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Research on national cultural creative products design from the perspective of internationalization

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Abstract. Through the analysis of the development and status quo of cultural creative product design and the analysis of the characteristics of national cultural concepts, the author tries to propose the key points of the national cultural creative product design method from the perspective of internationalization. Using the literature research method, it sorts out the development and current situation of the design concept of cultural and creative products; it also carries out functional classification of cultural and creative products; and it discriminates the concept of national culture; Finally, through the summary of the existing research directions and contents of the combination of national culture and creative product design, it is proposed that from the perspective of internationalization, designers can only accurately convey the image of national culture to users through creative products if they have a deep understanding of all aspects of national culture. Through the grasp of three aspects of emotion, inheritance and interactivity, it can help designers to effectively carry out innovative design of national cultural products from the perspective of internationalization.

1. Introduction

Since entering the 21st century, the increasingly mature modern information technology has profoundly affected the global economic cooperation and cultural communication. The geographically restricted communication methods have been broken, and gradually formed a more extensive "global village." In this context, global trade goods began to become homogenized, and thus began to lose the uniqueness of regional characteristics in terms of recognition. In the field of industrial products, the global production and sales of goods have led to the blurring of the geographical characteristics of the brand, and sometimes it is difficult to identify where it comes from.

2. The development of cultural and creative product design concepts

The design activities of creative products also belong to a cultural creation activity. In the "Bauhaus Declaration" published in 1919, "Industrial design is for people, not for products", which reveals the cultural essence of industrial design. With the advent of the era of knowledge economy, the interaction between culture and commerce, culture and economy is getting closer and closer, the power of culture is becoming more and more prominent, the development of added value of product culture is accelerated, and the proportion of humanization in product design is improved. The unification of product value, aesthetic value and cultural added value has become more and more urgent. Gradually, the idea of product design began to change from the market-oriented to the cultural-oriented connotation, and a culture-oriented design innovation boom was launched worldwide. In 1997, the British government first proposed the development of creative culture industry. British modern culture



reveals some contradictory temperament, and design works often contain mixed features of tradition and rebellion. The Japanese government has been actively developing the cultural and creative industries and implementing the strategy of “culture-based” to become the most developed country in the Asian cultural and creative industries [1]. Japanese creative design is usually based on clear functions and simple and convenient operation. In order to effectively meet the growing domestic cultural market demand and promote the development of related industries, the State Council issued a document in 2014: “Promoting the development of new and high-end service industries such as cultural creativity and design services.....It is an inherent requirement for the development of an innovative economy, the promotion of economic restructuring and the transformation of development modes, and the acceleration of the transition from ‘Made in China’ to ‘Created in China’ [2].” But the overall level of cultural and creative product design in China is still uneven. Designers float on the surface when refining cultural elements, usually just symbolic combination of elements and formal decoration, lacking in-depth exploration of the integration of product functions and cultural factors. Designers float on the surface when refining cultural elements, usually just symbolic combination of elements and formal decoration, lacking in-depth exploration of the integration of product functions and cultural factors. In the aspects of new material selection, mining material semantics, visual texture re-engineering, and forward-looking creativity in the application of popular color science, it shows a state of laissez-faire. Therefore, how to express the profound national cultural connotation through design, enrich the modern design language and enrich people's spiritual world will be the problems we need to face together.

3. Characteristics of cultural and creative products

The design products have practical significance on the one hand because of human use, and on the other hand, they have social significance because of different consumption choices of people. Therefore, in addition to the convenient and comfortable functional attributes, designers must simultaneously consider individual and social, local and global product forms and symbolic meanings in the context of globalization, this requires designers to fully consider the usage situation of the product. According to different usage scenarios, cultural and creative products can be generally divided into the following four categories: holiday gifts and social gifts for social activities; event activities with publicity functions, art exhibitions, derivatives around film and television animation; tourist souvenirs with human characteristics ; exquisite daily necessities and technology daily necessities that improve the quality of life and taste. These products are manufactured and processed in a way that is not much different from everyday products, so we should recognize that the basic attributes of cultural and creative products are products with practical functions. It is what people need in their daily lives and can be industrialized. Second, it has an artistic attribute. Without the value of goods, the artistic value of Wenchuang products cannot be discussed. [3]

4. The Connotation Concept and Characteristics of National Culture

Culture is the sum of material wealth and spiritual wealth created by human beings in the process of social and historical development. It records and inherits the historical civilization of mankind. It is a complete, concrete and historical unity with commonality and individuality [4]. The interpretation of “culture” in “Ci Hai” is that “culture is the sum of the social forms that occur and develop on the basis of certain production methods of material data in history [5].” National culture is the core factor for distinguishing between many ethnic groups. If a nation loses its own unique culture, then a nation will disappear. This disappearance is not necessarily the disappearance of the physiological individual as a member of the nation, but the disappearance of the ethnic group [6]. Therefore, the first nature of national culture is unity, as the crystallization of wisdom formed by the accumulation of time by members of the entire nation, the core content of national culture is bound to be followed by all ethnic members. No matter how far you are in your hometown, you will always show a consistent national identity in your heart; The second is uniqueness, the members of the nation are the creators of national culture. Many ethnic groups live in one place but still maintain distinct national characteristics,

precisely because of their uniqueness; The third is binding, national culture profoundly affects the way of thinking and life tradition of national members, has an irreplaceable role in its psychological level, and forms a unified psychological identity, so it has a unified binding force for ethnic members. Even within a thousand miles, everyone accepts the same traditional norms and thus exhibits consistent cultural identity. This kind of constraint only affects members of the nation and does not bind other members of the nation. National culture can be divided into three levels from shallow to deep: Symbol level including national totem symbols, physical symbols, national language and text symbols [7]; Spiritual level including the aesthetic tastes, ways of thinking, and psychological state of people determined by values and ideology; Institutional level including customary systems and rules and regulations. It concludes the national culture as a dynamic system with rich levels and dimensions and continuous development and improvement [8]. The three national cultural levels of symbol, spirit and system are relatively independent and interrelated. They interact and interact with each other and shape the overall image of the nation. The shaping of this image is a kind of cultural capital, which can make the nation unique, form a brand and face the world.

5. The Influence of National Culture on Product Innovation Design

In the new century, modern art design has been more closely linked with culture. The development of art design has become an important cultural issue and social issue. Any art form is based on the ideology, emotions, and aesthetic laws of the nation. For the repetitive and simple return of national culture, we should enter the consciousness of globalization to inherit and use creativity and transcendence.

Design is an integral part of social culture. Different cultures have different spiritual customs and cultural psychological structures or cultural psychological logics, reflecting different values and aesthetic concepts. They play an important role in the design of industrial products, construction, clothing and environmental construction. The influence of national culture on product innovation design is mainly as follows: First, it affects the way designers and the public think: designers are people with a strong local cultural experience, and culture is different because of its unique particularity and situationality. Similarly, users or consumers are also local. Design has never been a purely personal act that can be arbitrarily, from the explicit traditions of materials, tools, language, expression techniques, to the implicit tradition of cultural thinking and aesthetic understanding of design understanding, affecting every designer and consumer. Second, it affects the design principle: the adoption of global culture or local national culture in product or brand design is the primary consideration depending on the group and object. A basic question is, Under what conditions is national culture more effective? Third, it affects the formal system of design: in an increasingly global context, how to develop modern art design activities. In the era of building a new art design culture with national and national cultural characteristics, designers are paying more and more attention to the understanding, application, inheritance and development of the traditional elements of national culture in the practice of art design. The distinctive features and linguistic meanings of many national cultural symbols are increasingly integrated into the concepts and works of art design. Fourth, it affects the evaluation criteria of design: the shape of the product is the time condensation of space, the static expression of dynamic narrative, which conveys the eternal information in an instant form, which is the starting point of product narrative [9]. The purchase and use of national cultural products is actually a process of communication and dialogue with the national culture represented by the products, and it is also a process for users to decode national culture. Only by deeply understanding the natural humanities, historical economy, politics and other aspects of national culture can designers effectively convey the image of national culture to users through innovative products.

6. The purpose of cultural creative product design from the perspective of internationalization

The role of culture in the development of globalization has become more and more prominent. The cultural economy with the production and consumption of cultural concept products as the mainstay of the industry is becoming more and more important. But in fact, companies lack clear and solid

theoretical guidance on how to effectively use cultural elements to shape products and brand image, which leads to frequent encounters with Waterloo in practice, and even lead to consumer resentment and resistance. Blindly emphasizing locality, emphasizing national characteristics will lead to difficulties in the interpretation of symbolic systems in the process of product circulation, misunderstanding, misunderstanding and even inability to interpret, not only can not accurately convey national culture, and even lead to misunderstanding or rejection of the symbol system Rejection of its own. Therefore, the design of cultural and creative products from the perspective of internationalization should fully consider the following key points.

(1) Emotional: The essence of creative design is to create and express new meaning and meaning through products. The meaning of the product can only be reflected when the consumer and the product interact and interact with each other. This kind of deep psychological activities and ways of thinking are the connotations that cultural factors give to products. It is also the unique emotional value that the national culture gives to the product. Each user will form a desired goal for a product through a combination of his knowledge, experience, memory and imagination. This goal is not a simple function or form, but a collection of many elements. These elements can be divided into three levels in nature: the outer layer is mainly including material aspects such as color, shape, texture and other factors; behavior layer is corresponding to the operation, function and other factors in the ritual customs; psychological layer is the highest level of consciousness, spirit and affection. Therefore, when designing regional cultural products, designers must thoroughly understand the spirit of national culture, and deeply understand the user's psychological needs, through the combination of modeling, color, function, material, structure and other design elements to meet the user's emotions. Linking cultural characteristics with the user's emotional experience, enabling them to have a strong inner resonance in the process of use and cognition, and communicate emotionally with the product to understand the cultural and spiritual content of the product.

(2) Inherited: The core of the design of cultural products should be accurate and effective design concepts. It's not how good a single product or a few products are, but a systematic design that can be systematically thought through. Whether it is the pre-planning of product categories, the design of mid-term design elements or the setting of post-use situations, it should be a key link in this system. Each link needs to fully consolidate and express the design concept of this product. They are indispensable. For example, in the early stage of product planning, it is necessary to consider the functional categories, size, packaging color and other elements of the product; in the middle of the design, it should be multi-dimensional thinking from the aspects of appearance, scale, and process materials. At the same time, we must also consider the relationship between the user's use situation and the way of use after the product is sold, and guide the user through reasonable reminders. In the traditional Chinese garden design, the designers unify the architecture, the landscape and the interior through a combination of virtual and real, encirclement and sharing, and interspersed with the borrowed scenes, forming a perfect effect of the landscape inside and outside the garden, and the grass and wood complement each other. This is the best example of our systematic product innovation design.

(3) Interactivity: Product innovation design becomes a co-creation model between designers and users in the context of national culture. Under this model, product design is no longer only the way the designer outputs and the user accepts, instead, the designer has transformed into a bridge between national culture and users and has become a "third party". As an audience of regional national culture, users are no longer individual consumers in the traditional sense, but become a group, which makes the designer's object no longer a personal needs experience into a diverse group of needs. In the process of innovative design of national cultural products, designers need to pay attention to the interests and needs of most people in the national cultural audience, emphasizing the relationship between the group and the regional national culture, and at the same time, the designers need to integrate into the group and hold the culture. The identity and perspective of the individual is co-authored with the audience to propose a more complete, integrated and sustainable design approach.

As a kind of international communication medium based on non-verbal symbol system, designers should have a strong sense of international communication when designing products, and realize the naturalization, rationalization and universalization of national culture based on the specific consumer groups in the international market. This makes the product a medium for self-narrative. However, if the designer puts aside the diversity of culture, it is a misunderstanding and misunderstanding of the national culture to design products with the generalized and homogenous "characteristics" concept. True internationalization is a multicultural style that can be widely accepted by people of different cultural backgrounds. National cultures and characteristics that are overemphasized are often only welcomed as short-term appreciation and hunting. It is possible to truly highlight the national characteristics and build a national image by tapping the "image" of a more universal national culture and absorbing more colorful product forms and vocabulary expressions. If the designer grasps the design concept of national cultural creative products from the above three aspects, it can better consider the user's functional requirements and emotional expectations for cultural and creative products based on decoration and design.

7. Conclusions

Through the analysis of the status quo and characteristics of cultural and creative products, it is recognized that the future design development trend will inevitably be culturally oriented. In order to better study the combination of national culture and design, firstly, the in-depth analysis and comparison of the concept and characteristics of the national culture is carried out, and the influence of national culture on the four aspects of creative product design is summarized. Finally, a brief summary of the elements of creative product design using ethnic culture was made. After the author has conducted more extensive thinking and communication from communication, semiotics, and psychology, it puts forward three aspects of national culture for the purpose of creative product design, hoping to provide design ideas and references for the design of national cultural creative products from the perspective of internationalization.

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