

The Application of Chaozhou Intangible Cultural Heritage Symbols in Cultural Creative Industry

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Abstract

Chaozhou is a famous city with a long history in Guangdong province. The level of economic and social development and openness here is middle high. The cultural quality of the residents is strong, and the degree of openness is high. The exploration, innovation, promotion and application of cultural symbols and cultural creative design of intangible cultural heritage cannot be separated from in-depth exploration of the generation, development, innovative means and application methods of these cultural symbols. Only in this way can innovative work such as screening and comparison, material evaluation, process reengineering and meaning reassignment be effectively promoted. In other words, obtaining the symbol prototype with the core of Chaozhou culture and visual effect reconstruction is the premise of developing Chaozhou cultural symbol and cultural and creative product design. In this paper, the author summarizes the characteristics and connotation of Chaozhou intangible cultural heritage culture, points out the cultural symbol and design innovation of Chaozhou intangible cultural heritage, realizes the value sharing, and formulates the application strategy and approach of Chaozhou intangible cultural heritage symbol in contemporary cultural creation design, so as to ensure its stable development.

Keywords: *Intangible Cultural Heritage, Symbol, Cultural Creative design.*

1. INTRODUCTION

1.1 Rationale and Background

As a developed area in ancient times, the cultural journey of Chaozhou is a dynamic process, a process of mutual influence and integration between indigenous culture and immigrant culture. It mainly comes from three aspects: firstly, indigenous culture. Indigenous culture mainly originated from the Nan'ao mountain culture found in Chaozhou area. Some stone tools and fired ceramics discovered in modern times are from that period. Influenced by the sea, indigenous culture also

includes Marine culture. Secondly, the culture of central Plains. Influenced by the art and culture of central Plains, some literature and art in Chaoshan laid the foundation of Confucianism, such as Wang Yangming's concept of "unity of knowledge and action", as well as the cultural character of emphasizing practice. The last one is The Nanyang culture. Since many immigrants formed overseas hipsters in the early stage, modern Western culture, such as Christianity, architectural forms and languages, was introduced into Chaozhou through Nanyang, and became a new part of Chaozhou culture.

Under the mutual influence of these cultures, Chaozhou continues to develop and gradually creates a series of cultural and artistic heritage with unique styles, which shines in the art field, such as Chaozhou opera, Chaozhou music, Chaozhou craft, Chaozhou agriculture, Chaozhou food, Chaozhou culture, and Chaozhou architecture. In terms of ceramic art, Chaozhou, as one of the birthplaces of Chinese ceramics, designs delicate and beautiful patterns, highlighting the folk characteristics of Chaozhou people. Its blue-white glaze, blue-white glaze and other products are sold to Southeast Asia, the Middle East and Japan; In the embroidery art, Chaozhou embroidery has a new way, using cotton, paper, feather and other materials to design a three-dimensional relief cushion gold embroidery with gold and silver wool, which is rare in Chinese folk art and shows the unique characteristics of Chaozhou embroidery. In architecture, the Chao style architecture also shines brilliantly and is deeply loved and appreciated by the public. It is called the treasure of Chinese folk art and culture.

1.2 Objectives

The first objective is to explore the aesthetic symbols and cultural nature of Chaozhou intangible cultural heritage. The second one is to investigate intangible cultural heritage with activation value in Chaozhou. And also, to establish the application model of Chaozhou intangible cultural heritage symbols in the creative design.

1.3 Research questions

During the research, I found some problem in this research scope. What the cultural symbols and essence of Chaozhou intangible cultural heritage is. What the relationship between intangible cultural heritage and creative industry of Chaozhou is. And how to turn

intangible cultural heritage symbols of Chaozhou into creative design.

1.4 Research scope

Aiming to understand relationship between intangible cultural heritage and creative industry of Chaozhou, this paper principally conducts a research methodology of qualitative. The scope of the study will be as follows:

Chaozhou woodcarving Chaozhou embroidery Chaozhou hand pulling pot Chaozhou porcelain Chaozhou Cultural Creative Industry.

2. Literature Review

2.1 Related theories

At present, there are two main views on the protection of intangible cultural heritage. One is represented by Feng Peng (2008), who believes that the social value and economic value of intangible cultural heritage is not an opposite relationship. Even that it can realize the unity of protection and utilization.

Another view, represented by Wang Jushan (2006), holds that the decline of intangible cultural heritages is inevitable, partly due to the loss of their functions and values. Shi Wangdi proved that 76.58% studies of the culture creative product design and development, are based on the characteristics of somewhere's intangible cultural heritage elements. (2019) Wang Baoyi stands that intangible cultural heritage and cultural creative industry can be integrated and developed. (2021)

2.2 Previous studies

Chen Dong (2005) pointed out that the characteristic of decorative wood carvings in Chaozhou architecture is to extract myths, opera stories or ordinary life images by exaggerating deformation or real depiction

under the condition of ensuring the stress function of the building structure by analyzing wood carvings in Chaozhou architecture, such as beams, brackets, birds and doors and Windows. In the carving techniques into relief, sunken carving, through carving, round carving, supplemented by gold, black paint and other techniques, has a strong practical value, aesthetic value.

Deng Weibin (2019) divided the mental image thinking process into five steps of "knowing image", "taking image", "establishing image", "examining image" and "simulating image" based on cognitive psychology, and turned the vivid and vivid images into usable design materials to design tourism cultural products that can make consumers experience "resonance". This paper studies the difference of mental image characteristics between Yue embroidery and Su embroidery when describing the concept of "standing image".

More and more studies show that the research heat on the development of cultural creative designs of intangible cultural heritage is rising rapidly. However, Chaozhou, as an important branch of Lingnan culture and a famous ancient city, there is few research on the relationship between Chaozhou intangible cultural heritage and cultural creative industry.

3. Methodology

Aiming to understand relationship between intangible cultural heritage and creative industry of Chaozhou, this paper principally conducts a research methodology of qualitative. The procedures of the study were presented as the following topics: textual analysis, observation, interview, questionnaire, case study.

This study will select popular product in recent years as a case analysis object, explore the

function of similar product, user experience, cultural content expression, etc., analysis of the traditional culture translation design characteristics and methods, on the basis of combining with related theory and research, summarizes the design factor based on cultural translation performance layer, behavior layer and value layer, for the extraction and analysis of cultural translation design elements indicators.

The questionnaire survey of this study will be based on the case analysis of the cultural translation design factor to the questionnaire design and distribution, understand the choice of consumer design factors, and the descriptive statistical analysis of the questionnaire results, get the user of the design layer of cultural translation design, behavior layer and value layer condition.

User interviews will ask questions and discuss the target users around the relevant results of case analysis and questionnaire survey, as well as the use of consumers' cultural and creative product, so as to understand the consumers' views and views on the selected cultural translation design factors, and collect the experience and feelings described by consumers. After the relevant content and data obtained by the interview are sorted out and screened, the important data can be formed to help to extract the cultural translation design elements and indicators.

4. Findings

4.1 Artistic features of Chaozhou intangible cultural Heritage from the perspective of semiotics.

In a series of Chaozhou intangible cultural heritage culture, the Chinese traditional graphic symbols contained in the works are increasingly valued by people. These symbols

represent the important visual value of intangible cultural heritage. They not only inherit the unique artistic spirit of Chaozhou culture, but also serve as valuable cultural resources for contemporary artists to learn and reference.

Due to the special geographical location of Chaozhou and its mixing of different cultures, Chaozhou folk art is rooted in the vast cultural soil as a major feature of folk art derived from Chaozhou culture. Chaozhou embroidery and porcelain not only contain a large number of Chaozhou customs, but also show the profound cultural connotation and regional customs of Chaozhou to the public with its unique and beautiful, neat and diverse shapes and delicate image symbols. Bearing the unique and profound accumulation of regional culture, Chaozhou intangible Cultural Heritage art uses decorative symbols to display the beauty of images and connotation.

(1) Images in Chaozhou embroidery

As a visual symbol formed under the influence of local customs and habits, Chaozhou embroidery has been widely used in sacrificial activities and daily decoration by local people. Chaozhou embroidery is basically divided into five types: cashmere embroidery, thread embroidery, golden velvet mixed embroidery, nail gold embroidery and bead embroidery. There are more than 200 kinds of needle rules, such as mat embroidery, embroidery, stitching and stitching. There are more than 60 kinds of gold nail needle and more than 40 kinds of wool embroidery, such as rotary needle, bridge needle, concave needle embroidery and cushion building embroidery. Art Education, 2021(04):243-246. It embodies the unique weaving methods and patterns of Chaozhou embroidery. The combination of

shape patterns, formal expression and practical functions constitutes a unique connotation.

On the one hand, from the point of Chaozhou people's habits and customs, usually in the festival, everyone will Chaozhou embroidery with local representative auspicious decorative symbols, use the Chaozhou region unique technique will need embroidery pattern according to the structure and layout of the overall relationship can adjust, make design beautification, on the composition, the moral of Chaozhou people good, If use dot line face to cross embroider, use water ripple, concentric circle to adorn among them, accomplish integral composition of a picture rich and full and happy. In addition, by combining various patterns and superimposing embroidery techniques, multiple auspicious patterns are reconstructed and superimposed, which fully embodies the decorative beauty of Chaozhou embroidery works. Chaozhou embroidery, on the other hand, also attached to embroider line of objects texture, ordinary embroidery emphasizes the features of things, and Chaozhou embroidery on the things again on the basis of the more important visual effect, often appear some fruits such as clan embroidery pattern, through the outline of fruit skin raised ridges clan embroidery produce very meticulous stereo sense on the vision, The use of mat embroidery and different threads can also make Chaozhou embroidery more prominent in depicting grain symbols. Its water stitching technique is exquisite, both realistic and full of decorative charm. The ideographic and symbolic nature of the image shows the inclusiveness of Chaozhou embroidery and fully embodies the artistic characteristics of Chaozhou embroidery.

(2) Images in Chaozhou porcelain

As an important one of China's porcelain, Chaozhou porcelain has a long history and culture, since the tang dynasty, Chaozhou porcelain have been reference and merge paper cutting, wood, lacquer painting, sculpture and other kinds of artistic skills and presentation of the folk art, eventually created the Chaozhou porcelain grain variety, personality is distinct, digest and other characteristics, It is the focus of Chaozhou images. Delicacy is the best generalization of Chaozhou porcelain texture, associated with the southern intensive cultivation history of civilization, Chaozhou porcelain with fine folk culture, farming and production of porcelain, all embody the seiko spy, and this kind of folk custom characteristic also exerts a subtle influence on the Chaozhou porcelain art, for Chaozhou porcelain form into a unique decorative symbols. Among Chaozhou porcelain, the most famous is Chaozhou through-flowered porcelain, which gives full play to the artistic characteristics of "delicacy" of Chaozhou. Different from other artistic works, through-flowered porcelain is famous for its exquisite beauty, mainly by carving geometric patterns on the surface of porcelain, and this kind of patterns has three characteristics: First, the lines are light and fine, second, the colors are clear, and third, the lines are clear. The porcelain flowers are as light as a feather and as thin as a cicada wing, making them a unique piece of Chinese ceramic works. In addition, it is famous for its technology novel, exquisite relief on porcelain porcelain embedded condensing Chaozhou native folk culture, the visual element such as point, line, face, mix, shade fitting for comparison, grasp transform principle, through the changes in the form of unified and symmetric equilibrium rule structure ceramic decorative art, the beauty of

the "form" in Chaozhou porcelain art reflect incisively and vividly.

(3) The connotation in Chaozhou hand-pulled pot.

Through deep appreciation of Chaozhou hand-pulled pot, it is not difficult to find that people use their shapes to convey unique and beautiful thoughts and cultural feelings and give crafts rich cultural connotations, which is also the connotation to be conveyed by the decorative symbols we say.

From the perspective of semiotics, Chaozhou people convey their unique aesthetic sense and profound emotional mood of the region to people through the image structure of their artistic works by means of symbols, metaphors and metaphors, such as the good wishes of celebrating festivals, sweeping away bad luck, ensuring peace, flourishing population, abundant resources and warding off evil spirits.

For a long time, Chaozhou hand pulling pot pays attention to smooth and round surface. In recent years, inspired by the natural texture, the author of pot art has tried to make some new breakthroughs on the pot blank. Instead of taking smoothness as the request, he has hand-made "new skin" with pitted holes on the surface of the pot body according to certain aesthetic taste, imitating bark, Gobi desert and thatched cottage in nature. Ceramic Science and Art, 201,55(04):30. It contains well-preserved cultural traditions through techniques and shapes passed down from generation to generation, and makes its "meaning" more magical and illusionary artistic form with a unique way of thinking.

(4) Connotation in Chaozhou wood carvings

Based on the profound cultural heritage of Chaozhou wood carving, the themes selected are rich and colorful. In addition to the folkloric

history stories, the stories and characters outside traditional subjects such as landscape, people happy to landscape character, also including content such as folk life, to have the strong life breath and distinctive local characteristics, to express through metaphors, symbols and other hand, to transfer the local people's pray for good luck, the concept of wealth and longevity, Show their yearning and pursuit for a happy life, the spiritual pursuit of the sustenance in the material, with the material empathy. Gu xiaoyu. Application and exploration of chaozhou wood carving in decorative art [J]. Art science and technology,2019,32(09):200-234.

Due to Chaozhou folkway, every year to worship ancestors of sacrificial activities, gradually formed a such worship festive customs and cultural traditions, as a result, the ritual activities associated with woodcarving work, a lot of Chaozhou traditional woodcarving craft can be applied to ancestral hall building decoration, glittering, adornment effect highlights the ancestral hall of the style of the dao. On wooden grain symbols created by Chaozhou people to play, in order of the rules of composition and decorative pattern, around the "good fortune as one wishes" "double happiness" constructed as symmetry, balance, sedate style design, these designs are convey the Chaozhou people's deep feelings, also through the wood carving symbol retained traces of regional culture of this ethnic group, It is the most precious artistic treasure house of Chaozhou culture and the history of aesthetics. At the same time, it also infuses philosophical aesthetic consciousness into Chaozhou regional culture and folk concept.

To sum up, Chaozhou people these works to convey the beauty of the images ,and connotation can be combined with each other can learn from each other, through the

intangible handicrafts contains Chaozhou people, give the target language emotion, with a unique texture symbol to express people longing for a better life and the beautiful image of the emotional resonance, It is an important art form for Chaozhou people to convey folk symbols, and also a special regional culture on which Chaozhou intangible cultural heritage art culture is produced and spread.

4.2 Application ways of Chaozhou intangible cultural heritage symbols in cultural creative design.

(1) Tourism and culture are blended together.

Many ancient villages have been developed into tourist attractions by the government. Cultural creative products exists as the tourist souvenirs in Chaozhou. We should focus on developing tourist souvenirs so as to make tourist culture have lasting power. To combine culture with economy is to combine cultural design with enterprise development, which can not only promote culture, but also produce economic benefits. The most important thing is to use perception to give tourism consumers subtle cultural experience.

The visual experience and product experience, environment experience combined with creative culture, not only to have the original, the regional characteristic, also to the primitive culture and regional characteristics, using the method of modern creative ancient culture with modern technique show that reflects the ability to keep pace with The Times, the root of the traditions and do not break again. Taking Chaozhou tourism development as an example, intangible cultural heritage culture can be used as a carrier to integrate cultural and creative elements into cultural and creative products, so that traditional culture becomes diversified, personalized and of high quality. In this way, hidden cultural values can be unearthed. Make

tourists understand the deep meaning behind culture. This is an important way to enrich the connotation of rural tourism and build characteristic cultural brands.

(2) Comprehensive innovation of Chaozhou intangible heritage culture and cultural creative design.

In addition to extracting symbols from intangible cultural heritage of Chaozhou, some excellent creative designs also add elements that match the characteristics of regional features. By this way it can stimulate consumer's sense of identification and consumption desire.

5. Discussion & Conclusion

5.1 Discussion

The inheritance way of Chaozhou intangible heritage culture is still based on handcraft and mentorship. Cultural creative designs in Chaozhou are mostly in the form of directly using of the pattern, modelling and materials. They are barely redesigned from the connotation of Chaozhou intangible cultural heritage. So it cannot create good economic value or drive the development of cultural creative industries and the tourism.

5.2 Conclusion

Chaozhou intangible cultural heritage is a precious resource library, which can be used as a basic guarantee for economic development. It should establish an environment on this basis to make cultural communication active and promote the economy. Cultural creative design should also take market demand as the basis, coordinate with publicity and keep pace with the times. So that it can protect intangible cultural heritage better, make it alive and become an important symbol of regional culture.

(1) Chaozhou intangible cultural heritage embodies the ideology, aesthetic and unique humanistic characteristics of different social strata in different periods. The essence of it covers the elements of images, delicacy, signification. And it presents concept of unity of nature and human, the method of combining simplicity and complexity at the same time.

(2) Cultural and creative designs can express the deeper meaning of cultural connotation through abstract symbols and design language. In the selling process, consumers can touch and perceive the spiritual thoughts of the intangible cultural heritage from the using experience.

(3) Focus on the development of tourist souvenirs, so that tourism culture can have the power of sustainable development. The method is to make use of the perception and association of symbols to give consumers subtle cultural experience.

Use different ways to display the symbols in order to achieve the unity of culture and symbols.

5.3 Sustainable development direction

① Government guidance

Intangible cultural heritage and cultural creation have similarities, so the point of integration of the two is also overlapping. The collision of the two will produce economic and social benefits. But the clever collision of the two requires careful design. From the perspective of operational development, industrial planning and creative production of handicrafts are independent and sustainable. However, as the development of handicrafts has been a single linear development, so the common ground of cooperation is relatively vague, resulting in the cooperation is not smooth, policy support is not in place and other problems have always existed. In the face of

such objective problems, the government needs to make full use of relevant policies and regulations to give some strong support to the cultural and creative industry and promote it to play its due role in social and economic development. The specific measures should be put into practice, that is, to give practical support and guidance through rules and policies, so that the intangible cultural heritage culture and cultural creation design can be combined to achieve the purpose of value creation; Secondly, it is necessary to analyze the traditional cultural origin of the ancient post road, work hard on the design of cultural and creative products, and create a brand strategic plan. To make the value of cultural creation and design reflected in the social value, cultural intellectual property rights should receive corresponding legal protection.

②Efficient marketing

Pioneer heritage cultural development power, and the development of Chaozhou culture industry also want to take the market as the guidance, to in-depth investigation and study, to realize the demand of the market, the market operation is in fact the Chaozhou culture industry of combined with market demand, in the process of the combination of the need to have a new understanding of market demand, the demand for gripper, Seize the economic opportunity to design some cultural intangible heritage products with traditional characteristics and some Chaozhou spirit, which can not only strengthen the combination of cultural and creative products and brands, but also innovate the marketing model, thus promoting the production of good economic benefits.

③Active social participation

Society is an important part of the platform, is the incubator of economic development, social

demand to the creation of cultural values, in the design, the cultural value has the high position, because of cultural appreciation can drive regional economic growth, value and culture has the very high mass base, therefore, for the purpose of cultural appreciation cultural exchanges and cooperation and propaganda, both to increase the mass base, At the same time, the intangible cultural heritage can gain a firm foothold in the cultural market. In the process of development, the comprehensive cultivation of local people, the publicity needs of the government, the development needs of enterprises and the psychology of consumers are taken into account to carry out the hierarchical design, so as to achieve sustainable development of cultural and creative design.

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