Research on Application Model of Design Symbol Theory in Cultural and Creative Product Development

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Abstract
The biggest difference between creative products and other types of products is that the product contains a large number of cultural symbols. The main reason for consumers to buy literary and creative products is that they pay attention to the symbolic value and aesthetic value contained in the cultural symbols of products. In this paper, the author analyze the application model of design symbol theory in cultural and creative product development. It can be seen that in the process of design and development of literary and creative products, cultural resources should be fully utilized, and cultural elements symbols corresponding to product demands should be excavated and applied to product design.

Keywords: Product design, visual experience, cultural symbols, consumer psychology

1. INTRODUCTION

The biggest difference between creative products and other types of products is that the product contains a large number of cultural symbols. The reason why consumers buy and consume creative products mainly focuses on the symbolic value and aesthetic value contained in the cultural symbols of products. At present, a large number of cultural and creative products are lack of international competitiveness, the core problem is that the product is lack of culture and aesthetic feeling, the cultural symbols are simple replication, the brand itself is lack of cultural connotation. In order to fundamentally change this situation, the key is to inject more cultural symbols for literary products and brands, and enhance the cultural power of products from the source. In recent years, with the widespread use of information technology in traditional culture and creative industries, the digital creative industry has emerged as a new form of industry. Although it is a new form of industry, its development is very fast. The definition of creative industries varies from country to country, such as cultural industry, creative knowledge industry, content industry, etc.. Under the background of global economic integration, many developed countries have gradually joined the ranks of vigorously advocating and promoting this industry. When the creative culture industry flourished in western countries and countries such as Japan and South Korea also made great achievements, China has attached great importance to the cultural invasion of foreign countries. In this case, the most influential ones are the young people today, such as the many Western life styles they receive unconsciously or unconsciously. When the world is in advocate the integration of global economy, high-tech industry tends to be similar, but the culture of a country is irreplaceable, a country and a nation has their own culture and history out of the ordinary.

And in the background of the rapid economic development in China, the cultural and creative industries are no longer just a concept, but a huge money benefit. Although China has a long history and rich cultural resources, the development of cultural and creative industries is not perfect. The United States as the world's dominant comprehensive national strength strong, reflected in the cultural soft power is more prominent, in the development of cultural and creative industries have experienced various changes, and China in the cultural and creative industries to catch up with the United States, there is a long way to go. In recent years to promote the study of cultural and creative products, to carry forward the excellent tradition of Chinese traditional folk art, history and culture, the modern economic and social development has important significance to everything in good order and well arranged, in the current market environment. Cultural and creative products are based on the existing traditional cultural resources as the important basis, through modern technological means of innovative design, creative research and development, and other means to produce value-added benefits of new products. The development of cultural and creative products, well done, can expand the traditional folk art culture communication function, and effectively promote social and cultural consumption, the economic and social benefits can double harvest, for now the whole society's cultural quality improvement plays an important role in promoting.

2. CULTURAL SYMBOLS IN THE CONTEXT OF CONSUMPTION

2.1 Semiotic Perspective
From the semiotic point of view, symbols are the basic carrier of culture to accumulate and inherit. "All culture or civilization depends on symbols." It is the ability to use symbols to make culture come into being, and it is the use of symbols to make culture possible." On the contrary, the value or meaning conveyed by symbols is endowed by the unique cultural summation of social groups, "Culture is the human beings in order to meet their material and spiritual life need to constantly sum of all achievements created as well as the subject of cultural self renewal in the process of creation and self improvement activity." Therefore, cultural symbol is the embodiment of spiritual expression in the inner level of human self, and it is a symbolic symbol which is used to convey identity information and distinguish other things. When a social group meets cultural symbols that conform to their spiritual aspirations, they are keen to pursue such external markers to flaunt their status, identity and individuality.

![Figure 1. Cultural symbol](image)

From the perspective of consumer society, "the symbol function refers to the material not only as an entity, with its natural attributes or physical attributes to meet the needs of the people, and as a rule, symbols express a certain meaning, is included in the cultural world, in the process of consumption is symbolic." Cultural and creative products for consumers, is a kind of symbolic consumption or symbolic consumption, consumers not only access to consumer products, is in the product as a symbol of the implication of the taste, aesthetic, status, personality, environment significance. When a product was used to symbolize the consumer's identity and status, personality, taste of life and the pursuit of value, this product has certain symbolic value for consumers, consumers will be keen to buy the goods with the corresponding cultural symbols. The significance of cultural symbols for consumers as primitive totem culture symbols for the importance of the same clan, Claude Levi Straus (Claude L vi-Strauss) analysis using structuralism method to study totem system, puts forward a theme: "totem system is a kind of language, a communication system is a kind of code (accept some totem type concepts and beliefs of society, ideas and beliefs constitute the letter code), it is not only the transmission and receive information, establish compatibility or incompatibility between symbols, but also the behavior rules." Totem cultural symbols for the ancient clan, is a kind of spiritual belonging and worship, is also distinguished from other clan groups unique logo, pass the clan unique personality spirit. The product has certain ideology attributes of the product, its cultural symbols to meet the spiritual needs of the target consumers, so that consumers get from the product identity and spiritual identity, which reflects the consumer's personality, self identity and emotional needs show.

2.2. Digital industry

In recent years, with the development and application of digital and network technology, modern communication technology and communication technology, domestic and foreign scholars have gradually started the research of the digital and network environment of the creative industry, put forward the concept of digital creative industry, digital content industry, digital media and other new industries, and from the angle of industry operation pattern and knowledge management are studied. From the industry perspective of operation mode, on the basis of self-organizing system theory, starting from the operating system of digital media industry internal elements and their mutual relations, establish the system of digital media industry from disorderly to orderly self-organization posture, eventually formed since the organization of digital media industry operation pattern; from the perspective of knowledge management, creatively put forward to manage and improve the digital content industry with the thought and tool of knowledge management, and knowledge management from the business information website to start, in-depth analysis of the knowledge management in the digital content industry in the use of construction, and
how to put forward their views to adapt the basic environment of knowledge management; from the perspective of ecology, summary the formation mechanism of digital creative industry cluster, and the simulation model of succession technology of digital creative industry by using computer Fitting and analysis.

![Figure 2. Digital creativity product](image)

We believe that, in the digital and network environment of the digital creative industry is the most typical form of industry for cultural and creative industries and creative industries, which means: Based on cultural resources, the use of modern digital technology, network technology, modern communication technology and the communication technology, mainly to the people (individual and team the spirit of creativity and skills) for power enterprise and its digital and network production mode of cultural value creation, dissemination and exchange activities, including the use of new technology to improve the traditional cultural and creative and cultural industry value added activities. In extension, core industries constitute digital creative industries including telecommunications value-added services, Internet culture, cultural services, culture and entertainment software industry, modern digital (Network) film and television industry, game industry, animation industry, digital publishing (Internet), but also should include the integration of these core industrial sectors and other the cultural industry and the extension of the form of industrialization.

![Figure 3. The digital creative industries](image)

**3. CONSTRUCTION OF CULTURAL SYMBOLS OF LITERARY AND CREATIVE PRODUCTS**

**3.1. Symbolic construction on material level**

Research and design of cultural and creative products to target consumer demand as the basis, because "people buy a particular brand of goods, not only in the purchase of its use value, more often in the purchase of its symbolic value, and brand communication." Cultural symbols that meet the spiritual needs of consumers are the core demands of cultural and creative product brands. Therefore, the construction of cultural symbols should be the focus of brand building of literary and creative products. In
the specific design of the product development should fully tap the cultural symbols in the material, shape, color, graphics and communication level should pay attention to the construction of cultural symbols, make the product become a unity in “cultural symbols” as the core.

Modern advanced science and technology, such as 3D printing technology and other emerging, so that the application of different materials become possible. The material itself is not moral, with the accumulation of life experiences, different materials will give people a habitual emotion cognition, this perception let people produce different emotional associations and grafting on different materials, thus the material characteristics can be seen and touched to the symbol and the expression of human emotions, different materials it can become different manifestation of human emotional figurative culture symbols. For example, mahogany in ancient China is synonymous with high-end furniture, meaning the identity of the owner of the noble; porcelain is an important representative of Chinese culture, such as peach symbolizes good luck blessing. The characteristics of different materials in tactile, olfactory, auditory, visual aspects will stimulate the senses of different reactions, so as to psychologically convey to consumers a certain emotional semantics. So, the product creators in the material selection, should fully tap the emotional characteristics of the material with the clever combination of color, texture, material texture, smell is designed to give the product appropriate cultural emotion.

Figure 4. Chinese elements originality

3.2. Symbol construction in modeling level

The product form is not only the most intuitive reflect the internal structure, is matched with the spiritual needs of consumers as the symbol of culture, so when the product design needs to take into account the core demands of the performance of products and consumers, that is in the shape of the product can impress consumers. Product modeling is the most direct communication with consumers, a success in the product can impress consumers in appearance, let the consumer before the real function did not experience the product, the relevant information has been obtained products, have a certain emotional identity, and can produce active attempt. From the point of view of industrial design, the external modeling design of products needs the organic unity of point, line, surface, three-dimensional, shape, space, texture, and ultimately can reflect the connotation and denotation of the product. Therefore, the product designers to design products, based on full use of more than seven elements, it is necessary to consider the emotional function of products and external model can achieve coordination, but also consider the external appearance of the product can reflect the practical function of the product.

Figure 5. Bookmarks of traditional elements
3.3. Symbol construction on color level

Color is one of the important factors that affect the desire of consumers to buy. The color choice of the product design of the creative product needs careful study, and fits the culture, life background and aesthetic taste of the target consumer. "Color is an aesthetic symbol of culture, in different cultures, the meaning of color is different." From the color psychology point of view, different colors represent different psychological feelings, such as red represents passion, lively, dangerous, noble, warm, yellow warning, blue represents the eternal, sensible, cold. From the sociological point of view, different colors have different meanings in the same cultural environment, while the same color also has a great symbolic difference in different cultural backgrounds. For example, in China, red represents joy, happiness, good cultural meaning, people encounter Festival, wedding, red is essential, Chinese are used in red color, the color of wedding gifts, because it conforms to China traditional culture, but is in the Egyptian tradition, red symbolizes threatening and dignified. "Color gives people a stimulus, causing certain physiological changes, accompanied by a certain psychological activity. Similarly, certain psychological activities also produce certain physiological changes." On the cultural and creative products, color design, color symbols need to find favorable characteristics, grasp the color brightness and purity and hue has, through different combinations, and bring the audience a different feeling. This gives the audience the feeling, is a combination of the color of the symbol generated messages to the audience, such as a sense of well-being, light and heavy feeling, softness, strong sense of audience, physiological changes stimulated by these color combinations, thus affecting the audience's spiritual feeling.

![Figure 6. China Red creative products](image)

3.4. Symbol construction on graphic level

Graphic graphic is the most important carrier of abstract emotional information. It has been an important tool for human emotion expression and transmission since ancient times. The totem of primitive society represents the emotional sustenance and belief of a clan community, and also represents the unique symbol of this clan, so as to distinguish other clans. The figures of Dunhuang murals and stone portraits of Han Dynasty are symbolic miniature of the social culture of the times. Therefore, the importance of graphical cultural symbols as an information communication and transmission carrier can be seen. The biggest advantage of graphics is intuitive, vivid, personality and symbolic. Therefore, in the design of cultural and creative products, the excavation and refinement of cultural elements, eventually forming figurative graphics is an essential link. Mining graphic elements of cultural and creative products, it is necessary to fully understand the core demands and characteristics of consumer products, refined from symbols to express the culture content of the products, mining symbols from the spiritual needs of consumers in.

The symbol of cultural product materials, shapes and colors, graphics and other constructs eventually need to be able to communicate and accepted by the audience so the cultural symbolic communication construction is an important part of the cultural and creative products, brand image. The rapid development of Internet plus ", and consumers in network contact and consumption mode of production, way to subvert the traditional way of spreading information and product consumption mode and marketing mode, so the marketing and communication of cultural and creative products must also keep pace with the times. In the media integration level, it is necessary to integrate digital marketing with traditional marketing, and make full use of community media, mobile media and other social communication. The advantage of media integration is to let consumers recognize products in the interaction, and become the loyal fans of the product, and actively spread product information, form the word of mouth spread about the product, so that the dissemination effect is maximized.

4. DESIGN PERFORMANCE OF CULTURAL AND CREATIVE PRODUCTS
According to the regional cultural and creative product design concept, the most important source is presented after the abstract concept of culture figurative way, designers can through the external shape, color, image, texture and structure of each other to achieve, which can abstract cultural information into the visual symbols finally, through the design of products to the consumer. Through in-depth analysis of the necessary regional cultural and creative product design characteristics of the front, designers how to use local culture image transformation technique to design the performance of concrete can be summarized into four aspects.

1) Strengthen the theme: Strengthening the theme is mainly from the relevance and uniqueness of regional cultural and creative product design. Because some local cultural types are similar, resulting in a number of regional cultural and creative products produced in the same design, using this type of unique isomorphism let many areas weakened, unable to reflect the real characteristics of local culture, but may be assimilated into the same culture area. Therefore, strengthening the main idea is the primary factor in the process of design. The design of every regional cultural and creative products should have a complete and rich local culture as its source of conception, these materials can make the goods more out of the ordinary, and the memory and personal experience stored in local cultural elements, when consumers come into contact with the product, we can according to their understanding of the theme geographical attributes, thus obtains the judgment and resonate.

2) Extracting creative elements:The extraction of creative elements mainly comes from the originality of regional cultural and creative product design. Product modeling is the first specific impression when consumers contact with the product, but in the process of extraction and transformation, how to make full use of the director's creative performance is the key. If the designer just transfers the picture of the scenery goods on the product, this design method is not directly extracted and transformed directly, which can not arouse the consumer's interest in purchasing. The design of regional cultural and creative products must be innovative, important in the process of product designers in the design of visual elements extraction is the most representative from local culture, and its creative play, naturally into the product design.

3) Deep cultural connotation: In depth cultural connotation mainly comes from the regional cultural creativity product design commemorative and story. The design concept of regional cultural creative products can come from a variety of elements of life, but the designed goods must be exclusive to the characteristics of a certain place, so that the product can fully display its commemorative significance. And whether this product contains story, in addition to the connotation of the culture itself, also contains the feelings of consumers. Consumers know, recognize or identify the local cultural elements through their own experiences, and then share them with others through products, which is the best way of local cultural communication. The integration of products and local cultural connotation makes it no longer only economic benefits, but also improves the communication between people.

4) Perfect visual experience: The improvement of visual experience mainly comes from the continuity and internationalization of regional cultural and creative product design. Because the display and sales channels of regional cultural and creative products is not limited to one place, but the extensive coverage, including its consumers are relatively complex, so the designer must be able to stand in the international perspective of both its environmental and aesthetic value in the design of products. Designers can improve the quality of products, perfect details, enhance the humanized design and other ways to improve the visual experience. Good visual experience can not only attract more consumers, but also play a positive role in guiding the public to pay attention to local culture.

5. CONCLUSIONS

Cultural symbol is an important carrier of cultural and creative product brand to show its cultural connotation and spiritual outlook to the public. The cultural symbols of cultural and creative products is an effective carrier to the product brand information advertised, the core of a product brand appeal and social sharing service to consumers, to meet the target consumer culture and consumer demand, the value-added effect reaches the product brand "1+1 > 2". In the cultural and creative product development, product positioning should be based in understanding the needs of the market, buying habits of consumers, make full use of cultural resources, mining the use of cultural elements with the symbol product demand in products.
Acknowledgements

Supported by Hebei Province Social Science Foundation: Comparative Analysis and Development Countermeasures of Art Design Industry in Hebei Province,(Grant No.HB13YS039).

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