# Research on the Integration of Intangible Elements and Cultural and Creative Product Design

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**Abstract:** *In addition to aesthetics and knowledge, the pursuit of cultural and creative product design also needs to move towards popularity and dissemination, with the aim of making the design of cultural and creative products more in line with market development needs. Integrating intangible cultural heritage elements with cultural and creative product design, mainly with intangible cultural heritage as the core, integrates the concepts and characteristics of cultural and creative product design with intangible cultural heritage elements to enhance the connotation and aesthetics of cultural and creative products, while also promoting the protection and inheritance of intangible cultural heritage culture. From this, integration analysis is carried out, and a path to achieve integration is found to improve the cultural, aesthetic, and social value of intangible cultural and creative products.*

**Keywords:** *intangible cultural heritage elements; cultural and creative product design; fuse*

## 1. Introduction

The cultural changes and development of China over 5000 years ago have led to the continuation and inheritance of excellent traditional culture in our country, with intangible cultural heritage being an important component of traditional culture. During the worrying period of inheritance and protection, cultural and creative product design has provided new channels for the inheritance and protection of intangible cultural heritage. Therefore, by integrating intangible cultural heritage elements with cultural and creative product design, enterprises in the cultural field can produce, manufacture, and sell cultural products and daily necessities related to intangible cultural heritage, in order to meet the spiritual pursuit and material needs of consumers, and promote the promotion and inheritance of China's intangible cultural heritage.

## 2. Design of non legacy cultural and creative products

The so-called cultural and creative product design mainly refers to the design of cultural and creative products. Its key technology lies in extracting and transforming relevant elements, internalizing them into the essence of the product, and designing new shapes for the product's appearance, ultimately retaining the cultural core value and meeting the needs of the fashion market[1].

The design of non heritage cultural and creative products mainly applies the core values of intangible cultural heritage to the design of cultural and creative products, and extracts and transforms intangible cultural heritage elements, so that cultural and creative products not only have the cultural essence of intangible cultural heritage, but also reflect the cultural content of intangible cultural heritage elements in the external image. This allows the cultural and creative industry to recreate resources and supplies, and improve the shape and beauty of products, Enable more consumers to obtain a dual sense of spiritual and material satisfaction.

## 3. Intangible cultural heritage elements in non heritage cultural and creative products

Generally speaking, the design of non heritage cultural and creative products needs to consider intangible cultural heritage elements, so that cultural and creative products contain intangible cultural heritage culture, which mainly includes concrete and imagery elements.

### 3.1 Concrete Elements

The so-called concrete elements mainly refer to the external forms in non-heritage cultural and creative products, mainly reflected in patterns and materials, which can convey the spiritual core of traditional culture and express the connotation of intangible cultural heritage.

Generally speaking, the concrete elements in non-heritage cultural and creative products are mainly expressed through shapes, colors, and patterns. For example, the intangible cultural heritage of our country - Dong brocade, which embodies concrete elements in terms of color, mainly black, white, and blue. At the same time, the color treatment is mainly dark background bright flowers and shallow background deep flowers, specifically reflecting the characteristics of pure and deep colors, as well as the Dong people's pure and white attitude towards life and the diligent and simple philosophy of life. In terms of patterns, patterns are mainly used, which contain auspicious meanings, such as well patterns, sun patterns, ox patterns, banyan tree patterns, etc. These patterns carry beautiful meanings[2].

Designers can incorporate Dong ethnic patterns, shapes, and colors as concrete elements into product design when developing non heritage cultural and creative products, and combine them with modern elements. Coupled with metaphorical design, the patterns of Dong brocade clothing can be integrated into the appearance design of the product, enabling the product to gain wider market recognition.

### 3.2 Imagery Elements

The so-called imagery elements mainly refer to the emotional, conceptual, and conscious elements in intangible cultural heritage that express people's views and opinions on life. They are the spiritual wealth and ideological emotions passed down from generation to generation by people of all ethnic groups.

In the design of cultural and creative products, the integration of image elements from intangible cultural heritage mainly involves integrating the historical culture, local customs, emotional attitudes, value aesthetics, and moral concepts from intangible cultural heritage into the design ideas of cultural and creative products.

For example, in the cultural and creative product design of Suzhou Taohuawu Wooden New Year paintings, exaggerated shapes and bold colors are used, reflecting aesthetic orientation and values, and creating a festive atmosphere and a humorous and optimistic auspicious atmosphere. In addition, modern non heritage cultural and creative product design is carried out by utilizing the natural spiritual connotations, aesthetic artistic conception of ink painting and calligraphy, and cultural artistic conception in Taohuawu wooden New Year paintings. It can be seen that utilizing the imagery elements in intangible cultural heritage can enrich the composition, color, connotation, and cultural atmosphere of cultural and creative products.

## 4. Integration Analysis of Intangible Cultural Heritage Elements and Cultural and Creative Product Design

### 4.1 Emphasis on design principles

When integrating intangible cultural heritage elements with cultural and creative product design, it is necessary to respect the design principles of intangible cultural and creative products. Specifically, designers need to grasp the design principles from four aspects: culture, innovation, practicality, and feasibility.

### 4.1.1 Cultural aspects

Designers need to design based on culture, reflecting the cultural nature of non-heritage cultural and creative products, and specifically combining cultural content, cultural connotations, and the material form of cultural and creative products. This conveys the correct cultural information from the appearance, allowing consumers to intuitively feel the spiritual core of the product when purchasing cultural and creative products, thereby establishing a bridge of empathy, allowing consumers to have emotional resonance with cultural and creative products, to gain spiritual enjoyment.

Therefore, when designing non heritage cultural and creative products, designers mainly rely on cultural heritage as the design basis[3].

Firstly, designers need to consider the regional differences of intangible cultural heritage elements, and select cultural essence reasonably based on their unique characteristics, audience characteristics, and market positioning, in order to capture consumers' consumption points.

Secondly, designers need to consider the cultural and creative connotations of intangible cultural heritage elements, in order to avoid using inappropriate content of intangible cultural heritage elements, improve the cultural level of products, and make cultural and creative products have stronger vitality and market influence.

Thirdly, designers need to focus on the cultural value of cultural and creative products. Specifically, designers need to not design non heritage cultural and creative products based on consumers' curiosity, pursuit of novelty, and curiosity, but rather based on the cultural connotations in intangible cultural heritage elements, to design cultural and creative products that meet the preferences of the general public.

### 4.1.2 Innovation aspect

When using intangible cultural heritage elements, designers need to consider the innovative utilization of intangible cultural heritage elements. By using innovative thinking and creative methods, the material expressions in intangible cultural heritage are integrated and transformed with the forms of products, so that the colors, patterns, and functions of products can not only break away from the crisis of homogenization, but also meet modern aesthetic requirements. Therefore, designers need to focus on creative extraction to clarify the design direction of cultural and creative products, and creative inspiration can be directly extracted and extracted from intangible cultural heritage, making cultural and creative products unique and expressive.

For example, the integration of Ganju elements and anime elements leads to the design of Ganju style anime cultural and creative products. Specifically analyzing the facial makeup in Gan Opera, designers combine the color art in facial makeup with contemporary anime to achieve a deep integration of materialized image elements with the preferences of the target audience for cultural and creative product sales. At the same time, they purposefully match the popular trends of the current era with consumer consumption hotspots, and integrate elements or stories from intangible cultural heritage into innovative design, enabling the design to promote the preservation and inheritance of Gan Opera. At the same time, it can also meet the needs of the market and consumers.

### 4.1.3 Practical aspects

The ultimate goal of non-legacy cultural and creative product design is to produce, manufacture, and sell cultural and creative products to meet consumers' usage needs and spiritual pursuits. It can be seen that designers need to focus on practical design, rather than simply integrating intangible cultural heritage elements with cultural and creative product design. Designers need to consider the high-quality and sustainable development of cultural and creative products from the perspective of human aesthetic practicality.

For example, designers can design non legacy cultural and creative products with commemorative significance. Specifically, the commemorative elements of intangible cultural heritage that can be emotionally integrated with people are integrated into the design of cultural and creative products, and combined with practical functions to meet the specific feelings and experience needs of consumers.

### 4.1.4 Feasibility aspects

The ultimate goal of integrating intangible cultural heritage elements into cultural and creative product design is to meet the market and target audience groups. Therefore, the feasibility requires designers of cultural and creative products to first carry out market analysis to determine the audience group of non-heritage cultural and creative products. At the same time, according to the cultural connotation of intangible cultural heritage elements, consider the realizability behind the design of non-heritage cultural and creative products, the development status of production technology and the market development trend.

Secondly, designers need to consider operability after design. Designers need to conduct targeted audience surveys and examine the current modern social environment. Based on the inspection information and content, control the selection and functional positioning of product cultural connotations, and clarify the integration points of intangible cultural heritage elements and cultural and creative product design.

Finally, designers need to consider the production process of the product. When designers integrate

the patterns, colors, and shapes of intangible cultural heritage into their designs, they also need to consider the production process to produce the patterns, colors, appearances, and shapes in the design manuscript, thereby ensuring economic, cultural, and artistic value, achieving the goal of both economic and social benefits of the product, and ultimately enabling cultural and creative product enterprises to achieve good development prospects.

### 4.2 Integrating creative elements

Designers need to consider creative elements when integrating intangible cultural heritage elements with cultural and creative product design. Specifically, non-heritage cultural and creative products can be made more innovative through splicing and reproduction, symbolism and metaphor, grafting and expansion, while retaining intangible cultural elements, making cultural and creative products more inheritable.

### 4.2.1 Scientific splicing and reasonable reproduction

Designers need to integrate intangible cultural heritage elements and creative elements into the design concept of cultural and creative products, and use splicing methods to effectively integrate the intangible cultural heritage elements and creative elements required in cultural and creative products. Designers use creative thinking to consider the integration path between intangible cultural heritage elements and the actual needs of cultural and creative products, while incorporating other favorable elements to make the final presentation of non-heritage cultural and creative products more realistic in life, narrowing the distance between the product and the public, and allowing consumers to purchase non heritage cultural and creative products through the colors, graphics, patterns, text, and other content in the product, Gain satisfaction in purchasing cultural and creative products [4].

### 4.2.2 Utilizing Symbols and Metaphors

The intangible cultural heritage elements themselves carry various meanings and symbols, and the integration of the auspicious meanings in intangible cultural heritage elements with the inherent cultural and creative products requires designers to use symbols and metaphors. Specifically, the image elements of intangible cultural heritage elements are integrated with the communication of everything in the design, while incorporating product functions and meanings, so that the final appearance, function, function, and other aspects of the product can reflect the elements of intangible cultural heritage culture. In addition, designers can use metaphors to subtly express the ideological and cultural connotations behind intangible cultural heritage elements in their products.

For example, designers can integrate the blessing culture in China's intangible cultural heritage with the cultural and creative product design of bowls and chopsticks in daily life, so that the appearance and structure of bowls and chopsticks can metaphorically express China's blessing culture, allowing consumers to feel a strong sense of beauty and happiness when using bowls and chopsticks with the connotation of blessing culture.

### 4.2.3 Scientific grafting, focusing on expansion

Designers can scientifically use grafting methods to integrate creative elements and intangible cultural heritage elements into the design of cultural and creative products, so that the final form of cultural and creative products can be expanded, such as expanding the emotional expression, functional use, external image, cultural value, etc. of cultural and creative products.

For example, when designing tea cups, designers can first start with the production process of tea cups and understand the history, cultural heritage, and related stories of tea cups. Then the designer needs to combine the current tea drinking habits with creative thinking to combine the relevant stories of tea cups with the usage habits of tea cups. Finally, designers need to adopt grafting methods to make a tea cup rich in various intangible cultural elements, and to enable these intangible cultural elements to be reasonably integrated into the same product, enriching the single value system of the tea cup.

### 4.3 Emphasis on fusion methods

Integrating elements from intangible cultural heritage into cultural and creative products requires designers to pay attention to integration methods. Specifically, cultural design symbols, cultural product carriers, and gene transformation integration methods can be used to promote the integration between intangible cultural heritage elements and cultural and creative product design.

### 4.3.1 Cultural Design Symbolic Method

The cultural design in cultural and creative products can start from symbols, using the medium symbols of people's understanding of things as a tool for the information carrier of cultural and creative products, thereby achieving the transmission and interaction of intangible cultural heritage knowledge.

(1) Following aesthetic principles

Starting from aesthetic principles, designers design cultural connotations in intangible cultural heritage elements into cultural symbols, highlighting the connotations of cultural and creative products with cultural symbols, achieving the unity of practicality and aesthetics, as well as the unity of material and spirit. At the same time, they reflect the regional characteristics, local customs, moral concepts, and ways of thinking of intangible cultural heritage elements. It can be seen that using information symbols as a representation of the cultural connotations in intangible cultural heritage elements can provide the widest and most authentic manifestation of intangible cultural heritage[5].

(2) Pay attention to symbol form

Designers need to pay attention to the form of symbols when adopting cultural design symbols. Because symbol forms are divided into linguistic and non-linguistic symbols, and in art design, they are also divided into image symbols, indicator symbols, and symbolic symbols. At the same time, various symbols are endowed with different connotations, and there are similarities in nature between the connotations and symbols, but there are also unnecessary or internal connections. Therefore, designers can start with traditional symbols and use them as the source of cultural and creative product design.

(3) Design Culture Symbol Factor Library

Designers need to deconstruct the genes of intangible cultural heritage from the perspective of symbols, specifically analyzing the cultural connotations, shapes, patterns, colors, compositions, structures, and other contents behind intangible cultural heritage elements, in order to establish the overall framework of the cultural symbol factor library, with the aim of providing the core of cultural and creative product design. When designers carry out cultural genetic structure work, it can avoid the blindness and repetition in the development of intangible cultural heritage, and can expand the depth and breadth of the development of intangible cultural heritage.

### 4.3.2 Cultural Product Carrier Method

Designers need to consider the presentation and expression of carriers when carrying out creative development of intangible cultural heritage elements. Specifically, it involves types such as daily necessities, electronic products, learning supplies, office supplies, and graphic decoration. These types are cultural product carriers of intangible cultural heritage elements, which need to be matched with corresponding carrier categories according to the product design requirements of intangible cultural heritage elements in Chinese, to achieve cluster explosion and make non cultural heritage cultural and creative products more practical and cultural. In addition, cultural products are the materialized form of intangible cultural heritage, mainly in the form of materials. They are the manifestation of the combination of intangible cultural heritage elements and cultural and creative product design, and designers need to pay attention to the use of cultural product carrier methods.

### 4.3.3 Gene transformation fusion method

The integration of intangible cultural heritage elements and cultural and creative product design will ultimately enter the process of transformation and implementation. At this time, designers need to apply three methods: symbol transformation, abstract transformation, and comprehensive transformation.

(1) Symbols in the application of intangible cultural heritage elements

When using the symbol transformation method, designers need to directly apply symbols from intangible cultural heritage elements, integrate symbols into cultural and creative product design, and preliminarily transform explicit intangible cultural heritage elements to apply to the appearance design of the product.

(2) Extracting and Simplifying Elements in Intangible Cultural Heritage

When designers use the abstract transformation method, they need to apply it to the intangible cultural heritage elements, and use artistic expression methods to carry out innovative design of cultural imagery, making cultural and creative products rich in cultural and artistic characteristics. In

addition, it is necessary to carry out cultural content extraction and cultural element extraction, and ultimately present intangible cultural heritage content in appropriate forms.

(3) Design for comprehensive cultural and creative transformation

Designers can combine symbol transformation method and abstract transformation method to carry out cultural and creative comprehensive transformation design for intangible cultural heritage elements. Specifically, designers need to integrate the cultural genes and product carriers in intangible cultural heritage elements, relying on diverse symbol transformation and abstract transformation methods to adapt the cultural symbol factors in intangible cultural heritage elements to gene carriers, in order to improve the design efficiency and quality of designers, and promote the transformation of intangible cultural heritage elements and cultural and creative product design, achieving deep integration between the two.

## 5. Conclusion

In summary, when intangible cultural heritage returns to people's lives, cultural and creative product design is combined with intangible cultural heritage elements to meet people's material needs and spiritual pursuits, so that the artistic creation in cultural and creative product design can better serve people while also serving market development. At this point, designers need to consider the principles, innovations, and methods of integration, and promote the integration of intangible cultural heritage elements and cultural and creative product design by respecting design principles, incorporating creative elements, and emphasizing integration methods.

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