

Exploration on the Protection and Inheritance of Intangible Cultural Heritage in Cultural and Creative Product Design

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Abstract: The current cultural industry in China requires cultural and creative product design to pay more attention to the times, practicality, and fun. In addition to basic aesthetic and intellectual transformation, it is also necessary to pay attention to the full use of cultural and creative products, in order to better protect intangible cultural heritage and make the inheritance industry more prosperous. Therefore, in response to the protection and inheritance of intangible cultural heritage by cultural and creative product design, this paper mainly discusses the relationship between cultural and creative product design and intangible cultural heritage, and proposes relevant measures to promote the protection and inheritance of intangible cultural heritage by cultural and creative products.

Keywords: Cultural and creative product design; Intangible cultural heritage; Protection; Inherit

The inheritance and promotion of culture is an important mission for the Chinese people. In recent years, cultural and creative products with intangible cultural heritage as the theme element have gradually entered the public eye and gained market recognition, promoting the development of the cultural industry. At the same time, it has also enabled the characteristics of intangible cultural heritage in various regions to enter people's daily lives. This change enables the inheritance of intangible cultural heritage and generates economic and social value through inheritance. At the same time, in the process of constantly breaking through innovation and keeping up with the times, using cultural and creative products as artistic carriers can achieve widespread dissemination and achieve the goal of protecting intangible cultural heritage.

1. Design of intangible cultural and creative products

The so-called intangible cultural heritage mainly refers to intangible cultural heritage, which has been passed down from generation to generation by people of all ethnic groups. It is a variety of traditional cultural expressions that are considered as part of cultural heritage, and is also a related physical object and place in traditional cultural expressions, and is also a part of intangible cultural heritage. The important symbol of the current national and ethnic historical and cultural achievements is mainly reflected in intangible cultural heritage, which is an important component of China's excellent traditional culture. When intangible cultural heritage is integrated into the cultural and creative industries, the protection and inheritance of intangible cultural heritage have gained new channels. After purchasing intangible cultural heritage products, people can realize the humanistic value, artistic beauty, and cultural connotations of intangible cultural heritage, and recognize the historical and cultural weight of intangible culture, thereby obtaining dual happiness in both material and spiritual aspects. Ultimately, intangible cultural and creative products will gradually integrate into the lives and production of the people.

2. Cultural and Creative Products and Intangible Cultural Heritage

Intangible cultural heritage is carried by cultural and creative products. Designers create cultural and creative products through cultural creation, mainly with culture as the core, incorporating creative expression, and using new forms to express the culture in the products, thus forming products with cultural symbols. When intangible cultural heritage is combined with cultural and creative product design, the resulting products carry the characteristics of intangible cultural heritage. For example, intangible cultural heritage has extremely distinct regional characteristics. When designers integrate cultural and creative products with intangible cultural heritage, the display of intangible cultural heritage can enhance the aesthetic value of cultural

and creative products, such as intangible cultural souvenirs and handicrafts. At this time, intangible cultural heritage regards cultural and creative products as carriers. Through the carrier of cultural and creative products, intangible cultural heritage culture can radiate new vitality and vitality, indicating that the shining point of cultural and creative products lies in the core of intangible cultural heritage culture.

3. The Protection and Inheritance of Intangible Cultural Heritage by Designing Cultural and Creative Products

3.1 Design principles for non legacy cultural and creative products

3.1.1 Cultural principles

When designing non heritage cultural and creative products, designers need to take intangible cultural heritage culture as the core, and select appropriate cultural base points based on the requirements of intangible cultural heritage projects. Specifically, designers need to first have a systematic and in-depth understanding of cultural heritage, and at the same time, based on the connotation of the project, excavate the core of non heritage cultural and creative products. Based on the characteristics of intangible cultural heritage projects and cultural heritage, they should present intangible cultural heritage in a reasonable and scientific way. Firstly, in order to deeply integrate the designed products with intangible cultural heritage and meet the requirements of product design for intangible cultural heritage projects, The second is to design products that can highlight the characteristics of intangible cultural heritage and ultimately better inherit and protect intangible cultural heritage.

3.1.2 Functional principles

When designing non heritage cultural and creative products, designers should not only consider the design concept of handicrafts, nor focus on the replication of intangible cultural heritage products. Instead, they need to mix and integrate the design of intangible cultural heritage products and the functional design of cultural and creative products to meet the needs of customers, meet the appearance, functional, and technological requirements of customers, and meet the aesthetic concepts of contemporary people. In addition to being able to be used for collection, It can also be integrated into the life of the purchaser, which can have a huge effect on the inheritance and protection of intangible cultural heritage. From this, it can be seen that the principle of functionality can improve the functional and practical thinking of cultural and creative product designers, and make the design of intangible cultural and creative products more realistic, reducing the difficulty of intangible cultural heritage inheritance.

3.2 Focus on the design points of non legacy cultural and creative products

3.2.1 Morphological aspect

The essence of intangible cultural heritage is the source of inspiration for the design of cultural and creative products. Because the essence of intangible cultural heritage culture is reflected in text, graphics, images, and other aspects, which can form the appearance characteristics of cultural and creative products, designers grasp the essence of intangible cultural heritage culture, which is the core of the form design of cultural and creative products, thereby highlighting the essence of intangible cultural heritage culture through the appearance characteristics of cultural and creative products.

For example, designers of current short video products can integrate artistic elements from intangible cultural heritage culture to create cultural and creative products with new media videos or music with intangible cultural heritage characteristics. This form of cultural and creative products can be eye-catching, and uniqueness represents the rapid development of intangible cultural heritage culture when non heritage cultural and creative products enter a homogenization period. At this time, the drawbacks of homogenization can be transformed into advantages in the inheritance and protection of intangible cultural heritage .

3.2.2 Color aspect

The formation of intangible cultural heritage culture is passed down from generation to generation among people of all ethnic groups, and there are differences in the regions where people of all ethnic groups live, resulting in unique color aesthetics. When cultural and creative product designers integrate the color aesthetic characteristics of intangible cultural heritage culture into their products, they can optimize the positioning and control of cultural and creative products.

For example, the design of non heritage cultural and creative products in Tangshan shadow puppetry in China mainly integrates color content from shadow puppetry into home decoration and shopping mall decoration. These decorations are easily liked by young people and use the internet to spread Tangshan shadow puppetry non heritage cultural and creative products. In addition, because the colors carried by this type of shadow puppetry are more unique, incorporating them into the tableware color design of shadow puppetry elements in restaurants can make diners feel the charm of Tangshan shadow puppetry intangible cultural heritage.

3.3 Emphasis on the design methods of non legacy cultural and creative products

3.3.1 Quality control

When considering the integration of intangible cultural heritage and design work, designers need to clarify that intangible cultural heritage reflects the way humans lived, thought, and aesthetic at that time, which will be reflected in the production of intangible cultural and creative products. Therefore, in order to control the quality of non legacy cultural and creative products, it is necessary to control exquisite craftsmanship within a certain range and achieve relatively unified production goals.

For example, when cultural and creative products are combined with intangible cultural heritage related to craftsmanship, quality control is the core of such intangible cultural and creative products. At this time, the production mode of the assembly line can be used to control each process within a precise range, which can avoid rough manufacturing, reflect the division of labor and cooperation in handicrafts, improve production efficiency, and ultimately control the production quality of each handicraft, Reduce the productivity of defective products.

3.3.2 Process Change

When combining intangible cultural heritage with cultural and creative product design, it is necessary to consider the production, production, and sales of intangible cultural and creative products. At this time, when designers only use traditional skills with high thresholds to carry out the design of intangible cultural and creative products, there will inevitably be problems that do not meet market demand or industrial development requirements. These problems will greatly affect the market development and industry development of intangible cultural and creative products.

Therefore, designers inevitably need to carry out research on process transformation and process function expansion on the basis of the original intangible cultural heritage creation process, with the aim of turning the design draft of intangible cultural and creative products into finished products, achieving industrialization, so that cultural and creative products can not only retain the cultural connotation of intangible cultural heritage, but also obtain good market prospects.

For example, in China, the production process of Tang dolls relies on the production process of Beijing silk figurines, as well as the use of heat transfer printing technology and screen printing technology, and references Japanese BJD dolls to design the Q version of Tang dolls. It can be seen that some of the processes are not fully retained, but have been screened to adapt to the current product production and development.

4. Conclusion

In summary, the design of cultural and creative products is of great significance for the protection and inheritance of intangible cultural heritage. Therefore, this article aims to promote the integration of intangible cultural heritage culture and cultural and creative product design from three aspects: design principles, key points, and methods. It aims to optimize the designer's application of intangible cultural heritage culture in cultural and creative products, as well as the development of intangible cultural and creative products, in order to make China's intangible cultural and creative products more in line with the development trend of the new era, And promote the integration of intangible cultural heritage culture with the development of the new era, thereby strengthening the protection and inheritance of intangible cultural heritage.

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