

Park Cultural Products Design and Innovation from the Perspective of Regional Cultural Integration

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Abstract: Under the background of the country's vigorous development of the cultural industry, parks, as an important public space and medium of regional culture in cities, have received increasing attention in the development and design of their cultural products. This article, from the perspective of regional cultural integration, summarizes the connections between regional culture and park cultural products, analyzes the existing problems in the development of park cultural products, proposes four design principles: cultural authenticity and systematicness, functional practicality and aesthetic appeal, coordination of local characteristics and innovation, and green sustainability, and explores innovative methods from four aspects: conversion of cultural symbols, transformation of local materials and techniques, creation of experiential environments, and support of digital technology, in order to provide theoretical basis and practical solutions for the high-quality development of park cultural products.

1. Introduction

With the improvement of residents' consumption levels and the integration of culture and tourism, cultural and creative products have gradually become a manifestation of public cultural services and the cultural strength of a city. Parks are open green public spaces in the city, besides the basic functions of ecological rest and entertainment and exercise, they also preserve local historical traces, folk characteristics and local aesthetics, and are a vivid display medium of regional culture. However, at present, the cultural and creative products of most parks are limited to the production of some trademark souvenirs, with few varieties, insufficient cultural exploration, and serious homogenization, which cannot achieve the effect of cultural dissemination. Based on this, this article takes the integration of regional culture as the entry point, analyzes the problems existing in the integration of regional culture into product design and cultural and creative development, and the direction of innovation and development, in order to provide some theoretical basis for the design practice of park cultural and creative products.

2. Definition of Related Concepts

2.1 The Connotation and Characteristics of Regional Culture

Regional culture is a comprehensive cultural form formed in a certain geographical area through long-term historical development, with obvious local characteristics, including the language, customs, architectural styles, production methods, food, clothing, and aesthetic views of the region^[1]. Compared with universal culture, regional culture has three obvious characteristics: first, spatial dependence, the cultural form has a close relationship with the specific natural geographical environment; second, historical continuity, cultural elements have been passed down from generation to generation, forming stable cultural genes; third, unique identification, regional culture becomes the cultural feature that distinguishes one region from others.

2.2 The Concept and Characteristics of Park Cultural and Creative Products

Park cultural and creative products are conceived and developed based on the natural landscapes, historical remains, cultural anecdotes, plants and animals of the park, generating products with cultural significance and use value. Unlike ordinary tourist souvenirs, park cultural and creative products have resource dependence, the creativity of the products comes from the unique landscapes and cultural resources of the park; there is scene connection, the products are closely linked to the park's tour process and become the material manifestation of the tourists' memories of the tour; there is public nature, as a public place, the cultural and creative products of the park should take into account the requirements of public cultural dissemination and market operation when developed. The types of park cultural and creative products include stationery accessories, household daily use items, food and tea drinks, trendy toys and figurines, digital peripherals, etc. Its main value does not lie in the actual function of the product itself, but in the cultural stories and emotional connections reflected by the product - enabling tourists to "take the cultural memory of the park home" and constantly recall the experience of the tour in daily life^[2-3].

3. The Current Situation and Challenges of Integrating Regional Culture into Park Cultural and Creative Products

3.1 Development Status

The development of park cultural and creative products in China has roughly gone through three stages. The early stage was mainly based on tickets, tour guides' maps, and simple snacks and beverages. The middle stage was mainly standardized commemorative products printed with the name of the park, such as T-shirts, keychains, and refrigerator stickers. In recent years, some urban parks have begun to try to develop characteristic cultural and creative products based on their own cultural resources, such as the royal garden series of the Summer Palace, the Song-style theme series of the West Lake in Hangzhou, and the Ba-Shu culture series of the Jinjiang Greenway in Chengdu. The product quality and cultural connotation have significantly improved. From the overall market perspective, the cultural and creative development of leading parks has begun to take shape, but the majority of small and medium-sized parks' cultural and creative development is still at the primary stage. The area of the cultural and creative stores is small, the product variety is scarce, and the design is insufficient, forming a sharp contrast with the increasing cultural consumption demands of tourists.

3.2 Main Problems

The market mainly supplies common types such as keychains, refrigerator stickers, notebooks, etc., with the same design methods. Most of them simply arrange and combine the park name and landscape pictures, without effectively exploring and transforming the deep resources of regional culture. The identification degree of cultural and creative products of different regions and different theme parks is not high. In addition, the expression of regional culture is relatively simple. Many designs merely copy visual symbols such as ancient architectural patterns and local plant images, attaching the patterns to the products without delving into the historical stories, folkloric significance and local aesthetic spirit contained in the symbols. Such superficial element assembly cannot constitute a complete cultural narrative, significantly reducing the cultural value of cultural products. Some designs only focus on the visual expression of cultural symbols, neglecting the product's usage environment and user experience. Some complex decorative cultural products lack practical application value and are prone to being left unused. The wide dissemination of cultural products relies on daily use, but without practical cultural carriers, they are difficult to sustain for a long time. Moreover, the related industrial support model is not yet fully developed. Most parks have not established professional cultural design and management institutions. Product development mostly relies on generic templates from suppliers. The entire process mechanism of cultural investigation, creative design, production implementation, and market promotion has not yet been formed. In addition, the awareness of intellectual property protection is not strong, and the problem of imitation and plagiarism is quite serious.

4. Principles for Park Cultural Products Design from the Perspective of Regional Cultural Integration

4.1 Principle of Cultural Authenticity and Systematicness

The integration of regional culture requires a correct understanding and respect for cultural resources. When developing park cultural products, a detailed investigation of cultural resources should be conducted first, summarizing the historical background, natural conditions, folk customs, and craftsmanship methods of the park and its surrounding area, and establishing a complete cultural resource model. The cultural symbols used in product design must have historical records or folk basis and cannot be arbitrarily modified or overly commercialized to seek innovation. Moreover, the expression of culture should be systematic rather than fragmented. A successful cultural product is not the individual manifestation of a cultural symbol but can demonstrate a complete cultural image or narrative fragment in the product. For example, developing a series of products based on a historical story, allowing consumers to gradually understand its cultural significance through different varieties of products, and forming a gradually deepening cultural experience.

4.2 Principle of Unification of Functionality, Practicality and Aesthetics

Cultural products should first be products and should have specific functions. The design of park cultural products should reflect cultural aesthetics while ensuring practical functions, meeting the requirements of "using it is realizing the philosophy". In practice, designers should start from the daily life situation of users, study the needs and problems of the target customers, determine appropriate product types and forms, and then reasonably arrange regional cultural elements in the product's shape, materials, decoration, and operation, integrating function and aesthetics naturally rather than forcing the combination.

4.3 Principle of Balance between Locality and Innovation

The main advantage of park cultural products is their locality, that is, the connection of the products with certain places and parks. Without locality, the products become ordinary commodities seen everywhere. However, emphasizing locality does not mean adhering to tradition but rather reforming while respecting the cultural foundation. Designers can use modern design methods, contemporary material techniques, and new product forms to transform and regenerate traditional regional cultural symbols, keeping their cultural characteristics while adapting to contemporary aesthetic tastes and lifestyles. Locality is the basic feature of the product, and innovation is the market vitality of the product. The two should cooperate mutually and not be neglected.

4.4 Principle of Green Sustainability

Park cultural products should follow the principles of green sustainability in terms of materials and production methods. Mainly use environmentally friendly renewable materials such as bamboo, recycled paper, and natural plant dyes, and avoid using disposable plastic packaging. Product design should consider the environmental impact of the product throughout its life cycle, from material acquisition, production processing, transportation packaging to waste disposal, striving to reduce carbon emissions and resource consumption. Green design reflects the ecological characteristics of the park and is in line with modern consumers' environmental awareness, helping to enhance the social recognition of the product.

5. Innovation Paths for Park Cultural Products from the Perspective of Regional Cultural Integration

5.1 Extraction and Visual Translation of Cultural Symbols

When designing park cultural products, various perspectives can be used to develop regional cultural resources and convert them. First, abstract the typical plant leaf shapes, mountain rock textures, water feature patterns, etc. of the natural landscape into simple design elements for surface decoration or structural design of the product. Second, express the park's human history, such as the images of historical figures, the scenarios of classic anecdotes, and the styles of ancient buildings, in the form of illustrations, trendy toys, blind boxes, etc., which are popular among young people. Thirdly, integrate the traditional craftsmanship characteristics of local industries such as paper-cutting, embroidery, ceramics, and bamboo weaving into modern product design, so that traditional craftsmanship can have new application scopes in modern products. The key point of symbol transformation is "similarity in spirit" rather than "similarity in form". A good transformation is not a direct replication of traditional patterns, but rather a reinterpretation using modern design language based on understanding the shaping laws and aesthetic spirit of the patterns. For example, simplify the shape of the lattice window in classical gardens into geometric lines and use them as the light-transmitting structure of lamps, which not only retains the artistic conception of the garden but also conforms to the modern minimalist aesthetic.

5.2 Contemporary Transformation of Local Materials and Traditional Crafts

Park cultural and creative products can attempt to innovate through the use of local materials. Select natural materials from the location of the park - such as local bamboo, wood, willow, hemp, clay, stone, etc. - and process them through modern manufacturing techniques to obtain raw materials for cultural and creative products. Using local materials can enhance the regional

characteristics of the products and promote the inheritance and development of local traditional crafts, achieving a balance between cultural value and social value. In terms of craftsmanship, traditional techniques can be combined with modern manufacturing technologies. For example, use CNC numerical control engraving technology to apply traditional wood carving patterns to make stationery ornaments, use plant dyeing techniques to color textile cultural and creative products such as canvas bags and silk scarves, and combine handcrafted pottery and 3D printing mold technology to improve production efficiency. This "traditional craftsmanship + modern technology" transformation method can maintain the feeling of handmade while meeting the requirements of mass production, quality, and cost.

5.3 Development of Experiential Cultural and Creative Products

Traditional park cultural and creative products are mainly physical goods. After purchase, the transaction relationship ends, and there is no long-term connection between the product and the park tour process. The innovative idea of experiential cultural and creative products focuses on breaking this one-time consumption model, making cultural and creative products not merely sold as goods but serving as a medium for communication and connection between tourists and the local park culture. Design products that complement the park tour and cultural and creative products, compile treasure hunt atlases and check-in record books for the park tour route, and tourists collect special stamps or commemorative badges by checking in at various scenic spots, collecting them to exchange for limited cultural and creative products. Integrating the acquisition of cultural and creative products throughout the entire process of park exploration can enhance the participation and fun of the tour activities. Park cultural and creative venues can also be used to set up handicraft workshops, offering experiences such as kite drawing, plant imprinting, and sachet making, where tourists choose local park materials to complete their own creative works under the guidance of professionals. The process of handicraft production itself is a immersive cultural experience process, and the cultural and creative products created by tourists themselves also have stronger emotional value and commemorative significance.

5.4 Digital Technology Empowering Cultural Innovation

Using digital methods, park cultural and creative products can break free from the limitations of physical products and explore more development methods. Issuing limited digital collectibles based on the park's seasonal scenery, distinctive buildings, and local stories can easily attract the attention of young people, prompting them to actively learn about the local park culture. Such collectibles are simple to disseminate and easy to preserve, providing reference value for the digital transformation of park cultural and creative products. AR technology can also be combined with physical souvenirs, setting identification points on the tour map, postcards, and souvenir albums. After scanning with a mobile phone, tourists can see the three-dimensional restoration image of the scenic spot, historical scene animations, or listen to multilingual explanations^[4]. Combining virtual and reality, maintaining the original commemorative significance of physical souvenirs, while increasing the information capacity, enabling cultural experiences not limited to static images and improving the actual effect of cultural dissemination.

6. Conclusion

The park encompasses the natural features and cultural background of the city. Its cultural development is not merely an incidental aspect of tourism, but an important method for extending the cultural value of public spaces to the outside world. This article, from the perspective of

integrating regional culture, establishes a feasible design innovation model in several aspects such as symbol transformation, the utilization of materials and craftsmanship, the establishment of an experiential environment, and the combination of digital technology. The subsequent design practice should overcome the limitations of individual product development, incorporate cultural narration throughout the entire process of investigation, design, implementation and operation, and pay attention to the connection between the park environment and the product usage environment. If cultural creation can break away from the status of one-time commemorative consumption and continuously convey the characteristics of local culture in daily life, the cultural value of the park as a public space of the city can be fully exerted, thereby promoting the dynamic inheritance of regional culture.

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