



Rural Cultural and Creative Product Design Based on “Homesickness”

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Abstract

The fallen leaves that leave home always have roots, and the roots are peaceful in the heart. The rootless duckweed has no floating support. The wind passes by itself, and there is nowhere to rely on. The days without support are bitter or tears, and it is a warm embrace that does not matter. A “mother” who doesn’t care about peace of mind. Homesickness is a kind of pain, and it is also a kind of sorrow. It is a sorrow that I call out in my dreams a thousand times, but I wake up with tears in my eyes. Homesickness is an old object that every person in another country can find in their memories about their hometown. Driven by the market economy, the cultural and regional characteristics of the countryside are presented, more cultural resources are explored, and the design value of cultural and creative products is summarized with homesickness as the starting point to study the development of rural cultural and creative products based on homesickness.

Keywords

Cultural and Creative Products, Rural Culture, Cultural Values

In recent years, the country has vigorously promoted the beautiful countryside, and rural construction has ushered in unprecedented opportunities for development. More and more rural areas are participating in the construction of cultural industries, tapping into valuable resources and forming cultural and creative products with unique rural nostalgic characteristics.

1. The Value of homesickness

The value of homesickness can be elaborated from the following three aspects: firstly, the social value, which means that nostalgic culture should be protected and historical traditions should be continued on the basis of inherited human heritage; secondly, the economic value, behind beautiful homesickness lies a beautiful economy. homesickness drives the development of rural tourism, attracting more people to this field and becoming an integral part of people’s leisure and entertainment life. The third is the landscape value, preserving the original appearance of ancient buildings, restoring ancient craftsmanship, taking materials from the local area and providing tourists with a full range of agritourism services (Cheng Qian, 2020).

2. Overview of Rural Cultural and Creative Products

Rural cultural and creative products are based on the background of rural cultural development, through the discovery of traditional art and cultural elements, and integrated into new products, thus forming a characteristic rural cultural and creative products. There are many kinds of rural cultural and creative products, all kinds of agricultural products, folk crafts, and peripheral derivative products, etc.

3. Design and research of homesickness-based rural cultural and creative products

3.1. Design and research of the visual perception layer

3.1.1. The transmission of traditional materials and techniques

The perfect fusion of materials and skills is what makes for outstanding creative work. If we rely on traditional handicrafts alone, but do not rely on the needs of the market, we will not be able to achieve our goal of value (Zhao Jingjing, 2021). Therefore, we should combine folk crafts with contemporary values, combining traditional folk crafts with contemporary product creativity and presenting them perfectly in product design. For example, the ceramic bamboo tires of the Chengdu Art Festival are handmade from fine bamboo yarns, which are fused with the porcelain tires according to demand, leaving no gaps, and processed by a special process that keeps them from deforming and changing colour for a long time.



Figure 1. The Ceramic Bamboo Tires.

3.1.2. The symbolic language of colour elements

Colour, as a means of expressing aesthetics, is also a cultural connotation. Designers should start from the local colour culture and the thematic style of the product itself, with exquisite creativity and product colour matching, combining national rural culture and traditional cultural elements to bring a strong visual impact, evoking emotional resonance in consumers and forming a sense of trust and desire to buy the product.

3.1.3. Re-branding

It is of great relevance to redesign traditional images with a modern aesthetic in mind. Therefore, when analysing traditional shapes, we must adhere to the interplay of inheritance and spirit between traditional and modern design, from the whole to the local. For example, a set of tableware with a strong classical style is made with the imagery of a hundred acres of lotus flowers in Jinking village. The exquisite lotus flowers and the classical shape give each pair of tableware a distinctive aesthetic, an imagery that can make people feel tranquil in the midst of the fickle world.

3.2. Design and study of the practical requirements layer

3.2.1. Functional transformation

Some folk arts have lost their roots of survival due to their long history. In the context of modern society, traditional folk handicrafts can be reproduced by combining them functionally to meet the diversified needs of people. For example, the folk embroidery of the Three Gorges region, which used to be used by people for everyday use such as door curtains, lamp towels and bedding, is now used by locals as a new means to make, for example, place-mats and bathroom items.

3.2.2. Skill sets

The organic integration of traditional craftsmanship and modern technology, using new materials and techniques to bring the customer a sense of sight, sound and touch, so that technology and humanities can achieve a perfect

fusion. The Pin Yin tea tray, for example, is a combination of the ancient Chinese zither shape and classical music, using modern techniques to reinterpret classical elements.

3.2.3. Process innovation

When technology develops to a certain extent, craft techniques are created and influence cultural heritage (Chen Hong & Li Qian, 2020). With the development of technology, the use of modern technology has revitalised the traditional craft by optimising it and retaining its essence, further emphasising its competitive edge in the marketplace. For example, in the Ten Bamboo Nine Made series, the theme of which is bamboo culture, the designers have used traditional bamboo weaving techniques from western Hunan, using an in-house ceramic mould process and computer programming to create a modern and standardised product while preserving the bamboo weaving process.

3.3. Design and study of cultural bearing layers

3.3.1. Direct extension

Folk art works are inspired by emotional needs. For example, Chinese philosophical ideas, legends of characters, allusions and so on are symbolic in nature (Chen Limin & Zhou You, 2020). In viewing, touching and using these designs, there is a deep emotional association and a conscious integration into the local traditional culture, giving a sense of déjàvu. The Dunhuang series of silk scarves, for example, is a seaweed well modelled on the Dunhuang frescoes, which not only meets people's visual and psychological needs, but also quickly identifies the brand, strengthens brand memory and realises brand value.



Figure 2. A Hundred Acres of Lotus Flowers Tableware.



Figure 3. Folk embroidered Placemats.

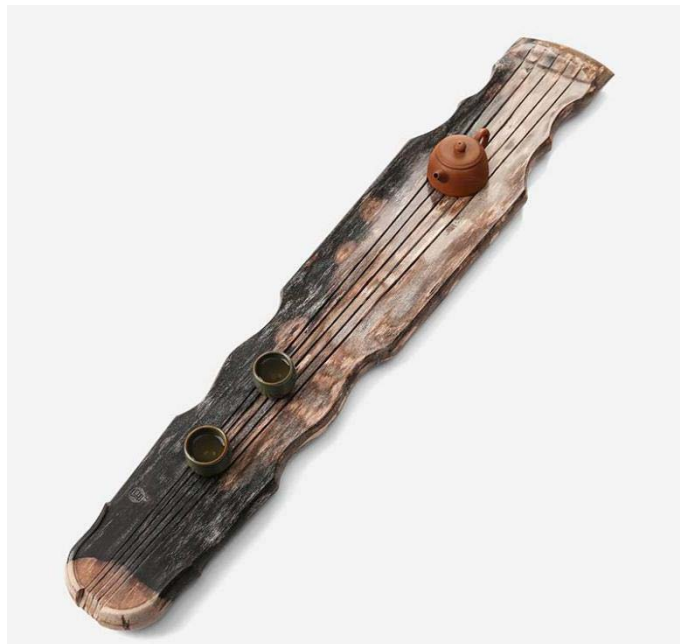


Figure 4. Pin Yin Tea Tray.



Figure 5. Ten Bamboo Nine Tea Sets.

3.3.2. Indirect application

Indirect use is one of the common forms of expression in imagery design (Chen Hong & Li Qian, 2020). Li Bai and Du Fu poetic contexts, the legend of Dayu and the patriotic sentiments of Qu Yuan. Designers should therefore be adept at extracting elements and sublimating feelings from behind traditional culture, refining and redesigning them using modern techniques, and expressing the cultural connotations in an abstract way (Qiao Tianyou, 2020). For example, the incense burner from the Hunan region is a typical work that uses geometric abstraction to include a maple leaf incense burner, a fish leaping incense insert, a Mount Yuelu incense cone and an incense box from the Aiyuan Pavilion as works with aesthetic significance and practical value.



Figure 5. Maple Leaf Incense Burner.

4. Concluding remarks

Therefore, in exploring nostalgic cultural and creative products, rural culture should become the soul and core of homesickness, grasp the structural characteristics of rural culture and dig deep into cultural resources, integrate rural culture, geographical environment, production life and historical evolution process, evoke rural memories and inspire emotional resonance, so that cultural and creative products can highlight local cultural characteristics and stimulate consumers' desire to consume and thus promote rural culture. The development of rural culture (Zhou Juncheng, 2019).

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