand, through the application and re-creation of modern design techniques and technologies, cultural and creative products take into account the traditional cultural charm and the aesthetic needs of contemporary people, and realize the inheritance and integration of traditional aesthetics and contemporary design[3].

3. Innovative strategies for cultural and creative product design based on regional cultural elements

3.1. Refine regional cultural elements and highlight regional characteristics

Regional cultural elements are the wisdom crystallization of the cultural development of different regions over the years. In the design of cultural and creative products, we should be good at refining the regional representative cultural elements in regional culture, so that cultural and creative products can truly highlight regional cultural characteristics. We should be good at using the symbols of regional cultural elements (Figure 1) to enrich the cultural connotation of cultural and creative products.

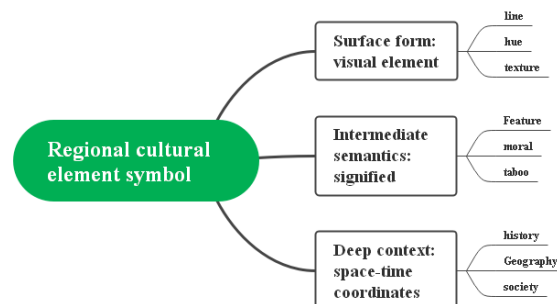


Figure 1 Specific application of regional cultural element symbols in cultural and creative product design

Surface form is to reflect the regional cultural elements in cultural and creative products through line, color, texture and other visual elements symbol design; Middle-level semantics is the specific connotation represented by regional element symbols, that is, in the design of cultural and creative products, we should be good at using the function, meaning, taboo and other symbols of regional cultural elements to reflect the cultural connotation. The control of the deep meaning is to pay attention to the embodiment of space-time coordinates, by integrating the coordinate elements of history, geography and society and other special and distinct regional characteristics into the design of cultural and creative products[4]. Here, the Xi 'an Terracotta Army is taken as an example to elaborate the symbols of the above three elements, as shown in Table 2:

Table 2 Specific application cases of regional cultural element symbols in cultural and creative product design

Element symbol	Concrete element content	Case presentation
Surface morphology	Line, color, texture	<ol style="list-style-type: none"> 1. Reflecting the strong and regular armor lines of the Terracotta Army 2. Restore the Terracotta warriors in red, green, purple and other colors through cultural and creative bookmarks to present the historical style of the Terracotta Warriors 3. Use ceramic materials to simulate the simple and thick texture of the pottery figurines to enhance the artistic sense of the products
Middle-level semantics	Function, meaning, taboo	<ol style="list-style-type: none"> 1. Embody the meaning of the guard and majesty of the Terracotta Army 2. For example, the standing posture of the Terra-cotta Warriors is integrated into it through the mobile phone stand, which not only supports the function of the mobile phone, but also conveys the beautiful meaning of protecting the users 3. Respect the cultural connotation and avoid spoof and blasphemy on the image of the Terracotta Army
Deep context	History, geography, society	<ol style="list-style-type: none"> 1. Reflect the excavation of Terracotta warriors and introduction to the history of the Qin Dynasty 2. Combined with the map of Shaanxi, mark the location of the Museum of Terracotta Warriors and Horses 3. Show the social system and military system of the Qin Dynasty, help consumers understand the social form at that time, and make the product a bridge between history and modern society

3.2. Reflect the use value and artistic value of cultural and creative products

The value innovation of regional cultural elements is essentially the transformation of cultural energy and cultural symbols. The application of symbols of different elements provides more inspiration for the design of cultural and creative products. The specific application integration should not only reflect the use value of cultural and creative products, but also take into account contemporary people's pursuit of artistic beauty.

On the one hand, in terms of use value, cultural and creative product design should pay attention

to the close integration of regional cultural elements and product functions, in other words, it should reflect the regional cultural elements of the product content, but also take into account the artistic and functional aspects of the product. For example, the handbag designed by the Miao traditional weaving process, with the help of the Miao people's unique weaving skills, the handbag has a unique appearance, but also takes into account the durability of the product, so that consumers can truly feel the practicality of this product in daily life. Therefore, in terms of use value, for example, in the design of cultural and creative products such as tea sets, the garden landscape elements of Jiangnan water towns can be integrated, and the teapot body of the tea set can be designed into the shape of garden pavilions and pavilions in Jiangnan. In this way, consumers can feel as if they are in the poetry of Jiangnan gardens during the process of tea tasting, and also take into account the function of tea brewing.

On the other hand, in terms of artistic value, China's rich regional cultural elements can provide unique aesthetic expression for the design of cultural and creative products. Through modern design techniques, the traditional regional cultural elements are reshaped, such as the traditional paper-cut art is reshaped and applied to the design of lamps and lanterns through digital technology. While taking into account the functions of lamps and lanterns, the products are endowed with new artistic vitality, so that the ancient regional culture radiates new artistic charm in modern cultural and creative products, thus enhancing the artistic value of cultural and creative products.

3.3. Reflect the interest and creativity of cultural and creative products

Different regional cultural elements have their own unique legends or folk activities, cultural and creative product design should be good at starting from these legends and folk activities, reflecting the interest and creativity of cultural and creative products.

First of all, it is necessary to enhance the creativity of products through design innovation, and integrate regional cultural elements with different fields through cross-border integration. For example, it is necessary to integrate Shaanxi shadow play art with mobile games and design strategic mobile games with shadow play characters as characters. To attract more young audiences through cross-border integration of design;

Secondly, we should make good use of modern science and technology to increase the interest and creativity of cultural and creative product design. Based on AR, VR and other technologies, we should design immersive cultural and creative experience products based on regional cultural elements. For example, we should develop VR mobile terminal guided cultural and creative products based on the culture of the Forbidden City in Beijing. Users do not need to visit the site, only need to use intelligent equipment to visit the Forbidden City anytime and anywhere, but also through the design of virtual characters to enhance human-computer communication, a more comprehensive understanding of the historical culture and historical changes behind the Forbidden City. We should be good at making regional culture enter public life in a creative and interesting way through the integration of science and technology.

4. Conclusion

To sum up, the design innovation of cultural and creative products needs the integration and setting off of regional cultural elements. The design of modern cultural and creative products should pay attention to the multi-field innovation of concept, method, content and technology. It should not only focus on refining regional cultural elements to reflect the artistic value and use value of cultural and creative products, but also pay attention to the integration of modern science and technology to reflect the fun and creativity of cultural and creative products. It is necessary to design cultural and creative products that truly meet the market demand in combination with the development needs of The Times.

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