

Research on the Innovation Path of Lingbi Stone Culture Based on Cultural Semiotics

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Abstract: Regional culture is the cohesion of urban culture, and the integration of regional culture into cultural and creative design can not only enrich the design connotation of creative products, but also greatly promote the exchange of regional culture and the development of urban economy. This paper discusses the ways of communication of Lingbi stone and the dissemination of Lingbi stone culture, with a view to finding new breakthroughs for the inheritance of Lingbi stone culture and formulating a targeted design program to find a suitable carrier for the promotion of Lingbi stone culture and solving the current design problems of cultural and creative products.

1. Overview of cultural and creative products applying Lingbi stone culture

The appearance of Lingbi stone refers to the shape, color and texture, which is a kind of intuitive external feature that appeals to vision and is mainly based on the beauty of form, mainly the beauty of color, the beauty of sound and the beauty of texture. In the form of beauty, the overall imagery of novelty, the beauty of things, such as people, animals and so on, the face of concave and convex and measured, and follow the natural artwork made by hundreds of millions of years of natural creation. Lingbi stone variety, color personality has a variety of the same reason, like color stone, grain stone, white Lingbi stone, black chime stone. The beauty of texture shows that the texture is clear and unambiguous, chapter can be followed without confusion, vivid and peculiar characteristics, rich in connotations, such as walnut pattern, jujube pattern, chicken claw pattern, yellow sand pattern, crab claw pattern, spiral pattern, tortoise pattern, gold vein pattern and so on. The beauty of sound is manifested in the exquisite texture of Lingbi stone, firm as jade, heartfelt and memorable, so the ancients also called Lingbi stone "eight sound stone", Lingbi stone sound quality is clear and bright and orderly scale.^[1] Such as the "Poetry - State Wind" in: "Caiwei Ruoxi its huashu, Peilan Ruoxi its leaf Hua ". There are many other sounds: such as "the yellow bird's whimpering also, seeking food in the mountains and zephyrs; bird song in the mountains then chirping!" and so on, are the description of the sound of Lingbi stone. Lingbi stone not only has a beautiful appearance, but also has an aura that makes people feel comfortable and at ease. The beauty and aura of Lingbi stone makes people feel amazed and is an irresistible temptation. The charm of Lingbi stone lies in its beauty and aura, which is a unique attraction that makes people irresistible.

Cultural and creative products mainly refers to the handicrafts as the basis, have a certain cultural value, have culture on the connotation of the product, in line with the consumer aesthetic demand and

material needs of cultural and creative products. In the design of cultural and creative products, we should not only make the consumer's mind adapt to the consumer's lifestyle, but also should not ignore the aesthetic and interesting nature of the product, emphasize innovative thinking, and avoid repetitive and heavy patterns.^[2] In terms of the current market, some of the homogenized cultural and creative products are simply appropriating traditional elements to pile up objects, it is difficult to reflect the innovative and contemporary, and it is difficult for consumers to empathize with the resonance of the cultural identity. Cultural and creative products originate from culture, which are composed of cultural connotation and carrier, and can be understood as physical or virtual products that express specific cultural themes through creative design. The use of cultural creative design of Lingbi stone culture is to distill the culture, characters and historical stories of Lingbi stone culture and integrate them together, relying on its profound historical deposits, strengthening creative design, integrating cultural connotations, and letting it serve as the biggest highlight and selling point of the products, highlighting the charm of Lingbi stone cultural products, and at the same time demonstrating the cultural self-confidence of the new era.

In recent years, along with the deepening of rural construction and the construction of advanced socialist culture, the regional cultures of various regions have been explored more, becoming an important part of the development of local cultural and creative industries. The prosperity of cultural and creative industries can not only promote the inheritance of regional culture, but also enable people to have a deeper understanding of the excellent culture of each region. In the process of developing the creative industry of Lingbi stone, various cultural and creative products utilizing culture are welcomed by the public because of their rich cultural connotation. Therefore, more and more people will choose to use them as collectibles or souvenirs, thus gaining great economic benefits in promoting the inheritance and development of regional culture. With the development of social economy and the continuous improvement of people's living standard and aesthetic ability, the demand for Lingbi stone cultural and creative products is also increasing. Through the analysis of China's Lingbi stone culture, we analyze the development of Lingbi stone cultural industry, summarize the problems in the development of China's cultural industry, and put forward some countermeasures for the existing problems, with a view to help the development of cultural industry in other places of China.

2. Lingbi stone cultural and creative product design in the existing problems

At present, the design of Lingbi stone cultural and creative products exists: lack of regional cultural characteristics, too simple, no design containing traditional cultural creativity; too rigid, lack of perceptual design, consumers do not have a clear enough understanding of the cultural image; the lack of branding of cultural and creative products, a pile of elements, lack of creativity of cultural and creative products, it is difficult to meet the current market needs. Therefore, how to better emphasize creativity, combine cultural creativity with products, and better stimulate consumers' shopping desire is an urgent problem to be solved.

2.1. Lack of local cultural characteristics

The key to make cultural and creative products different from general products lies in the rich cultural heritage of cultural and creative products, which will play a positive role in people's thinking and feelings, and at the same time, it is a kind of inheritance of our excellent traditional culture and spirit. Therefore, in order to integrate regional cultural elements into the design process of cultural and creative products, we should take the rich cultural heritage of regional cultural elements as the entry point. That is to say, when designing cultural and creative products based on regional culture, the final design result should be that people can feel the unique cultural characteristics of the region

on the cultural and creative products, so as to better enhance the competitive advantage of the cultural and creative products in the market. The cultural and creative products of Lingbi stone should have enough cultural background as a support in order to make them have better artistic effect and characteristics, and to attract more attention and more market. However, for consumers, the design of some cultural and creative products focuses too much on the form, ignores the expression of emotion, and lacks the support of cultural elements of Lingbi stone, resulting in fewer cultural masterpieces that can embody the characteristics of the ground Lingbi stone to the extent that it is difficult to meet the needs of consumers. Some products seem to have collection value, but on the basis of their cultural connotation, they lack visual expression, which affects people's consumption desire.

2.2. Unclear perception of consumers' cultural imagery

Culture belongs to the category of ideology. In the past, people only explored and utilized the political value of culture, but neglected and covered up the economic value of culture. Lingbi stone culture is a harmonious unity of natural beauty and artistic beauty, which covers aesthetics, art, literature, history, geology and other disciplines, and it can be said that Lingbi stone culture is a multicultural culture integrating humanities and nature, and it is a regional culture with strong regional characteristics. When the product itself gives the soul of product culture, the value of the product is like attaching the value of culture on the basis of material value, and the cultural addition is often higher than the material value of the product itself. The ultimate goal of design products is to go to the market, and the products can be recognized by the consumers only if they have the value of use. However, Lingbi stone cultural and creative design lacks the investigation of visitors' cultural imagery cognition, and there is a big deviation between the cultural imagery of the developed products and the cultural imagery cognition of the visitors, which results in the failure to form an effective cultural interaction between the products and the visitors.

2.3. Lack of branding effect for cultural and creative products

Lingbi stone cultural and creative products in the design of the more obvious homogenization phenomenon. In recent years, the development of cultural and creative products has attracted the attention of the public. However, it can be seen from the current market of Lingbishi cultural and creative products that the same or similar cultural and creative products are also increasing. However, because the sales volume of Lingbishi cultural and creative products is basically the same, it cannot highlight the regional characteristics well. In the long run, it will have a serious impact on cultural and creative products. At the same time, closure, conservatism, slow update speed, lack of creativity and other reasons have also led to the marginalization of Lingbishi cultural and creative products and the disconnection with the times. Whether it is in line with the trend of the times, it tends to copy and copy, regardless of whether it meets its own demands, it is directly applied. The existence of these realities has resulted in the lack of cultural connotation, competitiveness and attractiveness of cultural and creative products, as well as the failure to form a brand with local characteristics according to local characteristics.^[3]

3. Analysis of the necessity of applying Lingbi stone culture to the design of cultural and creative products

Regional culture in the national traditional culture has a pivotal position and role of cultural heritage value, etc. In recent years, the government has begun to pay attention to the protection of the text of the simplification of complexity, in the regional economic and social and cultural development led by leading the development of regional culture. For designers, the inheritance of regional culture

is not only a responsibility, but also an obligation. How to integrate regional cultural elements into product design, so that these valuable cultural heritage can be inherited and carried forward.

To a certain extent, stone appreciation is an art appreciation activity. In a certain sense, ornamental stone is a kind of art, appreciate ornamental stone is to appreciate the art. Of course, the ornamental stone is not a general common art, it not only has the commonality of the general art, but also a unique personality, is a special art. It is special in the natural formation of special, not purely man-made works of art; special in the special stone appreciation can be found, is the discovery of works of art; special in the special work of art unique molding, high value, is the world's unparalleled works of art; special in the special connotation of a rich, deep meaning, and people can say. The joy of appreciating stones with unique functions lies in the process of searching for stones. 'Finding stone is like worshipping a teacher, one step at a time. 'Pick up the stone to return, two sleeves clear wind, a tired, full of passion, there is emotional venting, but also emotional acquisition. Stone is no longer a kind of decoration, it is more like an aesthetic, an art, a way to appreciate. Especially high-grade famous stone, in the discovery of its spiritual and cultural connotations at the same time, but also in the form of drawings, text, images and other forms of records of its heritage, inheritance, the flow of the story of the imprint.

Lingbi stone in a way to meet the needs of people's survival, life, life, its function from the function is divided into garden stone, garden stone, hall stone, for stone, case stone, palm stone, the use of the environment, including public space, halls, halls and halls, living room and study, display several cases, etc. ^[1] It can not only decorate the house, add the interest of life, but also with works of art to express the simplicity, nature, serenity, so that people feel a kind of relaxed and easy life, and make people have a feeling of relaxation. Stone appreciation is a kind of culture, a kind of elegance, a pleasant culture, and stone collection is a realm of intoxication and delight. It is not only a kind of spiritual enlightenment, but also a kind of respect for the art of nature. In the process of stone appreciation, the character and personality of Lingbi stone reflects the character and personality of the aesthetic subject, and the aesthetic subject with corresponding appreciation and taste pursues the resonance between "stone" and "people".

Introducing Lingbi stone cultural elements into the design of cultural and creative products can enhance the creative and communication attributes of the products, and improve the artistic effect and practical value of the products. This can not only promote the development of Lingbi stone cultural creative industry, but also promote the development of Lingbi stone culture and improve the cultural competitiveness of Lingbi stone, as well as a cultural business card that can be used as a landmark to pass on and carry forward the culture of Lingbi stone, which not only promotes the local people's understanding of the long history and culture of Lingbi stone in the local area, but also improves people's sense of cultural identity and pride. Secondly, for the people in other places, they can understand the local customs, historical monuments, cultural characteristics and so on, which will have a positive impact on both humanities and economy.

To enhance the characteristics of cultural and creative products, the regional elements are separated from the concept and thinking, and these carrying elements are implanted into the products. People can feel, understand and experience the function, experience, form and performance of cultural and creative products, and create cultural and creative products endowed with local concepts and meanings. The flexible utilization of the cultural elements of Lingbi stone can make the perfect fit between the design and the product. Through the understanding of culture, local art and product innovation are organically integrated together, thus creating a new culture and creativity. By enriching the cultural and creative categories and creativity, the Lingbi stone culture is analyzed, summarized, refined and transformed into elements available for design, and through the design techniques of the products, a product with cultural meaning is created, which can satisfy the public's aesthetic demand and increase the connotation of practical commodities.^[3] Only in this way can the design go beyond the pursuit of appearance and treat the design work as a carrier of culture, which can be transmitted through interesting interaction, thus realizing the preservation and inheritance of cultural heritage.

4. Application of Lingbi stone culture in cultural and creative products

Firstly, the unique elements of Lingbi stone should be excavated, and its greatest charms - the beauty of form, the beauty of color, the beauty of movement and sound, the beauty of change, the beauty of the whole - should be abstracted, transformed and sublimated, so as to convey the divine charm of Lingbi stone by means of abstraction. This kind of materialization should be a kind of thing that reminds people of the local characteristics at a glance, which can resonate with the locals and stimulate people's emotions. For example, by deconstructing the shape and texture of Lingbi stone, we can produce unique inkstones and brush holders with different shapes. Of course, the study of Lingbi stone culture, we can not only grasp the "shape, texture, sound, color, texture," do not let go, the development of scientific concept of stone appreciation, pro-new innovative thinking is necessary, but this kind of innovation is in the inheritance of the traditional innovation, not out of the traditional culture of purely modern innovation. Also from the realm of Lingbi stone perception breakthrough, because the ancient stone appreciation from the stone shape to appreciate the appreciation, such as Mi Fu stone appreciation of "wrinkled, thin, leakage, but also through the" four-word standard. Now the development of shape, texture, sound, color, texture, mood, wonderful realm, realm of enlightenment, and draw on traditional Chinese culture, pay attention to the issue of inheritance and innovation, will be a stone realm of enlightenment as a stone appreciation of the direction of development, will be a stone enthusiasts to open up a vast and infinite space for stone appreciation, so that stone enthusiasts from the stone of the realm of finding their own life's desire to realize the health of the ideal life.

Second, to achieve product diversification, for a theme of derivatives, as long as a variety of forms, to form a unified series, in order to attract the attention of consumers and memory. For example, the chime stone extracted from a kind of Lingbi stone will have a crisp sound every time it is struck. The aftersound is long, moistening the hearts of the people, and echoing in the hearts of the people. The sound of the chime stone can be used on the vehicle, the wind bell, the alarm bell, etc., by extracting its symbols, bringing a special aesthetic feeling, so that people can associate with the various realms of life in a cold stone, understand the wonders of nature, and enrich their minds. The industry of Lingbi stone itself is not strict. Lingbi stone industry itself is not a cultural industry in the strict sense. However, by combining other elements of the current cultural industry, such as film and television, media, network, etc., to the Lingbi stone, Lingbi stone story, Lingbi stone legend and Lingbi stone related allusions, historical figures, etc. serve as the theme, prototype in order to create a number of people enjoyable, with a strong influence and reputation of the culture and art of film and television works. Such as calligraphy and painting of Lingbi stone, literary works, film and television creations, animation creations and so on. Therefore, its cultural carrier and communication channels can be changed, so that it has both the publicity of Lingbi Stone and the increase of its cultural added value. At the same time, because this industry can be industrialized and reproduced, it conforms to the definition of cultural industry and can be developed sustainably and greenly. This has turned Lingbi Stone industry into Lingbi Stone cultural industry and realized the transformation from resource industry and material industry to cultural industry. Therefore, as a designer, we can draw the logical thinking of design from the elements and culture of Lingbi stone and convert it into the design practice of cultural products, and in this process, the designer should fully understand the cultural elements of Lingbi stone and the cultural characteristics of the place, and fully reflect the ecology, folklore, traditions and customs of Lingbi in Suzhou.

Thirdly, to realize the modernization of regional culture, in the field of cultural communication, the use of 3D digital animation technology, VR, AR, artificial intelligence technology, the 5 G era, the development of Internet technology, the fusion of culture and technology and other technologies have enriched the way of arts and crafts inheritance, and the digitized arts and crafts form a personalized path of dissemination and the interactive effect of thousands of people in the interaction with the audience.^[5] The digital arts and crafts, in the interaction with the audience, form a personalized communication path and an interactive effect with thousands of people. Prof. Pan

Lusheng proposed that the inheritance of cultural heritage "should break through the collection, restoration and protection of cultural relics in the static sense in the past, and pay more attention to the living continuation of the cultural chain such as skills and aesthetics".^[4] For example, the Forbidden City uses 4 D image technology to make the characters and objects of "Qingming Riverside Drawing" move, so that people in the shaking seat, such as being in Kaifeng Bianhe River in the Song Dynasty, to experience the prosperity of the city. Similarly we can apply digital technology in the inheritance and dissemination of traditional culture, through digital technology to put ourselves in various shapes of stones, stones, stones, stones, stones, stones, to feel the sound, shape, texture, color, texture, and to feel the natural charm of nature, and through the fusion of digital technology and traditional culture, so that the culture of Lingbi stone can be spread more widely, more diversely, and more swiftly, different from the physical object form of tradition.

5. Conclusion

Today's society is in the era of great material enrichment, rapid development of science and technology, human society has undergone great changes, connecting the present and the future is always the deep-rooted culture. In the future development, it is still necessary to further strengthen the research of regional cultural and creative products, in-depth innovation and put forward a new way of thinking on the design of regional cultural and creative products, which opens up a brand new development path for regional cultural and creative products, and introduces the regional cultural brand to the country and the world. At present, the aesthetic value of Lingbi stone is growing, in order to enhance the brand image of Lingbi stone, designers should not just use the factors of regional culture, and should not imitate and copy them, but more importantly, they should analyze, generalize, condense, and transform them into the design elements and effective combination of cultural and creative products, and they should fully appreciate the spiritual enjoyment of the consumers through the performance of the aesthetic flavor of Lingbi stone, and satisfy the consumers' aesthetic pleasure. Through the expression of aesthetic flavor of Lingbi stone, we can fully appreciate the spiritual enjoyment brought by Lingbi stone to consumers and satisfy the aesthetic pleasure of consumers, so that we can also give a brand-new vitality to the cultural and creative products of Lingbi stone and make them stand firmly in the market and go to the world by virtue of their strong cultural strength.

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