

Research on Tourism Product Design from the Perspective of Cultural Creativity

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Keywords: Cultural creativity, tourism product design, regional culture

Abstract: Cultural creativity gives the tourism product a unique creative connotation and puts higher demands on its use value. From the perspective of cultural creativity, tourism products involve three fields: innovation, creative fashion and traditional handicrafts. Based on the experience of foreign cultural and creative tourism product design, this paper proposes to build an integrated comprehensive service platform for the government and related functional departments on the basis of the integration of cultural and creative tourism, construct an integrated comprehensive service platform for the government and related functional departments to ensure the smooth operation of the cultural and creative tourism product industry chain; deepen the cultural connotation of tourism products, promote the establishment of regional cultural brands of tourism products; pay attention to the emotional factors of tourists in the design of cultural and creative tourism products. The satisfaction of "uniqueness" realizes the resonance of tourism products and tourists, and inherits the excellent traditional culture.

1. Research origin

Different from the tourism products defined in the tourism management disciplines, the definition of Chinese tourism products in the product creative design discipline refers to the use value, from tourism preparation to pre-tourism, middle and late period, and after the end of tourism, everything involved is not Contains both physical and non-physical products of the service.^[1] In this definition, tourism products vary by different travel seasons, destinations, or different stages of the same destination journey.

To design creative tourism products with new perspectives and new concepts, it is necessary to meet the comprehensive needs of all stages of tourism, in line with the harmonious development of society, the economic economic growth needs of the industry, and put forward higher requirements for the use value of tourism products. It not only meets the high-level psychological needs of tourists such as "cognition", "emotion" and "behavioral habits". In contrast, traditional tourism products have the same product convergence in the same tourist destination, the irrational use of traditional industrial structure and folk resources, the lack of innovation and deep value mining in the use of traditional cultural resources, the lack of modern brand awareness and innovative ideas in tourism brands.

2. Summary of research theories at home and abroad on cultural and creative tourism

2.1. A review of relevant foreign research theories

Grey Richards and Crisp Raymond (2000) proposed the concept of cultural and creative tourism, and considered interactivity as an important factor in cultural and creative tourism. Trevor A. Sheldon (1997) explores the application of new technologies in traditional tourism innovation. Mattson (2000) Tourism companies and travel agencies innovate in the organization and management of cultural and creative tourism development. Haulage (2000) studied the spatial organization of tourism innovation, tourism innovation system, tourism industry cluster and innovation environment. Vermilion (2002) demonstrates the applicability of innovation theory in traditional tourism from the research of cultural creative industry development factors and measurement indicators. Landry (2000) believes that the key elements for establishing a cultural and creative environment include urban space and facilities, the atmosphere of local identity, the quality and will of people, the quality of leadership, the diversity of human resources and its development mechanisms. Glaser (2001) believes that adequate commodity markets and good public service infrastructure are essential elements for the development of cultural and creative industries. Richard Florida (2002) argues that the creative index includes nine sub-indicators such as high technology, innovation, innovation, proportions, homosexuality, mixed population, bohemian and ethnic integration.^[3]

In terms of cultural creativity and tourism integration, Valente Smith (2002) studied the process of cultural creativity and tourism integration and their interaction. Taylor (2001) studied the relationship between folk culture and tourism, as well as the development of ethnic handicrafts. Adrian Bull (2004) explores the impact of cultural creativity on tourism. Pratt (2005) proposed a management policy for cultural and creative industries. He believes that open space is conducive to the production of cultural and creative industries. Yuko Aoyama (2007) believes that the rapid development of tourism economy is inseparable from the rise of cultural and creative industries. Dave O'Brien (2013) argues that human capital, factory production, cultural policies and government policies are important factors in promoting the development of cultural and creative industries.^[4]

2.2. A summary of relevant theoretical studies in China

Cultural and creative tourism industry concept research: Li Pingsheng (2010) Cultural and creative tourism industry is the production and sales of cultural and creative tourism products based on cultural industries, directly satisfying tourists' tourism consumption, belonging to new industrial forms, connotations and extensions and culture of this industry is not exactly the same. Li Xueling (2009) explored the new ideas and innovations in the development of cultural and creative tourism industry, and advocated innovative ways of thinking to reshape the development model of tourism industry. Gong Qiaolin (2012) believes that the cultural and creative tourism industry is a new industrial model based on cultural background, which incorporates people's unlimited creativity in the process of creative tourism development.^[5]

Cultural creativity and tourism integration development: Lu Mingyong and Yin Yumei (2011) also proposed to promote the integration and development of the two major industries in ethnic areas, and improve the economic, tourism, cultural and social development of ethnic minority areas. Yang Jiao (2012) focused on the process of integration of cultural and creative industries and tourism industry. Research shows that the integration of the two major industries can optimize the industrial structure and enhance competitiveness. Xu Hong and Fan Qing (2014) put forward the natural coupling between tourism industry and other industries from the perspective of system

research, and discussed and analyzed the reasons hindering the development of industrial integration, and proposed to enhance the competitiveness of tourism industry and enhance tourism. Methods and countermeasures for integration with cultural and creative industries.

Tourism culture and creative product development: Wang Lin and Su Min (2007) pointed out that the most important criterion for evaluating the attractiveness of tourism projects is the cultural connotation and taste they contain. Cultural creativity is the driving force for rapid economic development. Liu Zhuo and Fan Xiaolan (2008) analyzed the current situation of tourism development in Shanghai Cultural and Creative Industry Park, analyzed the problems in its tourism development, and analyzed the experience of more mature countries in the development of cultural and creative industries. Zheng Bin (2015) put forward the tourism development model that the cultural and creative industry park should have on the level of “one-stop experience”, making it the ultimate direction of mass tourism. Fu Xiao (2016) comprehensively analyzed the elements of cultural tourism products, and established a product model to analyze the potential problems of its products and give solutions. ^[6]

In summary, foreign scholars are in a leading position in the development trend of creative tourism. The research content mainly focuses on the elements of tourism innovation, the elements of cultural and creative development, and the practical application of the integration of the two industries. There are relatively few studies on policy formulation, theoretical basis, talent strategy, and industrial layout of the tourism industry and cultural and creative industries.

3. Cultural and creative tourism products

From the perspective of cultural creativity, the field of tourism product design can be divided into three categories: innovative tourism products, creative fashion tourism products and traditional handicraft products. Innovative tourism products focus on product innovation design based on folk culture traditions, focusing on the deep exploration and innovation of traditional folk culture. It combines the essence of folk culture, innovative design theory and multi-faceted interaction of tourists' emotional existence. It is a sublimation and reinterpretation of traditional folk culture from a modern perspective, focusing on the practical functions of tourism products, with strong market adaptability and economic value.

Traditional handicraft travel products are characterized by traditional craftsmanship. Because of its long-term development, it has become a symbol of folk culture that represents the region and a material carrier of folk culture. Such tourism products can serve the design and development of two other types of tourism products, and are also independent tourist souvenirs. The design and development of traditional handicraft tourism products will be answered by how to improve the recognizability, how to develop brand management, serialization, improve the quality of products, and other modern management concepts, marketing concepts and the direction of application of derivative design concepts. Such as Yunnan Cat Fu, its function is similar to Taishan Stone Dangdang. From the earliest towns and beasts, "Cat Fu" gradually developed into a souvenir of tourism crafts in Yunnan, and its connotation significance was gradually derived from "Pray for Peace and Happiness". The 100-year-old brand, Tianjin clay figurine Zhang colorful sculpture, through the partial opening of the studio, to achieve the participation of visitors through the opening of the studio part, to achieve the participation of visitors, to enhance people's understanding of clay figurines.

4. The experience of foreign cultural creative tourism products

The cultural and creative design concept of foreign tourism products is earlier than that of China. In addition to paying attention to the tradition of intangible cultural heritage protection, as well as

the integrity of the design and development of tourism products and the timely protection of policies, the geographical characteristics of foreign tourism products are obvious.

4.1. Japan

Japan is a leader in the field of tourism product design in Asian countries. Japan pays attention to the inheritance and protection of intangible cultural heritage, the development of folk culture and creative industries, the complete tourism product chain, and rich tourism product resources, which have a strong sense of design. Japanese tourism products can be divided into five categories.

1) Traditional folklore and souvenirs. On the basis of traditional culture and traditional craftsmanship, it integrates modern design elements to spread the local traditional cultural charm while expanding the market and increasing economic value. Such as Japanese souvenirs such as umbrellas and feathers.

2) Theme tourism products. On the basis of inheriting the classic traditional folk culture, it incorporates bold design and creates amazing value. Such as Japanese tea sets, dolls, animation, electronic products and other clear-cut tourism products.

3) The theme is a scenic spot with clear geographical features

Japan's exploration of humanities and natural landscape tourism products pays great attention to the two elements of "culture and emotion", emphasizes the deep-seated cultural elements refining and innovation, and combines the characteristics of the times, and through the emotional experience design, it is an important way to impress users. Japan's Mount Fuji is called the holy sacred by the Japanese people, and it has a strong respect for worship and love. Tourist products such as Mount Fuji air bottles reflect the design purpose of the sentiment.

4) The theme is an activity tourism product. These products are designed and developed for specific activities. The timeliness of design focuses on the user experience, the commemorative expression of the event, and reasonable marketing strategies. Such as the Shinkansen train model, the Shinkansen mobile phone chain, and the opening souvenirs of Hiroshima, Japan.

5) The theme is a story (or legend) souvenir. Designed with a certain story or legend as the main axis, it has a strong sense of situational substitution. For example, the Japanese anime story provides a steady stream of resources for the design and promotion of tourism products, and the design and marketing of tourism products.

Both Japan and China have far-reaching cultural history and the beauty of oriental philosophy. Both have similarities and unique characteristics. Japan's innovations and experiences in cultural creativity, industrial construction and the maintenance of folk culture are worth learning and learning.

4.2. France

The French national culture has a profound heritage and is an important carrier of the regional culture of tourism products. The design of tourism products pays more attention to the interaction between users and products and the deep exploration of user experience. Tourism products are divided into two categories: crafts that embody traditional culture and traditional handicrafts, and innovative products that reflect the needs of a certain subject. For example, the rose emergency box on the streets of Paris, France, "If you fall in love at first sight, please break the glass." In its planning and design, the tourism products are expanded into the main body of the event by the user and the rose, the emergency box and the Champs Elysées. The traditional user-acquired products are promoted into an emotional experience, and a new form based on the modern life concept is derived from the traditional culture. It accurately explains the regional culture of French romantic taste.

4.3. South Korea

South Korea relies on its own advantages to develop innovative tourism products. With its sophisticated detail, mature business operation chain, advanced high-definition digital technology and electronic technology as the background, it has developed a road with Korean characteristics. For example, the Korean bookmark design, in addition to the practical functions of modern office supplies, is also the refinement and design innovation of Korean traditional cultural elements. It embodies the concept of re-engineering traditional elements with exquisite craftsmanship and modern design concepts.

5. Cases and enlightenment of cultural design of tourism products in China

The innovative development of China's tourism products requires more powerful systematic theoretical support. It requires a deep analysis of tourism product design thinking at the micro level, and a blueprint for the development of folk culture and creative industries suitable for China's national conditions.

5.1. The integration of tourism and cultural and creative industries to promote tourism product design innovation and industrialization

Traditional products are facing the assimilation of products, the irrational use of traditional industrial structures and folk cultural resources, and the difficulty of expanding old brands. The fundamental reason is the unreasonable structure of regional tourism products. China's tourism product market is still dominated by the spontaneous development model, and there is no dynamic response mechanism for the design innovation of tourism products. Lack of market macro guidance, planning and designing products with industry departments.

The development of cultural and creative tourism products transforms the traditional tourism product industry into a spontaneous production and marketing model, transforming into an industrial production and operation model with the characteristics of cultural and creative industries and the traditional industrial model of "four in one planning, design, production and sales". Taking innovation as the soul and cultural resources and high-tech means as the core, we will build an integrated comprehensive service platform established by the government and related functional departments to ensure the smooth operation of the tourism product creative industry chain. Under the new economic model, China's tourism product industry will truly tap the potential of greater economics, transform folk cultural resources into economic value, and build a complete tourism product culture and creative industry development chain.

5.2. Deeply excavating the cultural connotation of tourism products and promoting the establishment of regional cultural brands for tourism products

From the field of tourism souvenir design, "regional culture" refers to the sum of the related factors such as morphological patterns, behavior patterns, thinking patterns, and mental states expressed in a certain space, region, and population. It includes a series of cultural elements such as language culture, food culture, costume culture and so on. ^[9] Regional culture is the key to the design of tourism product brand image.

The uniqueness and difference of regional culture show the uniqueness of the cultural form in the design of tourism products, such as the difference between the tourism products of ancient capitals and the tourism products of modern commercial financial centers and the display of regional cultural characteristics. For example, the extraction and innovation of regional traditional graphic

culture elements have made up for the shortcomings of traditional cultural elements in the design of modern tourism products.

Combining regional culture with tourism product design is conducive to tapping the connotation of regional culture, inheriting the advanced nature and diversity of regional culture, improving the characteristics and competitiveness of tourism products, and facilitating the deep development of local tourism products and promoting internationalization. The establishment of regional cultural brand of tourism products also requires the use of advanced brand management design concepts, information technology and scientific systems.

5.3. Paying attention to the emotional factors of tourists in the design of cultural and creative tourism products

The emotional factor of tourists is the link between products and tourists in the cultural creative planning and design of tourism products. Visitors have strong regional characteristics due to their respective social and cultural backgrounds, living environment, personality differences, education level, travel experience and other factors. Cognition, emotional orientation, and behavioral habits." This produces a variety of emotional tendencies such as emotion, culture, product aesthetics, and gender. Among them, "uniqueness" is a high-level emotional demand.

6. Conclusion

The cultural creative perspective gives the tourism products a unique creative connotation and puts forward higher requirements for the use of the product. The design field includes three areas of tourism product design innovation, creative fashion, and traditional handicrafts.

The design focus is on the deep excavation and innovation of traditional folk culture, the refinement and processing of modern and contemporary cultural elements, and the emotional experience of tourists on tourist destinations. Cultural and creative tourism products are sublimation and reinterpretation of traditional folk customs in a new perspective, focusing on the practical functions of tourism products and the embodiment of modern elements, adapting to the needs of the cultural tourism market, and maximizing the profitability of product value.

On the basis of drawing on advanced experience, China's cultural and creative tourism product design can explore the integrated comprehensive service platform of the government and related functional departments in the context of the cultural and creative tourism integration development to ensure the smooth development operation of the tourism product culture and creative industry chain. In the design, accurately understand the types and characteristics of tourism products, deeply explore the folk symbols of tourism products, promote the establishment of regional cultural brands of tourism products; sharply grasp the emotional needs of tourists, and design a culture that conforms to the characteristics of the times through scientific and diverse methods. Creative tourism products satisfy the tourists' "unique" emotional factors, thus inheriting the excellent traditional culture, promoting the development of local culture and promoting the development of cultural and creative tourism products.

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