

A Systematic Review on The Cultural Design Process for Cultural Creative Product in China

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ABSTRACT

Lack of cultural creative product's (CCP) appeal and innovation are causing low purchasing interest among locals especially in China. There is a need to enhance the product appeal to improve the product purchasing in China. The purpose of this study is to identify what are the best cultural design processes for CCP in China. This desktop study investigates on the current cultural design processes in China, the emotion of cultural design processes for CCP, and the best cultural-emotion design processes characteristics for CCP. This paper uses systematic review to identify topic's themes, knowledge gaps and approaches towards traditional cultural element, design process and cultural creative products. 30 journals articles were searched through Google scholar database between 1991 to 2022. This study found that when traditional connotation elements and creative design were injected into the CCP design processes, these elements could transform and develop CCP into cultural emotion and functional experiences, hence, enhance purchasing power for users. The findings of this study would aid local manufacturers rise in sales through instilling connotation features and creative design during cultural design processes in CCP.

Keywords: Cultural Design Process, Cultural Creative Product, Cultural Features, Functional Experiences.



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1 INTRODUCTION

The consumer market is transforming because of changing customer needs and perceptions. The design process places a great deal of emphasis on the diversity and cultural aspects of the product descriptions (Hus et al., 2011). Culture consists of patterns that form the external and internal image of a community. Culture has two functions, namely, building a country's image, defining its identity, and encouraging national consciousness and nationalism despite spirituality, humanitarianism, and mentality (Wan et al., 2023). Science and technology are revolutionizing the world, and traditional product cultures are being explored with more development on modern products (Wu, 2015). China's Beijing Palace Museum, one of the most famous museums, is making cultural products more popular. Cultural relics from the Palace Museum were exhibited to people from throughout the country and around the world in 2012, providing information on the museum's cultural products (Tu et al., 2019). It allowed people to become more familiar with the history and culture of China in museums, resulting in increased tourism to China.

Chinese economic development has become reliant on the cultural economy in the past ten years. China intends for the cultural industries to develop into an expanding market, which will benefit domestic economies (Shan, 2014). Specifically, Chinese cultural sectors maintain the traditional cultural industry and, through design creativity, emphasize aesthetics in order to satisfy people's higher goals (Tu et al., 2019). In order to develop cultural industries in major Chinese cities, the Chinese government first created cultural industry clusters in first-tier cities, such as Beijing, Shanghai, and Shenzhen (Shan, 2014). The Chinese government also provides support to local cities to build museums to communicate the people's spiritual life and showcase their traditional culture. Moreover, museums emphasize the domestic traditional cultural output and social value in people's social lives (Song & Li, 2018).

Since 2020, the COVID-19 outbreak has significantly impacted the travel and tourism industries (Leposa, 2020). China has to face the enormous challenge of cultural industry development (Zhang, 2022). The Chinese economy must be restructured in the cultural and creative industries, especially in local city tourism (Vecco et al., 2022). In this way, the museum's cultural and creative products also play an important role in the local city's economy as the cultural industry and tourism recover and develop. Several studies have found that the lack of traditional culture inheritance and development affects the competitiveness of Chinese cultural creative products. Science and technology are rapidly globalizing, and the traditional culture of products is being explored with more development on modern products (Wu, 2015), so more cultural and creative products will be produced for tourism, attracting more tourists and improving the local economy. Wu (2015) contends that while China boasts one of the world's oldest and most complex cultures, Chinese traditional culture struggles to represent itself in modern products. Therefore, there is an evident need to enhance the appeal of cultural and creative products to elevate their market presence and encourage increased product purchasing in China.

2 METHODOLOGY

In this section the method uses systematic review that involves comprehensive review of scholarly sources between 1991-2022 on topics mentioned above. This paper looks to identify gaps, point of departure, and the state of knowledge in the field.

A review of the cultural design process of cultural creative products spanning 1991 to 2022 is provided in this section. This research aims to pinpoint Chinese cultural design processes that are most effective for such products. The current analysis focuses on three key aspects of the cultural design process: enhancing cultural connotation and creating creative designs.

2.1 Connotation of Traditional Cultural Elements

The culture products refer to the "culture" and the "products" (Maccarrone-Eaglen, 2009) that extend a product's saleable item and are offered to a market while satisfying people's demand. Miller (2012) denoted that in a consumer society there are three factors of consuming products that there are society, families, and individuals. In society, different levels of needs are met, which is consistent with Maslow's theory (Heylighen, 1992). In addition, the products must consider their roles so they can express their value for consumption (Miller 2012), with the economy being the primary reason for leading consumption. Cultural products impact users by allowing them to compare a culture's past and present meanings. Wang et al. (2013) suggested a cultural product named "cultural-inspired," while MacLeod (2006) extends the concept of cultural products as a difference in the experiences of tourists and locals. Wang et al. (2013) and Wu (2015) agree that each cultural product has different meanings for the specific culture. In China, most cultural products represent tourism products, created from museum artifacts that represent a city's traditional heritage.

It is necessary to rethink cultural meaning and elements in China's cultural products to satisfy customer's spiritual needs for cultural products by considering "creative design, aesthetic of life, and fashion" (Tu et al., 2019). The China government wants cultural industries to become the domestic

market, so new CCP must be introduced (Shan, 2014). This study finds multiple views about culture as experiences and activities, which explain that the usage of culture represents activities and characteristics in a particular social context (Wang et al., 2013). Some include defining the traditional elements to represent cultural connotation analysis (Zhang et al., 2020).

China has a long history and culture; traditional elements accumulate in genes over time. The Chinese culture is one of the oldest and most complex cultures in the world (Wu, 2015). The civilization dates back thousands of years and has profoundly influenced other cultures. Chinese culture is a diverse and complex mix of traditional and modern elements (Zhang, 2021). Generations have passed down these elements from generation to generation, keeping them alive even today in spirit. Yang et al. (2019) acknowledge that Chinese people pride themselves on their cultural roots and strive to maintain them. Chinese traditional culture is rich in traditions, values, and arts passed down through generations. Chinese culture is essential to the world's cultural heritage and should be respected and preserved (Zhang, 2021). Chinese traditional culture includes practices, beliefs, art forms, and customs handed down through the generations. They also give the Chinese people a sense of unity and cultural identity. This cultural heritage is an essential part of the Chinese national identity and is a source of pride and inspiration for the Chinese people. It is an essential part of Chinese culture and identity that should be respected and preserved. Traditional cultural elements are incorporate into museums (Falk & Dierking, 2013).

Hence, culture gives cultural creative products authenticity and depth. The cultural creative product preserves and transmits heritage. Products with nostalgic connotations make people feel connected to the past. Traditional cultural heritage resources must be preserved to instil local culture and attract tourists. CCP as culturally inspired products, represent the life story and activities that went into them.

2.2 Cultural Connotation and Creative Design as Part of Design Process

In Song and Li's (2018), cultural heritage and historical knowledge can be incorporated into creative design elements. Heritage experts organize ancient artifacts and important historical information into cultural elements to be shared with designers. The designer extracts the cultural elements and creates the final product (Song & Li, 2018). The connotation of cultural heritage is part of the design process for incorporating cultural creative products (Zhang, 2021). Song and Li (2018) identified that the formation and application design processes, from ancient artifacts to CCP. Song and Li (2018) summarized that the cultural design process into three primary stages (Table 1).

Table 1 The formation and application process of object knowledge in cultural creative products

(Source: Adapted from Song & Li ,2018)

Design process	Heritage Experts	Creative Designers
Stage 1: Input	Ancient Artifacts	Object design knowledge
Stage 2: Output	Historical material resources	Cultural creative Products (CCP)
Stage 3: Analysis and Finishing		

In Song and Li (2018) study, they summarized that the cultural design process into three primary stages. Their process begins by extracting regional cultural resources to analyse their cultural significance. After that these cultural meanings are then transformed into design symbols, patterns, and other elements. Finally, the design elements are transferred to the product design stage. The cultural resource is influenced by multiple factors, including spirit, material, and institutional influences which

then are transformed into design meaning during the design process (*ibid.*). During early-stage design processes, cultural knowledge (Abdul Ghafar & Ibrahim, 2018) is needed to hinder misleading product output. This study agrees with scholars (Hofstede, 1991; Abdul Ghafar & Ibrahim, 2018) that cultural resources perceive cultural meaning in different layers of the social environment. Hofstede (1991) national culture model describes differences between cultures are through four concepts of symbols, heroes, rituals, and values; Song and Li's (2018) cultural influences are based on regional spirits, materials, and institutions from historical sources to subsequent levels of design; whilst Lin (2007) denotes that culture is one core components of cultural products that duplicate traditional elements; and An (2021) views cultural resources as a redesign of cultural features adapted in a product connotation that add value towards the community context. Therefore, this study explores the process by which regional cultural resources provide meaning in design. Several researchers have highlighted the importance of cultural knowledge in avoiding misleading product outcomes. There is a comparison of Song and Li's regional influences with Hofstede's national culture in this article.

Meanwhile, Chen and Yang (2016) regarded that cultural heritage could provide the foundation for creative design to transform them into culturally enriched products, providing the origin of cultural and creative products. Symbols and features from culture are seen as factors that could transformed into design elements, fostering creativity and shaping new product experiences (*ibid.*). To transform cultural influences into contemporary product functions, designers play a pivotal role in applying and enhancing the cultural connotation of products (An, 2021). However, Song and Li (2018) defined cultural design as a creativity process rather than solely on the product's connotation.

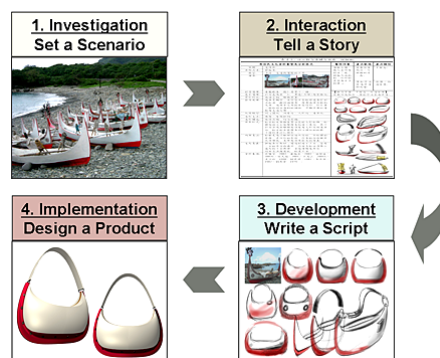


Figure 1 The cultural product design process
(Source: Adopted from Lin ,2007)

Figure 2 illustrates Lin's (2007) four steps design creativity involvement in a cultural product, starting with investigation in which a cultural feature is identified to establish a scenario. After understanding the user and the cultural environment, the second step involves interaction. During the third step, development, the identified scenario is applied to tell the story and design products that meet the user's needs. In the fourth step, designers evaluate and check the cultural features based on the preceding stages, thereby modifying prototypes and conducting further assessments. However, Chen & Yang (2016) identified cultural and creative products design processes in two stages: 1) cultural connotation, and 2) creative design. Song and Li (2008) and Wu (2015) argued that cultural products need to incorporate cultural meaning and historical narratives as part of the design factors in translating symbols or patterns into functionality. Hence, give cultural products extensive cultural value (Hsu & Tsai, 2015). Hsu & Tsai suggested that cultural products must possess three key design factors that are functional, aesthetic, and symbolic. Bai and Zhou (2019) highlighted that when exploring design factors in cultural usage, products should represent activities and characteristics within a specific social context. Thus, this study foresees that the aforementioned concepts are aligned with how the five stages of design thinking (Li & Li, 2022) contribute to the enhancement of creativity and design factors.

Therefore, this study foresees that cultural design enhances cultural connotations of a cultural product and fosters creativity. Cultural heritage and resources facilitate the transformation of culture connotation into creative functional experiences, resulting CCP design that impart cultural values to users.

2.3 Cultural Emotions and Experiential Design as Part of Design Process

The strong connection between customer emotion, experience, and product design has only been demonstrated in a small number of studies (Waqas et al., 2020). Khalid and Helander (2006) pointed out that the success of a product in the marketplace depends on factors such as its aesthetic appeal, ability to provide pleasure, and level of satisfaction. These emotional characteristics strongly influence customer interactions with products (Khalid & Helander, 2006). Khalid and Helander also assert that culture exerts a powerful emotional influence on consumers and shapes how they perceive and interact with products. In product design, culture differences especially between the Western and East Asian cultural emotions should not be avoided (ibid.). Consumers' national cultures greatly influence how they experience and behave about certain aspects of product design and activities (Hofstede, 1991; Waqas et al., 2020). Gharib (2017) perceived that emotions are a result of users' relationships with products, meanings, and experiences. Hence, by incorporating cultural features into the design process they can establish emotional bonds between users and products (ibid.). In product design, personality, feelings, and emotions can contribute to meeting consumer demands (Khalid & Helander, 2006). Thus, this study anticipates that consumers' emotions and experiences may affect product function and support cultural product interactions.

Users' experiences with a product are essentially determined by their cultural backgrounds (Waqas et al., 2020); connection between design strategy and consumers (Noble & Kumar, 2008); full filling users' need that are aligned with product design, functions and services; and understanding users' emotions and psychological responses (Khalid & Helander, 2006; Hsu et al., 2018). Zhang & Shi (2020) suggested that CCP needed to cater today's society lifestyle when cultural connotations are analysed. To improve sustainable users' behaviours, CCP would need to enhance contemporary cultural value, and influence users' buying decisions. Bhamra et al. (2011) argue that design intervention strategies such as incorporating creative functions in the CCP design could aid users' buying decisions. Additionally, Li et al. (2021) found that perceived value and purchase intentions are positive influences on CCP purchasing.

Consumers' experiences with a product are essentially determined by their cultural backgrounds, according to Waqas et al. (2020). Creating a connection between design strategy and consumers (Noble & Kumar, 2008) and aligning design strategies with cultural functions and services can effectively address consumers' cultural needs. Understanding consumer emotions and psychological responses (Khalid & Helander, 2006) could contribute to the design of user experiences (Hsu et al., 2018). Zhang & Shi (2020) report that CCP better addresses the needs of today's society when cultural connotations are analysed. In addition to improving sustainable behaviour, cultural value, and consumer buying decisions, Bhamra et al. (2011) argue that design intervention strategies incorporate creative functions in the design of products. Furthermore, Li et al. (2021) found that perceived value and purchase intentions are positive influences on CCP purchasing.

Hence, these studies demonstrate the intricate interconnection between cultural experiences, design strategies, and consumer behaviour. For product design to be effective, cultural context must be acknowledged and accommodated, whilst emotional and psychological aspects must be addressed. Creative functions must be integrated into the design process as a value in influencing users' purchasing intentions. These principles should be incorporated into the product design processes as part of CCP successful users' interactions.

3 DISCUSSION

In this segment, this study will build its inference on CCP value as part of users' cultural knowledge, CCP innovation from past to present, and CCP design process.

3.1 CCP Value as Part of Users' Cultural Knowledge

CCP incorporates traditional cultural features into their design. Traditional culture can be expressed through handicrafts, decorations, artwork, souvenirs, tourism products, and more. Moreover, these products offer insights into historical social life through an experiential representation of intangible culture. In addition to encapsulating various cultural outcomes, CCP seamlessly incorporates them into everyday life. In this way, CCP brings traditional culture into homes, allowing for an emotional experience with cultural relics from the past. Designers need to use creative design processes to create CCP products that are multifunctional and embed cultural meanings.

To meet modern market demands, CCP products need to communicate traditional culture and values to consumers. In recent years, the growth of CCP industries such as the Palace Museum in Beijing has been directing consumers globally to become aware of Chinese traditional culture. Products' user experiences, designs, and functions must be incorporated into CCP. CCP's cultural and functional diversity could create a new usage culture that connects ancient traditional lifestyles with modern lifestyles. CCP can be arts, a popular culture, and aesthetic spirits.

3.2 CCP Innovation from Past To Present

Consumers cannot feel contextual traditional culture collectively through dire innovation and cultural meaning. High pricing and low quality CCP features reflect a deflated local economy. Low quality and high pricing of CCP features reflects deflated local economic of the CCP sales. To enlighten CCP, each contextual city must identify measures to keep their culture sustainability to the future generation, so CCP give connection from the past culture. Therefore, present CCP must give representation meaning of the past culture. From CCP, consumers can relate to past culture through creative products at home. Memories of the culture relic would relate then to the experiential past history. Future CCP isn't just about preserving the past, but also presenting modern life with new products.

3.3 CCP Design Process on Customers' Needs

Cultural design contributes to creative design by articulating cultural features. In the cultural theme, heritage and resources are integral components that contribute to the development of creative functional experiences that ultimately add cultural value to products. Creative design processes are clarified, facilitating the creation of products that meet modern needs.

Products with cultural value and modern functions meet people's needs to influence customer purchasing behaviors with cultural creative products. Creative design and cultural features are expressed through cultural design processes. Cultural heritage and resources can be incorporated into creative themes. Culture is the development of cultural transformations into creative functional experiences to increase the cultural value of products. To express cultural features and creative design, cultural and creative products use cultural design processes. The use of experience to influence customer purchase behavior is also another way of giving modern function and cultural value to purchasing.

4 CONCLUSION

Analyzing CCP design processes reveals that there is a significant interaction between the product's emotional experience and cultural heritage. Incorporating traditional values (motifs and symbols), and

aesthetics into CCP design can create emotional connections that resonate with local and global audiences. Emotions such as nostalgia and pride in one's cultural heritage may be mixed with curiosity and appreciation among consumers. The study of CCP design process could aid designers' insights to inspire innovation while honoring historical context, ensuring the end product is not just a commodity, but an embodiment of cultural identity. Consumers are also increasingly seeking products with emotional depth and cultural significance. In addition to enhancing consumer engagement, culturally enriched designs can differentiate between CCP products.

The emotional experience of a product and its cultural heritage are profoundly intertwined with CCP design processes. Through incorporating traditional values, including motifs, symbols, and aesthetics, CCP design establishes emotional connections with local and global audiences. This blend of elements induces a range of emotions, combining nostalgia and pride in cultural heritage with curiosity and appreciation on the part of consumers. CCP design can provide designers with valuable insights to foster innovation while respecting historical contexts, ensuring the final product transcends being a mere commodity and truly represents cultural identity. Increasingly, consumers are looking for products with depth and cultural significance, and CCP products can stand out by offering culturally enriched designs.

Furthermore, CCPs help preserve traditional cultural knowledge and foster cross-cultural understanding by transmitting intangible cultural knowledge. Traditional cultural expressions are presented on a contemporary CCP could ensure consumers relevance in the modern world and ensuring cultural sustainability. In the future, design processes in CCP should continue to emphasize authenticity, relevance, and emotional impact, fostering an ecosystem where culture and commerce complement each other. Additionally, this finding contributes to the perpetuation and dynamic evolution of global cultural heritage preservation by satisfying the experiential needs of today's discerning consumers.

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CONFLICT OF INTEREST / KONFLIK KEPENTINGAN

There is no conflict of interests.

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