

Article

Research on the Innovative Design of Tourism Cultural and Creative Products Based on Intangible Cultural Heritage

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Abstract: Under the background of the integration of culture and tourism, elements of intangible cultural heritage have been widely used in the design of tourism cultural and creative products, which makes tourism cultural and creative products more characteristic of regional culture. This not only broadens the cultural connotation and promotes the diversified development of tourism cultural and creative products, but also promotes the protection and inheritance of intangible cultural heritage. This paper analyzes the practical significance of the fusion of traditional and modern innovation in the design of tourism cultural and creative products from the aspects of innovative attributes and the design application of intangible cultural heritage.

Keywords: intangible cultural heritage; tourism cultural and creative products; design and development; cultural preservation

1. Introduction

“Intangible cultural heritage” means the social practices, representations, expressions, knowledge, skills and associated tools, objects, artefacts and cultural spaces that communities, groups and individuals recognize as part of their cultural heritage. This intangible cultural heritage is transmitted from generation to generation and is constantly recreated as communities and groups adapt to their surroundings and interact with nature and history, providing these communities and groups with a sense of identity and continuity and thus enhancing respect for cultural diversity and human creativity. Intangible cultural heritage in the global perspective is an important part of the cultural treasury of humanity. In the context of cultural and tourism integration, the preservation and transmission of intangible cultural heritage is facing new challenges and opportunities.

China's sustained economic growth has led to a booming tourism industry. The tourism sector has vigorously developed tourism cultural and creative products based on consumer demand. However, the current tourism cultural and creative products are seriously homogenized and lack of innovation, which can no longer meet the growing demand of domestic and foreign tourists. Therefore, in order to meet consumer demand and the innovation and sustainable development of tourism cultural and creative products, it is very important to study the use of intangible cultural heritage in the innovation and design of tourism cultural and creative products. Tourism cultural and creative products should take into account both regional cultural characteristics and modern aesthetics as well as practical functions.

2. Innovative Attributes of Tourism Cultural and Creative Products

With the transformation of China's economy, the culture and tourism industry is booming, and tourism cultural and creative products are beginning to be very popular in China [1]. Tourism cultural and creative products should reflect the charm of intangible

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cultural heritage in the triple characteristics of cultural value, artistic value and practical value. Innovative design from the perspective of tourists' experience, consumption psychology, and visual aesthetics, tourism cultural and creative products can fully mobilize tourists' cultural identity and consumption demand and generate purchase willingness. Taking intangible cultural heritage as a carrier, local folk culture is creatively designed to create special tourism cultural and creative products.

2.1. Design Innovation

The innovative design of tourism cultural and creative products must be based on consumers' feelings [2]. Different groups of tourists have different perceptual characteristics and should be innovatively designed based on specific consumer preferences. Tourism cultural and creative product innovation is mainly reflected in the design, which improves the perceived value of products and services [3]. From the perspective of design, some scholars believe that the innovation of tourism cultural and creative products has two functions: First, it is to satisfy people's demand for the purchase of material or non-material products. The second is to reconstruct and interpret culture and art. Therefore, tourism cultural and creative products are no longer a simple copy of cold immaterial cultural history and artifacts, but need to be integrated into modern social life. The design of tourism cultural and creative products should be adapted to modern life and focus on the integration with intangible cultural heritage in order to firmly grasp the appeal of consumers.

Intangible cultural heritage increases the cultural connotation of tourism creative products. ICH elements embedded in the design can enhance people's sense of belonging and pride [4]. It has become increasingly important to reflect the characteristics of intangible cultural heritage in tourism cultural and creative products. Therefore, the current design academy is concerned with reflecting ICH characteristics in tourism cultural and creative products. Design is the external form of visible and audible products with texture in a cultural sense [5]. Design is the skin of culture. Appropriate design methods such as deformation, dislocation and metaphor are used to decompose and reconstruct cultural symbols. Transform the intangible cultural heritage symbols into abstract design symbols, extract the classic symbols, optimize the symbol abstraction, reconstruct the symbols, and realize the innovation of tourism cultural and creative product design. The design aesthetic characteristics of products are the core driving force of value innovation [6].

2.2. Experiential Innovation

Postmodern consumers buy products or services and seek to purchase a range of memorable experiences created. Many consumers are no longer satisfied with generic products and require personalized, contextualized experiences in all interactions with products [7]. Experiential innovation in tourism cultural and creative products aims to gain a competitive advantage by providing consumers with a more personalized and unique product experience [8]. The resulting experiential innovation refers to all interactions between the consumer and the product that elicit a consumer response. This experience is entirely personal and involves the consumer's participation at different levels, including the consumer's cognitive, emotional, social, and physical responses to the product's technology, which determines the consumer's overall shopping experience^[9].

In recent years, the reason why the tourism cultural and creative products of the Forbidden City in Beijing have been popular among consumers is that they have made use of experiential innovation to transform the rich non-heritage resources into highly attractive cultural and creative products. A series of non-heritage-themed cultural and creative products have been developed and designed, such as auspicious beast ornaments and traditional crafts. The IP elements of cultural relics were refined and skillfully integrated into the design of various cultural and creative products, such as clothing, stationery, handicrafts and ornaments, so as to bring the intangible cultural heritage closer to the

public through interesting experience and practicality. The intangible cultural heritage has been brought into the lives of the general public, and even into the contemporary young people.

2.3. *Functional Innovations*

Tourism cultural and creative products are different from traditional handicrafts, which not only bring aesthetic experience, but also bring convenience to the public life in daily life, which is an organic combination of aesthetics and practicality. Tourism cultural and creative products in shape, color, non-heritage elements of the addition, unique artistic charm, adding artistic flavor to people's lives. Tourism cultural and creative products can improve the quality of life and meet the needs of life. The functional innovation of tourism cultural and creative products should be environmentally friendly, energy-saving and practical, and the products can be recycled repeatedly, which is also in line with the green low-carbon sustainable development trend. Designers should research and analyze the needs of consumers, and carry out humanized design from the perspective of compactness, convenience, portability and fun. Tourists are the largest consumer group of tourism cultural and creative products, which need to be personalized and customized from the perspective of consumers. The public can choose colors, styles and sizes according to their personal preferences and character traits, and participate in the experience of production.

2.4. *Cultural Innovation*

Cultural innovation is becoming an influential strategy for tourism destinations to enhance their market dynamism and competitive advantage [10]. Tourism destinations often create spaces for cultural experiences, add cultural elements or enhance aesthetic significance to innovate cultural heritage. Nonetheless, tourism practices show that destinations often ignore the inherited roots of cultural innovation. For example, destroying traditions in order to establish modernity. These perverse practices can easily lead to over-commercialization, distortion, or destruction of culture, threatening the cultural ecology. Scholars have extensively explored the relationship between culture and tourism development. Regarding the relationship between cultural heritage preservation and innovation, some scholars argue that cultural heritage needs to be preserved, while innovation may undermine the foundations and continuity of traditional culture. However, other scholars argue that cultural innovation is essential for cultural life transmission and tourism attraction. Although the debate continues, the role of innovation in cultural sustainability has received increasing attention [11]. ICH preservation requires the inheritance of culture and the continuation of traditions, while tourism development requires the adaptation and adjustment of cultural innovations to meet market demands. In order to reduce the risk of innovation and achieve ICH safeguarding. Cultural heritage and innovation need to coexist in a paradoxical situation. Cultural innovation emerges from this contradictory situation. Therefore, cultural innovation of tourism cultural and creative products should be based on cultural protection and integrate the conflict between cultural heritage requirements and innovative products.

3. **Design Utilization of Intangible Cultural Heritage in Tourism Cultural and Creative Products**

Intangible cultural heritage is a symbol of traditional Chinese culture. The frequent appearance of Chinese elements on the international stage is also a manifestation of China's cultural confidence. On the basis of good protection, based on the characteristics of the times and the needs of the people, intangible cultural heritage should be integrated into contemporary life. Promote creative transformation and innovative development of intangible cultural heritage, find the connection point between traditional culture and

contemporary life, and make intangible cultural heritage innovative and sustainable development.

3.1. History and Culture

Intangible cultural heritage is a unique symbol of a community or group and a symbol of identity. Introducing historical and cultural elements into the design practice of tourism cultural and creative products can enhance people's understanding of historical development, and at the same time promote cross-regional and cross-cultural exchanges and understanding. The archaeological excavation model of the Terracotta Warriors, recreates the grandeur of the Mausoleum of the First Qin Emperor, and hands-on excavation to experience history. It meets the needs of tourists for culture, design and experience.

3.2. Folk Culture

On the whole, tourism cultural and creative product design commodities are mostly fashionable and cultural, with fewer folk cultures, especially traditional folk cultures that have been impacted and gradually disappeared. In particular, the traditional folk culture is gradually disappearing due to the impact. fewer people know about some traditional folk rituals, festivals, living environments, and other customary activities that reflect the original flavor of life. In particular, the young generation growing up in cyberspace neglects traditional culture and lacks the cultural heritage to nourish it. The over-reliance on digital media technology has led to the decline of folk culture. In order for the younger generation to understand folk culture, it is necessary to continue the continuation and development of folk culture in a way that is more acceptable to young people through innovation. The design of tourism cultural and creative products should start from the external background and internal spirit of the folk culture, and use innovative means to convey emotions and tell stories, to express emotions with objects and to express the heart with gifts. Folk culture should be brought into the design of tourism cultural and creative products, and new meanings and symbols should be given to the products.

3.3. Graphic Patterns

Chinese traditional patterns and designs are varied and widely used in real life, reflecting the understanding of the Chinese working people of nature and life, as well as the social state of life and aesthetic taste at that time. The use of traditional cultural graphic elements in the design of tourism cultural and creative products can enrich the connotation of the design, express the specific cultural significance, and arouse the attention and understanding of tourists to traditional culture. Traditional cultural elements symbols refer to graphics, symbols and signs related to traditional culture, such as traditional patterns, national totems and so on. The new conceptual elements are recombined and arranged to give the traditional patterns new connotation, so that the traditional pattern tattoos are re-innovated to show the new era characteristics, which also meets the aesthetic needs of contemporary people.

3.4. Folk Art

Based on local folk arts and crafts, the characteristics of folk arts and crafts are attached to cultural and creative products, so that the products have regional cultural characteristics. Regional culture and customs are different from each other, and so are the folk arts and crafts. Drawing on folk performing arts in tourism creative products is the best way to show regional characteristics and pass on regional culture in one go. Folk performing arts are all original life portraits, which are close to real life and have strong regional characteristics. Metal forging technology and folk weaving and embroidery techniques are applied to clothing design, shoe design and bag design. Clay molding, flower pulling and paper folding are applied to the design of toys and hand-held ornaments. Paper-cutting and kites are applied to the design of tourism gifts. The research and development of

tourism cultural and creative products drives the development of folk skills, combines with contemporary development trends, and constantly integrates the development requirements of the new era to give new meanings to cultural and creative products. It is necessary to break the constraints of traditional skills, analyze and interpret folk skills, add the characteristic design language of the new era on this basis, explore new creative solutions, and inject new design ideas.

4. Conclusions

With the trend of economic globalization and the acceleration of modernization, the cultural ecology is undergoing great changes. With the deepening of the integration of culture and tourism in China, the integration of intangible cultural heritage and tourism resources has not only become an important path for protection and inheritance, but also an important pivot to promote the development of local culture and tourism industry. By injecting the essence and core of intangible cultural heritage into tourism creative products and integrating traditional culture with modern technology, it is also an innovative idea to protect intangible cultural heritage. Combined with consumers' pursuit of traditional cultural characteristics and modern handicrafts, it promotes the innovation and sustainable development of tourism cultural and creative products. The integration of intangible cultural heritage and innovative design of tourism cultural and creative products can help build a cultural brand image with Chinese characteristics. Through the display and exchange of tourism cultural and creative products, consumers' knowledge and understanding of traditional culture and its modern interpretation can be enhanced. It will revitalize the intangible cultural heritage and give it new vitality to ensure the continuity and vitality of the inheritance.

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