

DESIGN STRATEGY FOR CULTURAL AND CREATIVE PRODUCTS IN TRADITIONAL VILLAGES OF XIUSHUI ZHUSHA UNDER THE BACKGROUND OF RURAL REVITALIZATION

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ABSTRACT

This paper in Jiangxi Jiujiang Xiushui county Zhusha traditional villages as the research object, the field investigation, literature review, data analysis, by analyzing the domestic and foreign product research status, the significance of the topic, Zhusha traditional village and the product market defects, from the material factors, social factors and spiritual factors, extract cultural symbols, summarizes the Zhusha traditional village wen gen product design strategy, provide theoretical basis for Jiangxi traditional village and product design.

Keywords: Xiushui vermilion sand, traditional village cultural and creative products, design strategy

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INTRODUCTION

China's long history and culture have nurtured many traditional villages with distinctive features and rich cultural heritage. With the continuous promotion of the rural revitalization strategy, national policies such as "beautiful countryside", "characteristic towns" have been introduced one after another, sparking a wave of rural revitalization nationwide. Traditional villages, due to their rich historical and cultural heritage, need to find more moderate ways to revitalize and develop (Zhou, 2022). Rural revitalization is a necessary condition for national rejuvenation, cultural revitalization is a powerful promoter of rural revitalization, and the development of new "tourism +" business formats is a powerful means for traditional villages to achieve rural revitalization. We vigorously promote the cooperation between rural traditional culture and other industries, and use digital technology to promote rural revitalization. Economic development of cultural and creative industries, innovation of cultural tourism products, and enhanced in-depth experience of tourism consumer groups can effectively promote rural revitalization. As a major agricultural province, Jiangxi has a large number of traditional villages and rich cultural resources. However, traditional village cultural and creative products are relatively scarce, which affects the spread of traditional village history and culture. Therefore, it is urgent to create traditional village cultural and creative products that meet the needs of tourism consumer groups. important issues to be solved.

Research objectives:

1. Conduct on-site research on the current status of cultural and creative products in traditional villages of Xiushui Zhusha, and analyze excellent cases of cultural and creative products in traditional villages at home and abroad.
2. The characteristics and types of the cultural heritage of Xiushui Zhusha Village are analyzed, and based on the cultural characteristics, the design strategies of traditional village cultural and creative products are summarized.

LITERATURE REVIEWS

Research Status of Traditional Village Cultural and Creative Products at Home and Abroad

Traditional village cultural and creative products are oriented to tourism consumption, aiming to promote local tourism and inherit cultural history. Combining cultural creativity and local characteristics to highlight the unique charm and advantages of the local area, which is of great significance for building national cultural confidence, inheriting and developing excellent culture (Zhou, 2015). Traditional villages represent the ancient Chinese civilization, and contain rich cultural heritage and spiritual connotation. Architectural historic sites, folk culture and celebrity allusions can be used as the design elements of cultural and creative products. After the rural revitalization strategy, the research literature on traditional villages has increased year by year. Scholars in the field of architecture and urban and rural planning have focused on the research on traditional villages from the perspective of protection, utilization and renewal. Search "Cultural and creative products in traditional villages" in CINK, and no more than 24 related articles were published in 2020-2023. There is a gap in the design of cultural and creative products in traditional villages.

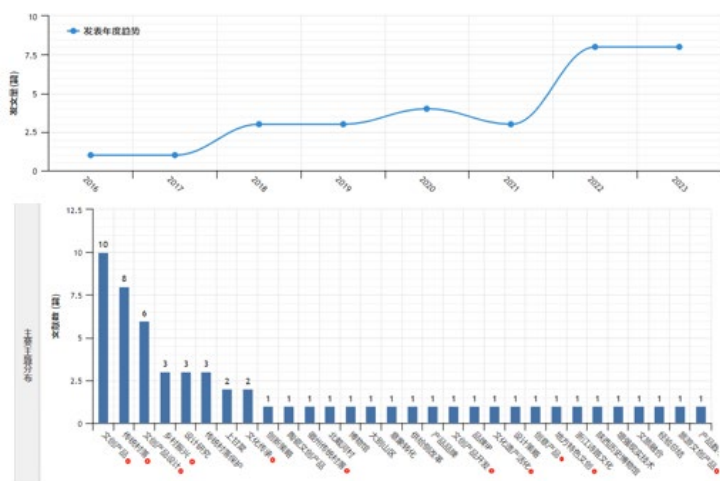


Figure 1 Literature Research on Cultural and Creative Products in Traditional Villages

Source: <https://www.cnki.net>

South Korean scholars Jiang, Nan thinks, for China Anhui macro village traditional ancient buildings, visualization analysis, and combining with the cultural tradition and geographical environment, extract four image, development products, close the distance between macro village culture and tourists, rich macro village wen gen products, and promote the development of macro village rural tourism. It is helpful to expand the popularity of Hongcun ancient building village culture (Jiang, 2019). On Monday, it was proposed that innovative design of tourism products is an important means to improve satisfaction with tourism products. By utilizing digital information technology to study the innovation and optimization of ethnic cultural smart tourism products, a survey showed that over 80% of tourists prefer high-quality and low-cost tourism products, nearly 50% of tourists hope to gain a thinking experience at tourist attractions, and the most popular forms of tourism are ethnic art and traditional culture, Designers can design tourism products based on tourists' preferences and improve the satisfaction of tourism products (Zhou, 2022). Chen, Xinxin, Li, Bohua proposed that traditional villages guided by tourism are more susceptible to the impact of the epidemic. Due to their unique traditional cultural connotations, they have the potential to enhance tourism resilience in the post epidemic era through cultural exploration and creative production. The relief patterns, couplet stories, architecture, and folk culture of traditional villages can all be used for cultural and creative production. The production of digital and physical cultural and creative products, as well as the formation of related industrial chains, can help improve the resilience of rural tourism (Chen, 2022).

Domestic scholars Zhang Le and others have explored the regional cultural characteristics of Huizhou traditional villages, designed and transformed the tangible and intangible cultural elements, and opened the road for cultural and creative research in traditional villages (Zhang, 2019). Drawing on the cultural creative design ideas and methods, her thesis puts forward five cultural creative design models for traditional villages in the strategy part, giving direction guidance to traditional villages, so as to promote the cultural creation of traditional villages (Wang, 2017). Zhang Rong analyzes the development status of ancient villages, the development of south club ancient village construction features and products, build traditional village IP industry chain, design the traditional village folk traditional and products, historical themes and products, cultivate inheritance innovation design talents, docking Hong Kong and Macao wen and industry six aspects, the Dongguan south club ancient village and product development put forward countermeasures and Suggestions (zhang, 2019). Liu Jingxin proposed that animation images have affinity and popularity, combine regional culture with animation design, through the intervention of cultural and creative products, can realize the transformation of artistic value to economic benefits, and promote the development of cultural industry (Liu, 2019). Song Hainan et al. proposed that tourism consumer groups present a low

age, which should give cultural and creative products more interest and affinity through design, reflect the vitality and vitality of culture, and put forward the basic process of animation of cultural and creative products (Song, 2019).

The significance of cultural and creative product design in traditional villages of vermilion sand

1. The proposal of the rural revitalization strategy has promoted the development of rural tourism industry

State leaders during the inspection of Jiangxi, requirements were put forward, such as "setting a demonstration in accelerating the high-quality development of the revolutionary old areas, and striving to be the first in promoting the rise of the central region", as well as "promoting high-quality economic development" and "promoting agricultural and rural modernization" Under the guidance of the national "14th Five Year Plan" for agricultural and rural modernization, local governments promote the development of rural tourism based on promoting industrial prosperity and supported by the prosperity and development of rural culture. Developing a new form of "tourism+" is a powerful means for traditional villages to achieve rural revitalization, vigorously promoting cooperation between rural traditional culture and other industries, utilizing the digital economy to develop cultural and creative industries, and innovating cultural and tourism products.

2. The traditional village of Xiushui vermilion sand has a complete preservation of its ancient style and appearance, which has important historical research value

By 2023, a total of 8155 traditional villages listed, Jiangxi province selected 413 national traditional villages, including 37 named national historical and cultural village, 348 was rated as the provincial traditional village, survey of traditional building more than 20000, the village retained the most simple form and way of life, culture has a long history, with the hui-enrolled, Jiangxi, hakka enclosure unique characteristics, become our province to build beautiful countryside Jiangxi model, realize rural revitalization and an important part of the sustainable development of traditional villages. Jiujiang has 8 national-level and 10 provincial traditional villages. Among them, there are 4 national traditional villages in Xiushui County. The Xiushui Zhusha Village studied in this paper is located in the south of Huangao Township, Xiushui County, located in Quyuan Gongfu Natural Village, located in the northern basin of Jiuling Mountains, surrounded by mountains, belonging to the subtropical climate of the south of the Yangtze River. The building complex of Zhusha village is scattered in the long and narrow valley, covering an area of 19,100 square meters, with a construction area of 31,900 square meters. In 2013, it was selected as "Famous Historical and Cultural Village of Jiangxi Province"; in 2014, it was selected as "Chinese Traditional Village", "3A Rural Tourist Spot in Jiangxi Province", "The Most Beautiful Village in Jiujiang City", and "Xiushui Mei Village" in 2015. With the natural barrier formed by the peaks, Zhusha Village is free from war, and its ancient style is well preserved. It is a traditional Chinese ancient village integrating border trade culture, new education culture, and the architectural culture of northwest Jiangxi in Ming and Qing Dynasties.



Figure 2 Traditional Village in Cinnabar

Source: Author

3. There are still some research gaps in the design strategies related to traditional village cultural and creative products among domestic and foreign scholars, and the design ideas and practical aspects are relatively weak.

The relevant research on cultural and creative products in traditional villages is still in the initial stage and has a short time, so some theories have not formed comprehensive guiding ideas. Under the background that the material and intangible cultural heritage of traditional villages is in urgent need of protection and publicity, the importance of culture is emphasized, but it fails to explain the way of transformation between culture, creativity and products. Although realize the consumer group younger trend, put forward the animation visual image combined with the direction of the design, but only on the modelling of lovely, exaggeration, generalization, did not really grasp the youth consumer group aesthetic habits and characteristics, should extract cultural features, generate new "cultural products", to make the traditional village wen gen products with originality and practicability.

4. The traditional village of Xiushui vermilion sand is typical among many historical and cultural villages, but there are shortcomings in the cultural and creative product design market.

Xiushui Zhusha village has a long history and culture, many representative cultural symbols, northwest Jiangxi Qing Dynasty local architecture art and culture concentrated display area, site selection, architectural style, rich details; cultivation culture, academy culture, hall culture with clan characteristics, Zhusha ancient village ancient architecture community layout are "Tang", is the characteristics of Zhusha historical and cultural heritage; time-honored folk culture, founded in 1833. Although Zhusha traditional villages have many cultural symbols, the characteristics of these cultural symbols have not been excavated by professional design teams, let alone innovatively applied to the cultural and creative products of Xiushui traditional villages. At present, the local cultural and creative products have a situation of low design level and serious "homogenization".

Analysis of the current situation of cultural and creative product design in traditional villages of vermilion sand

The survey found that the cultural and creative products of traditional Xiushui villages have a situation of low design level and serious "homogenization", and the design of cultural and creative products of traditional Zhusha villages has defects, making it difficult for tourists to experience the cultural comfort brought by cultural and creative products.



Figure 4 Cultural and Creative Products in Xiushui County

Source: Author

1. Without regional characteristics

The form and content of tourism cultural and creative products are all uniform. The lack of innovation makes regional culture lose its luster, and tourism cultural and creative products appear homogeneous, which cannot stimulate consumers' desire to buy.

2. Lack of cultural and creative brands

The design of the products only focuses on agricultural and sideline products, while the development of other products is slightly insufficient, and the cultural and creative products lack brand characteristics in design concept and visual packaging. The excavation of local cultural connotation is insufficient, the lack of attention to the shaping of cultural and creative brands, and the market influence is insufficient.

3. Product design homogenization

Tourism cultural and creative products are a product of great commemorative significance. However, due to symbolic and regional reasons, cultural and creative products lack their own cultural characteristics, forming a large number of homogeneous products, which not only reduces the sales volume of cultural and creative products, but also reduces the satisfaction of tourists with tourism experience, which is not conducive to the sustainable development of tourism.

4. Lack of professional design team

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5. Single marketing methods

The cultural and creative products in Xiushui County are still based on traditional and passive marketing, which fail to connect with multimedia channel marketing at the present stage. They have relatively single product display methods, do not establish a good interactive relationship with consumers, and can not play a driving role in experience sales.

Analysis of Cultural Elements in Traditional Villages of Vermilion Sand

Through literature review and data search, the vast cultural factors of traditional villages are summarized as follows: material factors (outer layer), social factors (middle layer), and spiritual factors (inner layer). The material factors mainly include natural ecological materials and historical and cultural materials; Social factors include village customs, systems, and ethnic relationships; The spiritual factors include village cultural concepts, religion, and philosophical ideas, which are the spiritual pillars that have been passed down from ancient village civilization (as shown in Table 1). These three types of cultural factors represent concrete and abstract cultural elements in the village, laying an important foundation for creating cultural and creative product designs in the village.

Table 1 Composition of Traditional Village Culture in Cinnabar

Material layer (External)	Natural ecological substances	Geographically related substances, plants, natural landscapes (landscapes)
	Historical and Cultural Materials	Ancient architecture, architectural decoration, ancient relics, carriers of ancient celebrities, carriers of important historical events, and specialty cuisine
Social level (Middle level)	Village Folk Customs	Dialects, scripts, costumes, crafts, dramas, weddings, sacrifices, festivals, temple fairs
	Village system	Administrative division, systems and regulations
	Village Ethnic Relations	Ethnic communication, ethnic identity, ethnic preferences and taboos
	Village Cultural Concept	Beliefs and beliefs
Spiritual layer	Village Religion	Religious locations, religious activities, religious costumes

(Inner layer)	Village Philosophy	Philosophy
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Source: Author

RESEARCH METHODOLOGY

This project adopts a combination of quantitative and qualitative methods as a whole, as shown in Figure 3.

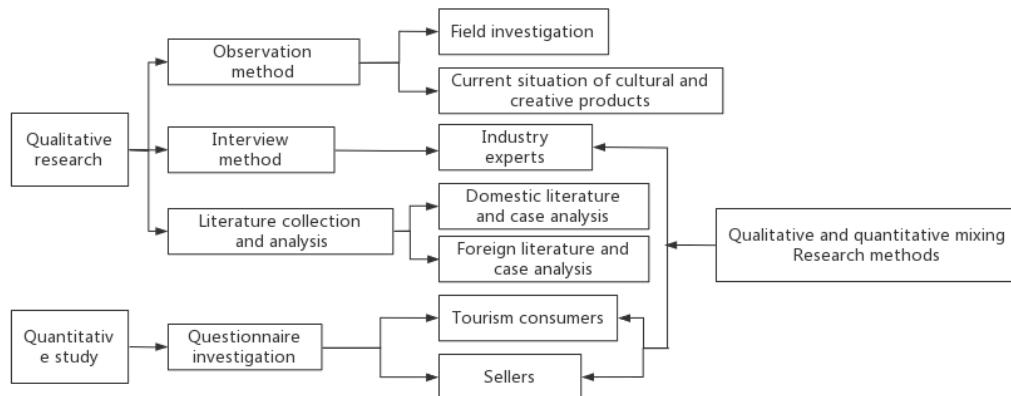


Figure 3 Research methodology

Source: Author

1. Data collection

1.1 In the early stage of the study, researchers used survey questionnaires to collect main data, which were divided into two types: (1) and (2), both of which were filled out online. Questionnaire (1) targeting the tourism consumer group of traditional villages in Zhusha, with a total of 181 copies; Questionnaire (2) was conducted on 19 sales groups engaged in traditional villages in Zhusha, including shop owners, tour guides, villagers, etc. Analyze questionnaires (1) and (2) to summarize the preferences and needs of cultural and creative products in Zhusha Village, as a guide for the design of traditional cultural and creative products in Zhusha Village. In the mid-term of the study, the researcher used an expert interview topic guide to collect main data. Three design experts with over 10 years of industry related experience were selected to conduct industry expert evaluations of traditional village cultural and creative products designed by the researcher.

1.2 Secondary data collection and literature collection methods, researchers collect internal information such as books or government work reports published by local cultural and tourism bureaus, consult local chronicles of Jiujiang and Xiushui County, and search for the latest research achievements and experiences in relevant fields at home and abroad; The field study method researchers conducted field investigations at government agencies such as the Jiangxi Traditional Village Development Research Center of Jiujiang University, Xiushui County Cultural and Tourism Bureau, Housing and Urban Rural Development Bureau, and Rural Revitalization Bureau. They also conducted field investigations in Zhusha Village (Qing), Huangao Township, Xiushui to obtain data.

2. Data analysis

Data analysis adopts the use of network software analysis, presenting the results of data analysis in the form of pie charts and bar charts

RESEARCH RESULTS

Design Strategy for Cultural and Creative Products in Traditional Villages of Red Sand Zhusha Traditional Village serves as a concentrated exhibition area for Qing Dynasty vernacular architectural art and culture in northwest Jiangxi. Xiushui Zhusha Village has a long

history and culture, and has many representative cultural symbols, which are the entry point for the design improvement of Zhusha traditional village cultural and creative product design.

1. Reproduction of traditional village cultural symbols in ancient architecture and architectural decoration

The unique ancient buildings and architectural decoration of Zhusha traditional villages, the late Ming, early Qing dynasties include foreign houses, new houses, lower sages, three halls, upper sages, and six buildings under the city, the architectural decoration culture is mainly wood carving, stone carving and color painting, reflected in doorways, stone piers, wood carved beams, wall slogans and so on. Integrating these architectural styles into the visual elements of cultural and creative products can well show the local culture, and play a prominent role in conveying the image of Zhusha. According to the architectural style, extract the architectural decoration pattern is used for image transformation.

2. Representing Traditional Village Cultural Symbols in Celebrity Culture and History

Celebrities in the traditional Zhusha village culture include Qu Yongshou, who founded a private school in the Ming Dynasty and founded Fengxian Academy and Peiyuan Academy; Wan Chengfeng, the teacher of Emperor Qianlong, gave his aunt a piece of "Derui Huahui" in the 50th year of Qianlong's reign. The plaque hangs in the center of the main hall of the three buildings; Qu Haimen, a pioneer of new education, founded Peishi Primary School and Nursery School in 1913. In 1928, he supported the establishment of Peiyuan Primary School in the Second District of Xiushui County to solve the school funding problem. The school has special A plaque was awarded to "Jiahui Shilin". In 1922, President Li Yuanhong awarded a plaque to "Gate of Filial Piety". Modern patriotic poet Chen Sanli painted a portrait and wrote an inscription for it. Research on celebrity culture and history revealed that Zhusha Village has a culture of respecting teachers and valuing education. Farming culture and academy culture can be combined with academy culture to design cultural and creative products such as office supplies.

3. Reproduction of Traditional Village Cultural Symbols in Village Folk Culture

The folk culture of Zhusha traditional villages includes folk art, traditional festivals, traditional customs, etc., which represents the essence and inheritance of Chinese traditional culture. The folk custom of Zhusha Village is a unique folk custom in northwest Jiangxi, with various forms and rich contents, such as Guanyin dynasty and king of Nuo worship, ancestor sacrifice customs, mountain opening ceremony and wedding and funeral festival customs of the Han nationality, and folk culture such as tea picking opera, folk songs and lantern play. Founded in 1833, the Zhusha Qu family tea picking opera, followed by Qu Qiuqin, is now the inheritor of the intangible cultural heritage tea picking opera in Xiushui County. The Zhusha Village Folk Museum displays living utensils, agricultural tools, money storage tanks, etc., in the design of cultural and creative products of traditional Zhusha villages, it excavates these contents, extracts visual expressions, extracts and transforms them from shapes, patterns and colors, and integrates them into local cultural and creative products.

4. Combining the needs of tourism consumer groups to reproduce cultural and visual differentiation

Different tourism consumer groups have different demands for cultural and creative products. After an in-depth understanding and analysis of the cultural factors in Zhusha Village, the needs of consumers are explored. It can be divided according to age, income level, education level, tourism mode and other factors. According to different needs and characteristics, the designer adopts different styles of cultural and creative product design. For the younger consumer groups need interesting, visual design with lovely and lively, bright color elements. Young consumer groups need modern, fashionable, fashionable design elements, and use humorous, funny way. Middle-aged consumer groups need both practical and aesthetic products, which should fully reflect the cultural connotation of Zhusha traditional villages, and have a symbolic meaning.

5. Branding of cultural and creative industries in modern traditional villages

Zhusha traditional village cultural and creative products need to be branded and mass-produced to achieve systematic dissemination. Consumers need a comprehensive and series of cultural and creative products. It is important to establish a brand image and carry out overall promotion, which not only meets consumer needs, but also meets market demand.

6. Integration of multi-dimensional cross-border and new media platforms

Crossover, meaning to combine two different attributes of things, is not only a kind of integration, but also a kind of integration. It brings all the different elements into each other. "Cross-border joint name" is a comprehensive and multi-directional innovative design method in the current era (Chen, 2019). The cross-border design of traditional village cultural and creative products includes the integration of different cultural fields, showing the diversity and potential of traditional culture. In addition, multi-dimensional crossover also includes the deep integration of online and offline. In the Internet era, cultural and creative products can use online platforms to attract traffic, break regional and time restrictions, and spread traditional village culture through the Internet. Build an online media platform, combine market demand, combine cultural creativity with traditional village products, use the Internet and new media channels to expand the scope of communication, improve user experience and sales.

DISCUSSION & CONCLUSION

There are gaps and shortcomings in the design of cultural and creative products in traditional villages of Xiushui vermilion sand. It is necessary to extract cultural symbols based on their unique local cultural factors, combine the different needs of tourism consumer groups, investigate and summarize the preferences and characteristics of different consumer groups, design traditional cultural and creative products in villages, present them in a series of brands, innovate in multiple dimensions, and use new media platforms for online and offline promotion.

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