

Research on Design of Cultural Creative Tourism Products Inheriting “Intangible Cultural Heritage”

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Abstract: The rapid development of cultural and creative industries has promoted local and regional cultures, and the intangible cultural heritage, which contains unique cultural genes and cultural values, has become an important source of product cultural and creative product design. Cultural and creative products are the main forms of social and cultural system development, and they are artistic, scientific, and diverse. Based on this, this article combines relevant theories, and focuses on the design points of cultural and creative products based on intangible cultural heritage, in order to achieve a clear cultural and creative points and promote the development of cultural industry.

1. Introduction

The protection of intangible cultural heritage is increasingly valued by the government and the people, and a lot of protection and publicity work has been carried out. There are various forms of protection, but most of them can only maintain the status quo of the industry. Intangible cultural heritage can no longer adapt to modern people's life, but it is also a good carrier of the cultural and spiritual demands of local people. This article discusses the integration of intangible elements and essence into cultural and creative tourism product design as a feasible fusion solution.

In foreign countries, the protection of intangible cultural heritage has been successfully demonstrated in countries around the world, such as Japan and Southeast Asian countries. Japan promulgated the Cultural Property Protection Law in 1950, and South Korea also promulgated the Cultural Property Protection Law in 1962. “, From the late 1960s to the early 1970s, some countries began to adopt the model of copyright law or quasi-copyright law at the domestic level to provide legal protection for their folk literature and art, and people 's recognition of their cultural heritage The level of knowledge and recognition is also high. In most countries and regions with developed tourism industries, the tourism commodity market is relatively mature, such as Singapore, France, the United Kingdom and other well-known over-travel tourism foreign exchange as high as 40%. Revenue to 60+ is made up of tourism goods. Revenue from tourism products in tourism commodities occupies an important position.

In China, the 2011 Law of the People's Republic of China on Intangible Cultural Heritage was formally implemented, and Article 5 of it stipulates that “the use of intangible cultural heritage should respect its form and connotation”, which shows that our government emphasizes maintaining and Continuing its original form and connotation. The inheritance of intangible heritage should not be confined to the narrow, closed inner circle, but should be open and social. China's tourism product market has a wide audience. The lack of regional characteristics, lack of creative development, and serious homogeneity have attracted the attention of the industry and tourists. To develop regional characteristic tourism, the design of regionally representative tourism products must be the first. Incorporating local intangible cultural heritage into the design of tourism products can make tourism products with highly recognizable regional characteristics.

2. Design Background of Cultural and Creative Products Based on Intangible Cultural Heritage

In the past 100 years of rapid economic and technological development, human beings' over-

reliance on the consumption and unsustainability of natural resources has led to the natural environment, traditional culture and society are facing unprecedented crisis. In this context, society has gradually shifted from the material civilization of the industrial society to the intangible civilization of the post-industrial age. That is, from the sensory enjoyment of things to the need for knowledge and emotions at the non-object level. The protection of the country's intangible cultural heritage is an important way to reflect national cultural identity, and it is also an affirmation and emphasis on national wisdom and creativity. Therefore, more and more attention has been paid to the preservation and development of intangible culture. In 2001, UNESCO announced the first batch of intangible cultural heritage. However, China's protection of intangible cultural heritage is still at an early stage, and it still faces many problems and challenges. In the process of globalization, although intangible culture is facing many difficulties and challenges, it also has new starting points and opportunities due to the diversity of its own culture. American futurists John Nasbit and Patricia Abadini believes that the trend of globalization of lifestyles and the trend of nationalization of traditional culture occur almost simultaneously. People have a strong interest in the products of different cultural backgrounds, and meet the emotional needs of consumers for cultural diversity in a market environment with serious product homogeneity. Due to China's vast natural resources, thousands of years of civilization have bred rich cultural traditions and intangible cultures with regional characteristics are facing new opportunities for development.

3. Design and Positioning of Cultural and Creative Products Based on Intangible Cultural Heritage

Intangible cultural heritage, as a representative form of social and cultural inheritance, needs to conduct a comprehensive research and analysis of material cultural activities reasonably during the development of the new period, so that the cultural vitality can be revealed. And cultural and creative product design, as the embodiment of cultural and artistic forms of concrete transformation, adds some flavour of the times to traditional culture. Therefore, cultural and creative product design based on intangible cultural heritage is naturally a direct form of cultural and artistic research. At the same time, the epochal development of traditional culture and art is to show the artistic characteristics behind it in the existing social development form, instead of the integration of material cultural heritage, and it can provide innovative new development for the exploration of contemporary cultural and creative products. Ideas. From this perspective, the exploration and positioning of cultural and creative products based on intangible cultural heritage will provide new trend guidance for social and cultural progress.

4. Design Points of Cultural and Creative Products Based on Intangible Cultural Heritage

Cultural and creative products as a special social development product, the main points of cultural and creative product design under the influence of intangible cultural heritage are as follows.

The level of cultural and creative products. The integration of intangible cultural heritage in cultural and creative products provides updated practical ideas for the development of contemporary cultural and creative products. The most direct manifestation of object design is the appearance characteristics. Therefore, when grasping the design points of cultural and creative products in the new era, we should explore from the level of cultural and creative products. To put it simply, on the one hand, it means that cultural and creative products are displayed in the form of objective material existence. For example, clothing, mobile phone cases, books and other forms of display form; on the other hand, cultural and creative products may also be reflected in the form of virtual cultural communication works. For example, cultural and creative product promotional videos, graphic art works, etc., are all ways of displaying non-material cultural ideology in cultural and creative products. For example, when designing cultural and creative products in an area in an intangible cultural heritage environment, the key points of designing cultural and creative products in that area are classified: First, the intangible cultural heritage factor is included in cultural and creative

products. The fusion is presented in concrete physical form. This includes not only clay figurines, ceramic cups, but also furniture decorative wallpaper patterns, decorative paintings, etc. Second, the intangible cultural heritage factor is one of the forms of the development of new media Chinese products. For example, drama, Ansai waist drum, and Northeast Yangge are all factors used in modern new media's cultural and creative video and music creation. Third, the non-material cultural and artistic heritage in cultural and creative product design is used as a social city logo, Culture and art exhibition icons, etc., increase the relationship between cultural and creative product design forms and design development. In the above analysis of the investigation of diversified graphic arts with specific case analysis methods, not only the diversified positioning of cultural and creative product forms, but also the development characteristics of intangible cultural heritage are fully displayed. This is relatively intuitive and More multi-dimensional cultural and creative product design adjustment methods.

Colour level of cultural and creative products. Cultural and creative products as an art appreciation article, designers need to seek the height of cultural and creative product positioning from its intuitive perspective when positioning products. In addition to the shape control mentioned above, it should also be highly positioned from the colour level of cultural and creative products. First, highlight the traditional advantages of intangible cultural heritage with bright colours. Colour occupies a high position in China's cultural history, especially in many cultures that represent different meanings, and it also highlights the value of intangible heritage in cultural and creative products; second, it reflects the connotation of traditional culture in light colours. The use of colour in Chinese traditional culture emphasizes the artistry of colour structure matching, such as green bamboo, which restores the original colours of nature. It is also the most common art form in China's cultural heritage. For example, during the design of cultural and creative products in a certain area, conditional positioning was mainly based on the colour perspective of cultural and artistic products. The main points of this inquiry can be summarized as follows: First, during the design of cultural and creative products, the use of colours such as fans and clothing in yellow and red is used, and the characteristics of auspicious clouds, loopholes, and cheongsam breastfeeding are used to further develop cultural and creative products. Modified content after product design. Second, in the design of living room decorations, red envelopes, cups, etc., use ink painting to decorate, and use aerial mountain rain maps to design interior space styles. Third, use intangible cultural heritage in books and cultural works for decoration. design. In summary, the comprehensive grasp and exploration of the design colours of Chinese creative products for intangible cultural heritage is mainly to accumulate and explore cultural heritage from the perspective of traditional cultural and artistic product colours; at the same time, the intangible culture in cultural and creative product design The positioning of heritage factors also pays attention to the connotation of colour in cultural and creative products. Therefore, the exploration of this kind of cultural and artistic display method not only reflects the value of exploring the social development of contemporary cultural and creative products, but also provides a practical channel for the inheritance of China's intangible cultural heritage.

The meaning of cultural and creative products. The fusion of intangible cultural heritage in cultural and creative products also lies in the cultural heritage of artistic products in design. First, the exploration of the intangible cultural heritage in cultural and creative products lies in the scientific inheritance and exploration of the conscious value of cultural products. Second, the cultural heritage contained in cultural and creative products can serve the purpose of deep cultural heritage. For example, during the exploration of cultural and creative products in a certain area, the connotation display of intangible cultural heritage in cultural and creative products was implemented accordingly. The main points of this practice can be summarized as follows: First, in combination with the exploration of the structure of intangible cultural heritage, it is important to grasp the main points from the artistic characteristics of cultural and creative products. For example, classic diary, coaster and so on. Cultural and creative products can be not only the writing of ancient poems, but also artistic forms such as flowers and paper cuts of national and regional characteristics. Second, the intangible cultural heritage should be used as the development point of

cultural and creative products. For example, support frames like bamboo slips and books, rotating picture frames with gossip patterns, etc., can become platforms for the display of intangible cultural heritage in cultural and creative products, and this is also the main point of designing cultural and creative products based on intangible cultural heritage.

Practical aspects of cultural and creative products. Cultural and creative products are extended from the level of daily life and traditional cultural inquiry. It not only contains the artistic connotation of culture, but also meets the needs of the daily life of the general public. Therefore, in the design of cultural and creative products based on intangible cultural heritage, particular attention should be paid to the practicality of designing products. First, the literary transformation of everyday objects. That is, starting from the daily necessities used in people's daily life, the intangible heritage is used to decorate the graphic image. This is a more common way of transforming practical cultural and creative products. Second, cultural and creative products will use non-material culture. Certain types of heritage are living. That is, to find a life-like entry point on the level of culture and art. This is a way to reverse the intangible heritage and influence the practical transformation of the innovative products below. For example, during the design of cultural and creative products in the Forbidden City of Beijing, on the one hand, starting from cosmetics applied by girls, the cultural and creative products were transformed into daily life. For example, the characteristic lipstick of the Forbidden City, the special edition foundation of the Forbidden City, and the hand-painted combs of the Forbidden City are all examples of the application of the intangible heritage of cultural and creative products in daily necessities; on the other hand, the "Dragon" culture of the Beijing Forbidden City is used to make bookmarks, Chopsticks, clothing patterns, etc. These are the embodiment of the fusion and practical transformation of intangible cultural heritage in cultural and creative products. Based on the intangible cultural heritage, the embodiment of practical features in cultural and creative product design is mainly a reflection of the integration of the practical features in cultural and creative product design. The grasp of the design points can well integrate cultural and creative products in The artistic connotation and the living environment are well combined, and it is a design method to promote the in-depth exploration of cultural and artistic heritage.

5. Conclusion

In summary, the design of cultural and creative products based on intangible cultural heritage is a theoretical summary of the innovative development of traditional culture in the new era. On this basis, the article clarifies the design factors of cultural and creative products through four parts: cultural and creative product form level, cultural and creative product colour level, cultural and creative product meaning level, and cultural and creative product practical level. Therefore, the research results of this article will provide new ideas for the development and exploration of traditional culture in the new era.

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