Research on Cultural and Creative Product Design of Tourism Based on Regional Culture—Taking Chengdu Culture in Sichuan as an Example

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Abstract. The purpose of this paper is to study the cultural and creative products of tourism under the regional and cultural background of Chengdu. It discusses the historical form and development status of the cultural and creative products of tourism of Chengdu, analyzes the artistic characteristics of its visual elements, and probes into the regional characteristics of the cultural and creative products of tourism under the Chengdu context from the perspective of regional culture, art design and semiotics.

Introduction

Regional culture refers to the cultural connotation with regional characteristics within the regional scope of material and spiritual features, including the development patterns and social life styles of different periods, as well as the unique cultural and material heritage. [1] On the one hand, we can make a large and comprehensive analysis from its historicity, uniqueness, permeability and inheritance starting from the research level of regional culture; on the other hand, we can also analyze the collective characteristics of cultural elements in the region, and obtain its remarkable characteristics. The analysis of the elements of cultural and creative products of tourism is package is contained.

Cultural and creative products not only disseminate and improve classical culture, but also integrate and innovate the cultural resources rely on the unique regional background. The visual symbols presented by the cultural and creative products are the external expression of the local culture and the concept of the times, and are the embodiment of the concrete and visual regional culture.

Diachronic Research: the Historical Form and Development Status of Tourism Products in Chengdu.

Sichuan, as a “land of abundance”, has rich tourism resources and cultural characteristics but slow development for a long time. Sichuan has put too much attention on the tourism routes and attached great importance to the natural experience while ignoring the diversified construction of cultural resources, which leads to years of stagnation in tourism commodity research and development and serious homogenization. Previous surveys have shown that purchasing special commodities and ethnic specialties is a supplementary value requirement for tourists to complete a tour. [2] For a long time, people often mistakenly integrate ordinary souvenirs, handicrafts, agricultural and sideline products into all tourist commodities, while daily necessities are seldom included, which leads to the appearance of original agricultural and sideline food stores and handicrafts stores in various natural scenic spots in Sichuan. Six tourist districts in the urban area, represented by Temple of Marquis-Jinli, Broad and Narrow Alley, Manjushri Square, Chunxi Road, Cottage of Du Fu, Jinsha Relics to Delicacy Garden, are also taking Sichuan's characteristic catering service as their profit points. For example, some of them are consumer food & beverage served as on-site experience, snacks or workshops, hot pot restaurants, etc. The other part is to sell some portable food and beverage products, such as industrial production of bagged food (special yak beef, dried bean curd, flavor condiments with Sichuan's specialty), cakes, Sichuan tea and so on. The core of both the two categories of products is the typical catering culture of Sichuan. In some tourist areas, some stores will
decorate their shops with special features and attract consumers at low prices. However, due to the influence of e-commerce platform, sales on the Internet and other factors in recent years, all kinds of agricultural and sideline food, special flavor are no longer confined to sale to physical stores. There are plenty of local specialties on the Internet platform, which leads to that the sales of tourist products are becoming increasingly low in Chengdu, Sichuan and even the whole country. When the trend of outbound travel is increasingly hot year by year, tourists in developed areas such as Europe are generally interested in purchasing life industrial products, including cosmetics, clothing, shoes, bags, electronic products, and so on. The changing trend of tourist consumption has also led to the loss of the original meaning of the local specialty. It is bound to lead to the transformation of tourism product structure under the influence of the global consumption trend, and the commodity market in Chengdu has gradually transformed from souvenirs, agricultural and sideline specialties to all kinds of large tourism commodities.

In April 2017, the 13th Party Congress of Chengdu proposed to strengthen the function of “five centers, one hub” to build a national central city which fully reflects the new development concept, including building a tourist destination with international influence, comprehensively enhancing the competitiveness of cultural and creative industries, and promoting the development of “cultural creativity + tourism” and “cultural + commercial” model. Chengdu will be built as a creative city that is the first-class city in China and No.1 in the West. More emphasis has been placed on the join forces of cultural and creative industries on the promotion and creation of tourism products. According to “Big Data of Chengdu Culture”, attention of cultural creativity in Chengdu has overwhelmed Beijing, Shanghai, Guangzhou, Tianjin and Chongqing by 27.24% since 2017, ranking first among the six major national central cities. The “Cultural creativity” has become a new label of Chengdu tourism. It has developed rapidly in the design of tourism products, the products promotion of creative bookstores and the development of cultural and creative products of museum. Chengdu is making full use of tourism products to create global tourism consumption and build a new IP of Chengdu culture.

Synchronic Research: Morphological Analysis of the Visual Arts of Cultural and Creative Products of Chengdu Tourism

Morphology of Graphics and Images

Cultural and creative products of tourism with Chengdu culture should not only have the characteristics of popularity, but also have the connotation of Chengdu. As one of the most recognizable symbols in Chengdu culture, the panda has become the best choice of their creation. Getting rid of the simple carrier of panda clothes and postcards in the tourist commodity market, the cultural and creative products of tourism has begun to create new IP and graft pandas which carries intangible cultural heritage to create “panda bamboo weave”, “panda cup with fitted cover” and “panda with Sichuan embroider”, which sets up a bridge for traditional culture in Sichuan to “go out”. Carved rhinoceros, singing tomb figure and other cultural relics go to the major tourist attractions from the museum with the join forces of cultural creativity. The legendary Mythical Animals for Water treatment is made into ceramic pendulums, drawing attention from consumer groups of all ages; “The first tomb figure of Han Dynasty” with a sense of joy is designed as a Bluetooth speaker, also attracting a lot of fans (Fig. 1). Facial makeup in Sichuan is combined with lacquer ware of Chengdu. Cute hot pot is printed on clothing and stationery to interpret the “young culture” of post generation of 1990s. The reconstruction of various elements of Chengdu is like that of pop art, which swept across Europe and America in twentieth Century and people even cannot catch up. These figures and images are rooted in the traditional culture, and express the aesthetics of life in modern cities.
Materials and Themes

Perhaps Chengdu is prosperous and there is an unique natural scenery in this beautiful place, so people here are naturally smart, think highly of culture, and know more how to enjoy life. It is in this fertile land that the long and profound culture of tea, Sichuan opera, Sichuan cuisine and so many other things have been nourished. A lot of folk customs with regional characteristics have been formed in the course of historical evolution, and numerous marvelous cultural relics have been bred, which has become the main objects and themes of Chengdu art.

The elements of Three Kingdoms can be found in Chengdu's major tourist attractions in the early stage of the transformation of cultural and creative products of tourism, especially the most popular facial makeup. Facial makeup is often used in paper-cut or lacquer painting in the arts and crafts. The elements of the Three Kingdoms not only lay in the production of souvenirs, but also present a new situation of industrial integration in the current tourism market of Chengdu and the overlap of multi-cultural elements. Museum in Temple of Marquis and the game company cooperate with each other to develop the game props. “Three Kingdoms of Joy and Intelligence”, which has been very popular among children once launched.

The development of cultural and creative products in Chengdu museum is a major part of cultural and creative products of tourism in Chengdu in the past two years. Chengdu has a large number of museums which has abundant creative carriers. There are inexhaustible cultural elements as many as the stars, and the creative product design only needs to extract the essence, give her a complete and independent story, and then tell the story. As a result, a truly attractive creative product is created, such as the Little bronze man of Sanxingdui Ruins and Lacquer Massage of Chengdu Museum. In recent years, museums in Sichuan have developed a series of creative products containing the historical and cultural implications of Chengdu by using the collections of the museum as a database of cultural creativity, insisting on taking the combination of traditional art and fashion, history and modernity as a design concept, to spread culture to everyone, and truly realize “bringing museum home “. At the same time, the rise of cultural and creative products in museum has attracted a large number of young people to the museum, leading to a wave of museum tours. According to statistics released by the Sichuan Provincial Department of Culture on the number of visits to museums over the past year (see figure 3), the number of visits in 2017 increased by 7.76 million, a raise of 13%. We
can see that the input and R & D of cultural and creative products indeed play a significant role in promoting museum tourism.

![The number of the tourist reception of Sichuan Museum (2013-2017).](image)

**Figure 2.** The number of the tourist reception of Sichuan Museum (2013-2017).

**Comprehensive Carrier**

In order to make the traditional regional culture showing vigorous vitality, walking in the forefront of the times, and constantly expanding new ideas, the indispensable method is continuous innovation of thinking. And innovation is the soul of cultural and creative products of tourism. As mentioned above, many traditional tourism commodities involve handicraft, arts and crafts, and so on. The aesthetic fatigue needs to be solved urgently along with the growing aesthetic demands of the people. The development of the new generation of tourism products is bound to move towards a road with different features of innovation through creative media and carriers. At present, cultural and creative products market in Chengdu is actively exploring the value demand of customers, and many successful cases have emerged. For example, the transmission of tea culture with ceramic products such as bowl with fitted cover and Chinese Kung Fu teapot. The marketing of mask with panda’s eyes promotes the sales growth of the daily cosmetics. The practical value of creative products is strengthened with the help of U-disk, mobile power supply, mini audio and other electronic equipment.

**Contextual Research: Cultural and Creative Products of Tourism Created by Chengdu Culture.**

**The Symbolic Meaning of Chengdu Culture in Cultural and Creative Products of Tourism**

In the design of cultural and creative products of tourism, it is not only limited to the appearance and function of the products, and the more important value lies in the incorporation of cultural symbols. Only when we understand the concrete manifestation of cultural symbolization can we really make full use of culture to carry out product design. According to the semiotic principle of Saussure, he put forward two concepts: signifiant and signifie. All elements can be seen as symbols which contain with signifiant and signifie in design. These symbols become more vitality through the injection of human emotion. Designers have to spend a lot of time on thinking about the creativity of product design in cultural and creative products of tourism, and these ideas are composed of many symbols. Designers will be influenced by the factors of their own development and the cultural background of the product in the process of constructing, and ultimately create the individualization of the product. From the hot situation of tourism products of Chengdu in the national tourism commodity market, it is not difficult to know that in recent years, tourism products of Chengdu have emerged from the same
kind of products in China, and a lot of goods become a fashion and the favorite in circle of friends of people. There is a profound cultural connotation of Chengdu in many successful creative products, such as the postcards with “hot pot + panda + Three Kingdoms”. It contains the triggered taste, fashionable collocation of color, the cute shape and the richness of ancient Shu culture. The significant of the three well-known symbols expresses the signific of Chengdu culture: innovation, fashion and leisure. Chengdu, a city built for more than 2000 years, has its own unique charm of the city context, “Masters of the literary world were mainly born in Shu from ancient times”. The elegance of Chengdu culture can be understood as a delicate and elegant style, but also can be expanded to a broad character. The long and massive Chengdu culture is the “great elegance”. This elegance seems to be the commonness of Chengdu's creative products. After visiting the creative products shops of major tourist attractions and museums in Chengdu, the author found that Chengdu's creative products mostly adopt simple and elegant, logs or black-and-white color. Simple and smooth lines are often used in the shape, such as the carved rhinoceros series and lacquer massage of Chengdu Museum. The sales of cultural and creative products such as Yanjiyou and Xianshan Book Store can be quickly located even in the Taiguli and the Broad and Narrow Alley with a throng of people. Cottage of Du Fu and Temple of Marquis are especially the more so.

The original intention of the design of cultural and creative products is to make them be full of regional characteristics, completely tap the unique regional symbols in order to make the products obtain greater advantages when the tourists select similar goods. Mr. Lu Xun said that the national is the world. The distinctive features of cultural and creative products have always attracted the hearts of tourists firmly under the influence of Chengdu culture.

Visual Identification of Chengdu Culture in Cultural and Creative Products of Tourism

The relationship between significant and signifyie is stable in Saussure's theory. The signific cannot be changed at will once the symbol is determined. This is a relatively stable symbol system solidified in the long-term production and life. The formed stable collocation should follow this convention in innovation and creation such as the giant panda in Chengdu culture. As we all know, Sichuan has the largest and most complete habitat for giant pandas in China. According to the fourth national survey of panda, there are 1 387 wild pandas in Sichuan province, accounting for 74.4% of the total number and ranking first in the whole country. Giant pandas can be said to be the IP with most importance among Chengdu culture, as well as a business card with national treasure and a fixed symbol of Chengdu, which has a significant recognition in the tourism products of the whole country. At present, Chengdu's tourism cultural and creative products include not only the long and splendid culture of ancient Shu, the Three Kingdoms elements, the religious culture and other historical culture in addition to pandas, but also the long-standing, unique culture of leisure, food and tea house. These creative products transformed from these themes have adapted to the aesthetic and experiential needs of modern tourists, and completed the appearance and transformation from characteristic culture to characteristic tourism products. By attaching itself to the corresponding carriers or recreating the tourist carriers, Chengdu's characteristic cultural connotation can be externalized by means of specific materialized products or dynamic processes through many methods, and its connotation can be revealed in a unique, intuitive and perceptible form, which can be appreciated by tourists of various cultural levels and needs. The potential value and symbolic meaning of Chengdu characteristic culture are gradually transformed into tangible advantages of tourism products. It is bound to promote the accelerated development of tourism in Sichuan day by day through the brand building and promotion of cultural and creative products and the spread of Chengdu culture.

Conclusions

Chengdu, as the country's first-class collection of cultural and creative products, has indeed emerged a large number of creative products with distinct geographical characteristics and fashion flavor which can promote the consumption growth in recent years. But it is found that the excellent cultural and
creative works in Chengdu are mostly embodied in the creation and promotion of the cultural scenic spots or intangible cultural heritage products through the author's research. The author worries that it may fall into the predicament of flooding similar products in the long run if the available symbolic value is exploited out, so that tourists will lose their curiosity and the desire to consume. At present, there is still a lack of development and attention about creative products of natural scenic areas in cultural and creative products market of Chengdu. The natural scenic areas are an important part of Chengdu tourism, so the author believes that it also has a huge creative space and economic benefits. At the end of the article, we hope that the cultural and creative products of Chengdu can bloom together to show the halo and charm of Chengdu culture.

References


