

Exploring Creative Product Design with Hongshan Culture Patterns

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ABSTRACT

Cultural and creative industries are becoming a new economic growth point in countries with unique development characteristics. At the same time, China's cultural and creative industries are booming. Hongshan culture is one of the precious cultural heritages of China; it is the most developed Neolithic culture in Northeast China and even the whole of Northeast Asia so far, representing the highest level of prehistoric culture in this region. But compared with the research on Hongshan cultural theory, the research on Hongshan cultural creative product design could be more robust. So, the research's primary aim is to discover patterns' aesthetic characteristics and then concede the very significant characteristics in Hongshan culture. Resulting from that, researchers will explore the significance of the unique patterns of Hongshan culture in creative product design. With the idea of "tradition + innovation", traditional culture and creativity are integrated to create more cultural added value for products. It breaks through the limitations of text, geography, and language, makes the information more intuitive, and creates a unique appeal of great significance.

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1. Introduction

With the advent of the Internet era, cultural and creative industries worldwide are also gradually advancing, catering to the trend of the development of The Times, and progressively moving toward the "Internet" and "IP". People's consumer demand is constantly increasing, and the pursuit of cultural and creative products with historical significance and continuity is rising. In recent years, the proportion of cultural and creative industries in The Chinese market has been increasing, and the market share is also gradually increasing (Ren, 2020). Among the precious cultural heritages of China is the Hongshan culture, which is the wisdom crystallization of the nomadic ancestors in northern China. Hongshan culture originated in the southwest of Northeast China and got its name because the cultural site was first discovered in The Hongshan of Chifeng City, Inner Mongolia. The main body of this culture is distributed in the southeast of Inner Mongolia and the west of Liaoning in China, and its age is 6,500-5000 years ago. Hongshan culture is one of the earliest relics of the Chinese Huaxia civilization and one of the most famous neolithic archaeological cultures in Northeast China. It is the most developed Neolithic culture in Northeast China and Northeast Asia, representing this region's highest level of prehistoric culture.

Compared with the research on the theoretical achievements of Hongshan culture, the research on the design of Hongshan cultural creative products could be more robust. Hongshan culture and art have solid regional characteristics. Museums, art galleries and tourist attractions in Hongshan cultural area have yet to form a systematic cultural and creative industry chain, and the development of products is relatively lagging. The development of Hongshan cultural and creative product design is in its initial stage. Hongshan culture has many beautiful and influential artefacts whose shapes and decorative patterns can interpret the aesthetic and religious concepts of the ancestors of Hongshan culture. Based on the existing research on Hongshan pottery, this study will extract the classic and common patterns of Hongshan pottery and take the extracted classic patterns as the main research object.

The main points of this study include three parts:

- i. To analyse the aesthetic characteristics of patterns in Hongshan culture.
- ii. To determine the significant characteristics of the visual patterns in Hongshan culture.
- iii. To explore the significance of introducing the unique pattern of Hongshan culture into the design of creative products.

The unique pattern of Hongshan culture applied in the design of cultural creative products is not only beneficial to the Hongshan culture in the heritage and development of modern society but has a long history of culture in modern People's Daily life, shows the charm of culture and the brilliance, the Hongshan culture was more and more people know, also for positive boost social, cultural consumption has essential significance.

2. Literature Review

2.1 Hongshan Culture

Hongshan culture is centred on Chifeng. From the perspective of the distribution density and the typicality of cultural characteristics, the main distribution area of Hongshan culture should be between the middle and upper reaches of the Laha River and the Daling River. Prominent cultural relics: Xinglongwa culture, Zhaobaogou culture, Fuhe culture, Xiaoheyuan culture and Hongshan culture. Because these cultures belong to the canister lineage, the late archaeologist Mr. Su Bingqi called them "Hongshan cultures". Hongshan culture is critical in academic circles and has become a field of academic research, but also because of its unique geographical environment of Hongshan culture, many excavation sites full of religious worship jade, all kinds of pottery, stone tools, including NiuHe beam sites in western Liaoning area of the statue of Hongshan, temple, burial, altar is famous the world, It has become the focus of the discussion on the origin and origin of Chinese civilization and the direct root system of Chinese civilization, attracting worldwide attention. The study of Hongshan culture is becoming more and more in-depth, which is a supplement to the project of exploring the origin of Chinese civilization.

2.2 Pottery Patterns of Hongshan Culture

Hongshan culture has a long history. Hongshan pottery pattern occupies an essential position in the history of Chinese civilization because of its unique aesthetic characteristics and high artistic value. The aesthetic study of Hongshan pottery patterns can not only provide some theoretical reference for the study of ancient history but also provide some practical reference for the development of modern aesthetics and current art design, so it has vital theoretical and practical significance. Mr. Su Bingqi's books on the new origin of Chinese civilization (Su, 2019) and "Chinese archaeological roots a Chinese Descendant of the Dragon" (Su, 1994), two books and archaeologists Guo Dashun's works on Hongshan culture research (Guo, 2008), both from the perspective of archaeology and history, Hongshan culture pottery were studied. In Zhang Mingchuan's Atlas of Chinese Painted Pottery, he studied the pottery patterns of Hongshan culture from the aspects of types and distribution (Zhang, 2008). Lu Sixian studied the aesthetic connotation of patterns from the perspective of totemic historical materials and religion in his article "A Study of Patterns on Painted Pottery in Xiajiadian Lower Culture" (Lu, 2002). In addition, Liu Guoxiang, Wang Renxiang, Wang Huide and Wu Yaoli and other scholars also studied the pottery patterns of Hongshan culture from archaeology, anthropology, and history perspectives. Currently, the research results of pottery patterns of Hongshan culture are mainly focused on archaeology, anthropology, and history. Still, there is research on pottery patterns of Hongshan culture from the perspective of aesthetics. The study of Hongshan culture pottery pattern aesthetic is not only of great significance in the study of ancient history but also provides a unique perspective for the development of modern aesthetics and current art design, so it has a vital practical significance. The following figure shows some common patterns of painted pottery of Hongshan culture, as shown in Figures 1 and 2.













Natural pattern	Fish pattern	Frog pattern	Phoenix and bird patterns	Deer pattern	Pattern of petals	Leaf pattern
pattern						
pottery						

Figure 1. Natural Patterns and Pottery of Hongshan Culture






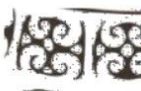






Geometric pattern	Vortex pattern	"回" shape pattern	"万" shape pattern	Rhombic pattern	Grid pattern	Curve pattern
pattern						
pottery						

Figure 2. Geometric Patterns and Pottery of Hongshan Culture

2.3 Cultural and Creative Product Design

Cultural and creative product design development is closely related to national economic growth, so the research on cultural and creative product design started earlier in developed countries. The research on cultural and creative product design mainly develops and spreads local culture according to local characteristics. For example, with prominent historical and cultural characteristics in France, cultural and creative product design includes microfilms of world-famous paintings with vital portability and models of iconic buildings such as the Eiffel Tower. Britain, which has developed a museum industry, can operate very well only from the income of cultural and creative product design of museum tourism under the policy of ticket exemption. Spread in Japan, especially paying attention to local culture, different regions, or different attractions, tightly grasp the local image on design, so seldom appear similar phenomenon, such as air with high oxygen content on Mount Fuji, Nara sika deer theme cultural and creative product design, Kumamoto prefecture Kumamoto bear "IP" image related cultural and creative product design, etc. These cultural and creative prod people to connect with and remember the local culture emotionally. Study of cultural and creative product design aspects, Peters K in the Negotiating the 'Place' and 'Placement' of Banal Tourist Souvenirs in the Home, it is believed that cultural and creative products are items that consumers can recall their past experiences at home and buy in the market (Peters, 2011). In The Souvenir: Messenger of the Extraordinary, Beverly Gordon divided cultural and creative products into five categories for analysis and considered as unique items for conveying information (Gordon, 1986). In the Product and Process Orientations to Tourism Shopping, Yu H Littrell M A, in the product and process orientations to tourism shopping, analysed that the Product characteristics of handicrafts in the cultural and creative product positively impacted the tourist experience. In other words, the more prominent the creative design features of

the product are, and the stronger the regional cultural characteristics are, the stronger the tourists' desire to buy them will be (Littrell, 2003). In the Shopping satisfaction for domestic tourists, Turner L W and Reisinger Y argued that quality, cheap cultural and creative products, products with proper specifications and well-designed packaging, and product uniqueness are the three most important attributes.

3. Methodology

This study uses the studio research method for qualitative design, which includes two connected parts, the data generation in the first stage and the product design approach in the second stage. First, data are generated through visual research methodology and qualitative approach. Second, through the formation and development of the concept, explore the significance of applying the unique patterns of Hongshan culture in the design of creative cultural products—moreover, the overall experience and process to make a summary. In the visual research methodology of data generation, materials related to Hongshan culture will be collected using data consulting and field investigation. Second, organise and sort out a series of visual contents, such as photos and videos, to elaborate on the general situation of Hongshan cultural artefacts and symbols. Thirdly, the function and value of different artefacts in the Hongshan Culture period are analysed. Fourth, it explores the aesthetic significance of Hongshan cultural artefacts and patterns and makes use of theoretical knowledge to clarify the context relationship between the patterns of Hongshan culture and the social background of Hongshan culture, forming a clear context with time as the coordinate and summarising the aesthetic characteristics of Hongshan cultural patterns. In the qualitative approach of data generation, taking Hongshan Culture and the cultural and creative products in the current market as the theme, through the form of market research and interviews, the public's views on the visual patterns of Hongshan Culture and the connection between cultural and creative products and public life are explored.

Based on the planning of Hongshan cultural and creative products, the product classification system planning, positioning, and product design practice are conducted. The market research is in the form of a questionnaire. The questionnaire is distributed through the network to investigate the random respondents. The respondents included students, educators, company employees, government personnel, businesspeople and freelancers interested in Hongshan culture and willing to complete the questionnaire to understand the significant characteristics of Hongshan cultural visual pattern and the opinions and suggestions of the public on the cultural and creative products in the current market, and to determine the public's concerns on the design and development of Hongshan cultural and creative products. In the form of an expert interview, the exchange with experts summarises the significant characteristics of the visual patterns of Hongshan culture and the types of cultural and creative products suitable for Hongshan culture. Then through the analysis and induction of relevant works, papers, periodicals and other materials and the collection of market research data, the study is carried out to understand its essence, reveal its internal laws, and finally determine the significant characteristics of the visual pattern of Hongshan culture. In the product design approach, studio-based research methods are divided into two component components, the Design-Making Process (Mace, 2002) and the Studio Experience (Sullivan, 2006). These two methods are related because they involve making the product design.

4. Results and Discussion

The lack of cultural connotation, design innovation and other problems in the past cultural and creative product design. The current cultural and creative product design has profound regional cultural connotations and considers innovative design, combining technology and design, practicality, and innovation (Sullivan, 2006). So, the more prominent the creative design features of the product are, and the stronger the regional cultural characteristics are, the stronger the tourists' desire to buy them will be (Li, 2021). This research intention explores the significance of the unique patterns of Hongshan culture in creative product design. The design of Hongshan cultural creative products should take the cultural creative content as the core, and its cultural creative content is significant. Through the research and design of Hongshan cultural patterns, two-dimensional creative content can be formed, and the creative content can be reflected in the existing and extensive product carriers through printing and other technologies. Applying the unique patterns of Hongshan culture in the design of cultural creative products is the inheritance of Hongshan cultural resources and the protection of cultural heritage itself. It promotes the development of the local cultural industry of Hongshan Culture. It is also a meaningful and cost-effective idea for the Hongshan cultural and tourism authorities. The creative product design of Hongshan culture should be re-created and re-designed based on an in-depth understanding of Hongshan culture. The cultural creative brand designed in this way will become a unique name card of Hongshan Culture, which will not only improve the popularity of Hongshan culture but also promote the development of the cultural creative industry.

5. Conclusion

In conclusion, the research results of patterns of Hongshan culture are mainly focused on archaeology, anthropology, and history. Still, there is research on patterns of Hongshan culture from the perspective of design and aesthetics. Studying Hongshan cultural pattern design and aesthetics is significant in studying ancient history. It provides a unique perspective for developing modern aesthetics and current art design and has a vital practical significance. Moreover, it is of the following importance to dig deeply into the cultural value behind Hongshan culture, turn Hongshan culture into a longitude line, turn the creative design into a latitude line, and transform the precious and unique resources of Hongshan culture into the creative capital of cultural creative product, thus forming Hongshan cultural creative product: Firstly, to promote the spread and development of Hongshan culture. Strengthen the Hongshan culture pattern in the application of the product for a study of Hongshan culture creative product design can use the physical carrier of the culture creative product to spread and carry forward the role of the Hongshan culture in the Hongshan culture industry benign propaganda effect, enhance consumer groups for the Hongshan culture learning and understanding. Through direct or indirect propaganda, it promotes the inheritance and development of Hongshan cultural resources and the protection of the cultural heritage itself. Secondly, to enhance the value of cultural and creative products. Hongshan cultural creative products are artworks with more cultural and commercial value formed after creative transformation and processing of inherent cultural patterns with the unique thinking mode of creatives. Hongshan cultural patterns and creative products to carry on the organic fusion can vastly increase the cultural value of Hongshan culture creative products, make the Hongshan culture creative product more culture, strengthen the business and product value, open the Hongshan culture creative product sale, advantageous to the commercial mode of Hongshan culture gradually formed. Thirdly, to boost the development of the Hongshan cultural tourism industry. Hongshan cultural tourism industry is unique with the help of humanistic tourism resources, which to a certain extent, satisfies the tourists' consumption demand for Hongshan cultural tourism. The design and research of Hongshan cultural creative products will realise the mode of cultural tourism consumption. Hongshan culture pattern in the process of cultural creative products manufacturing and research and development for the application of organic will be conducive to the spread of Hongshan culture and carry forward, promote the value enhancement of Hongshan culture creativity product research and development, to strengthen the Hongshan culture creative product in the eyes of tourist's cultural features, which can support the Hongshan culture of the rapid development of the tourism industry.

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