

Analyzing of Hunan embroidery Culture for Cultural and Creative Products Design

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Abstract

This study aims to investigate the following aspects: (1) exploring the potential and value of Hunan embroidery culture in the design of cultural and creative products; (2) examining how to integrate Hunan embroidery culture with modern design; and (3) exploring ways to protect the cultural and creative industries and Hunan embroidery culture.

The sample selection was conducted through sampling surveys and collecting data through literature research and field investigations. Data analysis involved descriptive statistics and content analysis. The research findings were as follows:

1. Through studying the characteristics and charm of Hunan embroidery culture, this research highlights its creative potential in the design of cultural and creative products.
2. By identifying areas for improvement in current practices, the study aims to create culturally competitive and artistically appealing products.
3. The study contributes to the development of the cultural and creative industries and the preservation of Hunan embroidery culture, providing valuable insights for designers and practitioners.

Keywords: Hunan Embroidery; Cultural; Creative Products Design

Introduction

In recent years, the cultural and creative industry has received significant attention and recognition. It not only contributes to economic growth but also plays an important role in promoting cultural heritage and identity. Cultural and creative products, which combine traditional cultural elements with modern design, are innovative and have market competitiveness. They also serve as a source of artistic expression. Hunan Embroidery is one of the traditional Chinese embroidery art forms that originated in Hunan province. It is well-known for its exquisite craftsmanship, intricate techniques, and vibrant colors, making it highly sought after in the world of art and design.

Previous research on traditional embroidery and cultural product design has mostly focused on other Chinese embroidery styles and their applications in the creative industry. However, there has been limited research specifically addressing the potential of Hunan Embroidery culture in cultural and creative product design. This research aims to fill this gap by uncovering the creative potential and market value of Hunan Embroidery within the context of cultural and creative product design. Therefore, it is crucial to explore the potential and value of Hunan Embroidery culture in the design of cultural and creative products. By understanding and analyzing the characteristics and charm of Hunan Embroidery, designers can leverage its unique cultural value and aesthetic appeal to create innovative and commercially viable products.

Boyang (2019) discusses the application of Hunan embroidery culture in the design of cultural and creative products, providing important insights into the design potential of Hunan embroidery. Wu Na (2021) analyzes the problems faced by the Hunan embroidery cultural and creative industry and proposes corresponding countermeasures, providing guidance for a deeper understanding of the application of Hunan embroidery in cultural and creative product design. Juanjuan and Da (2021) explores the innovative research on modern Hunan embroidery design from the perspective of "non-genetic inheritance creative culture," providing valuable insights into new approaches for the application of Hunan embroidery in creative product design. Deng Ying, Song Yanhui (2021) investigates the innovative application of Hunan embroidery art in children's wear design, offering valuable insights into the potential application of Hunan embroidery in different fields. Jun (2020) explores the application of flower patterns in Hunan embroidery clothing design, providing references for utilizing the distinctive floral patterns of Hunan embroidery in clothing design.

These selected papers cover the applications and innovative research of Hunan embroidery culture in various fields. They explore the potential and value of Hunan embroidery in cultural and creative product design, providing relevant case studies and empirical research. By reviewing these papers, we can understand the specific methods and effects of Hunan embroidery in cultural and creative product design, as well as gain valuable insights on market demands, innovative strategies, and challenges. Moreover, these papers represent the current state and trends of the Hunan embroidery cultural and creative industry, contributing to a deeper understanding of the economic and cultural value of Hunan embroidery and its promotion and inheritance.

Research Objectives

1. Explore the potential and value of Hunan Embroidery culture in the design of cultural and creative products. This study aims to analyze the characteristics and charm of Hunan Embroidery culture, and reveal its unique value in the design of cultural and creative products. By conducting in-depth research on the history, techniques, patterns, and other aspects of Hunan Embroidery, it explores how Hunan Embroidery culture can be combined with modern design to create cultural and creative products that are both market competitive and artistically appealing.

2. Propose improvement strategies for the design of cultural and creative products based on Hunan Embroidery culture. This study aims to analyze the design elements of existing creative products of Hunan Embroidery in the market, and explore the market trends of Hunan Embroidery creative products. By investigating the distribution and reasons for purchasing cultural and creative products of Hunan Embroidery in Changsha, it analyzes the problems existing in Hunan Embroidery cultural and creative products, such as poor practicality, scarcity of high-quality products, and failure to meet the needs of modern customers. Based on these problems, the study aims to propose corresponding improvement strategies to enhance the practicality, quality, and market competitiveness of Hunan Embroidery culture in the design of cultural and creative products.

Literature Review

1. The definition of cultural and creative products and the introduction of Hunan embroidery.

(1) Definition of cultural and creative products

Most of the cultural and creative products are designated as the general name of products created by creative industries, which should be a new type of industry centered on

creativity. The key is to pay attention to the development and marketing of patent rights by myself (team) with the help of technology, creativity and industrial development. And the key way to gain benefits is the creative manufacturing of products with distinctive signs, which are usually classified as cultural and artistic creative products.

(2) Introduction of Hunan embroidery

Hunan embroidery is one of the four famous embroideries in China. It is a characteristic product of Changsha, Hunan, a national representative product of China, and a general name of Hunan embroidery with unique local characteristics of Hunan and Chu. Hunan embroidery started from Hunan folk embroidery and has a history of more than 2000 years. The embroidery method pays attention to realism, the embroidered surface is antique and exquisite, and the embroidered things are vivid and have both form and spirit. Nowadays, Hunan embroidery has become a vivid embroidery pattern, which continues to spread.

2 . Summary of Hunan Embroidery Creative Products in Changsha and its surrounding areas, Hunan Province

In recent years, the cultural design industry in Changsha, Hunan Province has developed by leaps and bounds relying on its excellent geographical location and the advantages of enriching Hunan culture. In the modern society where the competition for cultural and creative products is becoming more and more fierce and the consumer concept is constantly updated, the speed of product upgrading is accelerating, which has led to the bottleneck period of Hunan embroidery cultural and creative products. After investigation, we will find that the existing Hunan embroidery cultural and creative products on the market are roughly divided into the following categories:

(1) Collection class

This kind of Hunan embroidery products are still relatively traditional Hunan embroidery production and processing products, and they are all part of the rapid development and change of Hunan embroidery technology after thousands of years of embroidery process progress, and they are still preserved today. This kind of cultural and creative products has almost no gorgeous decorative design, and the aesthetic feeling of the designed product is mainly reflected in the aesthetic feeling contained in the product itself and the Hunan embroidery technology.

It is not difficult to see that this kind of Hunan embroidery cultural and creative product attaches importance to the integration of embroidery and painting, thus making the visual effect cause a better response. But in essence, this kind of Hunan embroidery cultural and creative product has a single structure and is not novel enough. Once customers come into contact with

embroidery-related products, it is difficult to attract customers' attention and make them buy these products. Moreover, the price of this kind of Hunan embroidery cultural and creative products is high and it is not easy to carry, so the market share of this kind of Hunan embroidery cultural and creative products is very low at present.

(2) Traditional ornaments

Ornaments of Hunan Embroidery Creative Products are mostly sold in regional markets where Hunan embroidery-related products are sold in professional markets, such as Changsha Xiangxiu City and Shaping Xiangxiu Industrial Base, which usually appear in the form of decorating furniture, such as various screens. Among them, hanging screen products, seat screens and floor screens are very symbolic. In the early years of Qing Dynasty, hanging screens appeared, which were mostly hung on the walls instead of painting scrolls, and became simple decorations, usually in pairs or sets when used. In fact, hanging screen Hunan embroidery products have gone far from the scope of practical furniture and become simple decorations and furnishings, and its aesthetic purpose exceeds the value of practical use.

Seat screen is a kind of furniture in ancient China, which consists of two parts: insert screen and base. The screen insertion can be installed and disassembled, with hardwood as the frame and screen core in the middle. The base plays a stabilizing role, and its upright posts are limited to screen insertion, and the stand teeth stabilize the upright posts, and the cross seat blocks bear screen insertion. The essence of the seat screen in Hunan Embroidery Creative Products is to use Hunan embroidery as the screen core of the seat screen, and to apply lines and carvings on the base in addition to functions, so as to echo the Hunan embroidery works of the screen core to achieve the purpose of enhancing the aesthetic feeling. This type of Hunan embroidery cultural and creative products is suitable to be placed on the desktop or bedside. Although it is not as small as hanging screen, it looks small and exquisite. It is a popular Hunan embroidery cultural and creative products in the Wenchuang market.

The last kind of floor screen, according to the literal meaning, can be known that this kind of screen should be carved by hand with wood as the carrier, and the raw material of floor screen in Hunan Embroidery Creative Products is usually precious big Hunan embroidery, supplemented by precious wood carving to enhance the existence of Hunan embroidery, so as to achieve the effect of highlighting Hunan embroidery. When placed in conference halls, offices and reception desks, it can not only show the accumulation of place culture, but also highlight the distinctive culture, thus endowing the place with artistic beauty. When placed in the living room, bedroom,

small study and other places at home, it can not only purify the environment and add luster, but also show the host's taste and artistic self-restraint to the guests. However, due to the high price of large-scale Hunan embroidery and the wood carving of ornaments, this kind of Hunan embroidery cultural and creative product is more expensive, and it is at a disadvantage among the cultural products that pay more attention to the low-end market.

(3) Clothing and accessories

As a kind of embroidery, Hunan embroidery itself is a process of spinning embroidery on cloth. In the modern society that emphasizes innovation, some Hunan embroidery manufacturers turn their attention to all kinds of decorations, costumes and small objects. Hunan embroidery itself attaches great importance to color and the restoration of things, and bright colors and realistic decoration are in line with the aesthetic needs of modern costumes. Therefore, a series of creative products such as overall costumes, scarves and handkerchiefs have appeared in Hunan embroidery products.

These types of Hunan Embroidery Creative Products are more unique and easy to attract young people's favor. In addition, these products are mainly small items except clothing, and the prices are relatively close to the people. The products themselves are usually available, so they are very memorable for the buyers. However, this type of Hunan Embroidery Creative Products is rare in professional Hunan embroidery enterprises or stores, and the workmanship is not as exquisite as the traditional Hunan embroidery cultural and creative products, which is rough, so it cannot reflect the cultural accumulation of Hunan Embroidery Creative Products and is not conducive to Hunan embroidery.

Conceptual Framework

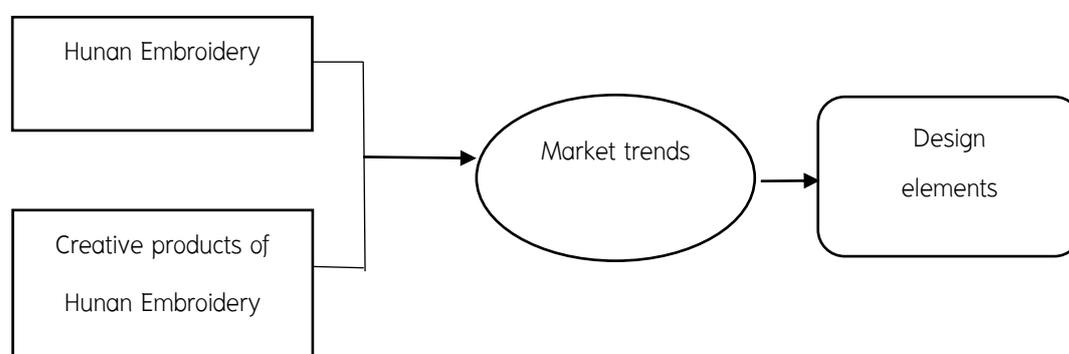


Figure 1 Conceptual Framework

Research Methodology

1. Literature review: Conduct a comprehensive analysis and compilation of relevant literature, books, research reports, etc., to understand the history, characteristics, techniques, and other aspects of Hunan embroidery culture, as well as its application and development in creative product design.

2. Field research: Visit Hunan embroidery workshops, cultural and creative industry parks, cultural and art exhibitions, etc., and have in-depth communication and interviews with Hunan embroidery practitioners, designers, cultural and creative enterprises, etc., to understand their understanding and application of Hunan embroidery culture, as well as their experiences and perspectives in creative product design.

3. Market survey: Collect opinions and demands from the target audience of Hunan embroidery creative products through questionnaires, interviews, etc., to understand their awareness and preferences for Hunan embroidery culture, as well as their evaluation and expectations for Hunan embroidery creative products. This helps analyze the performance and potential of Hunan embroidery creative products in the market.

4. Design practice: Explore the integration of Hunan embroidery culture with modern design through practical creative product design and production processes. Attempt to create Hunan embroidery creative products that are both market competitive and artistically appealing. In the design practice, innovative design concepts, techniques, and material choices can be applied to meet the needs and aesthetics of modern consumers.

Research Results

1. Distribution of people buying cultural and creative products in Changsha, Hunan Province

According to the results of the questionnaire survey, it can be found that customers who buy Hunan Embroidery Creative Products can be roughly divided into the following categories:

(1) Real estate decoration customer base

As a highly decorative product, Hunan embroidery is a good choice whenever customers want to decorate their small space. However, because the period when these people buy Hunan Embroidery Creative Products is random and accidental, and they are not long-term customers, the quality of Hunan Embroidery Creative Products is often the decisive factor to decide whether such customers will come here. However, most of Hunan's existing Hunan Embroidery Creative

Products are the products of industrial machinery production, which has no characteristic quality and needs to be improved. Therefore, most of these people buy them at one time, and it is difficult to have repeat customers.

(2) Customer groups for corporate culture promotion

Modern enterprise management attaches importance to cultivating the unique culture of the enterprise, so it is necessary to express the enterprise's own culture in various tasks as much as possible. Nowadays, companies pay attention to their own uniqueness, so enterprises hope that these items are very different from those that can be sold in the sales market, and Hunan Embroidery Creative Products can just highlight this characteristic and meet the needs of enterprises. In addition, Hunan Embroidery Creative Products can already express Hunan culture and are highly representative, so some enterprises will find someone to draw and create some Hunan Embroidery Creative Products for the company's promotion and marketing.

2. The analysis of the reasons for purchasing Hunan embroidery cultural and creative products

According to the information summarized by the questionnaire survey icon, it can be found that each customer's purchase demand for Hunan Embroidery Creative Products is different, but the purpose determines the action. In the final analysis, the purpose of purchasing Hunan Embroidery Creative Products can be basically divided into practical demand and aesthetic demand. Therefore, although it seems that the motives of people who choose to buy Hunan Embroidery Creative Products are quite different, they can actually be divided into two categories:

(1) The demand for the use value of Hunan embroidery cultural and creative products.

The purpose of this kind of consumer lies in the practical use value of Hunan embroidery cultural and creative products. As long as he chooses to buy Hunan Embroidery Creative Products for use, he can think that the consumer's demand for Hunan Embroidery Creative Products is the practical use value. Generally, this kind of consumers will not have too high a standard of aesthetic feeling of Hunan embroidery cultural and creative products, and this kind of consumers pay more attention to the durability of Hunan embroidery cultural and creative products.

(2) The aesthetic demand of Hunan embroidery products.

As a national intangible heritage, Hunan embroidery is the product of an era full of aesthetic feeling. However, some consumers have self-hints about the pursuit of beauty for such traditional handicraft products. There are differences between cultural and creative products and ordinary commodities, which not only have practical value, but also must have certain aesthetic

feeling. However, Hunan embroidery cultural and creative products will also consider their ornamental and use value, which leads to the stronger aesthetic feeling of cultural and creative products compared with ordinary commodities, so the key reason why consumers choose Hunan embroidery cultural and creative products may be to meet their inner requirements for beauty. Table 1 provides a comprehensive summary of the research findings:

Table 1 Comprehensive summary of the research findings

<p>1. Types of customers buying Hunan Embroidery creative products?</p> <p>Real estate decoration customer base</p> <p>Customer groups for corporate culture promotion</p>
<p>2. Reasons for purchasing Hunan embroidery cultural and creative products?</p> <p>The demand for the use value of Hunan embroidery cultural and creative products</p> <p>The aesthetic demand of Hunan embroidery products</p>

Discussions

1. Problems existing in cultural and creative products related to Hunan embroidery in Changsha, Hunan Province

From the questionnaire survey, it can be seen that there are actually many customers who are interested in buying Hunan embroidery cultural and creative products, but no suitable Hunan Embroidery Creative Products can be selected for purchase, while the corresponding Hunan Embroidery Creative Products manufacturers are hard to find the source and the sales are bleak. This fully shows that there are great differences in the development and production of Hunan embroidery cultural and creative products. Through investigation and analysis, we can find that the problems in the development of Hunan Embroidery Creative Products mainly include the following aspects:

(1) Poor practicality.

At present, Hunan Embroidery Creative Products on the market are too decorative and ignore the practical value. When designing Hunan embroidery cultural and creative products, most of them only consider the decorative effect of Hunan embroidery cultural and creative products. They think that as long as they conform to the visual aesthetic, the value of Hunan Embroidery Creative Products will increase exponentially. Few designers engaged in the design of Hunan Embroidery Creative Products will seriously think about its use in real life, which has caused the

phenomenon that many Hunan Embroidery Creative Products on the market stop to enjoy and few people actually buy them.

(2) Although there are many varieties, there are few fine products.

At present, there are actually many kinds of Hunan Embroidery Creative Products on the market, but most of them are produced by secondary processing after being purchased by various small processing factories in the market. Although Hunan Embroidery Creative Products have styling design, they don't have the charm that Hunan Embroidery Creative Products should have, and the workmanship is not meticulous, and there are obvious signs of patchwork. Some consumer groups pay attention to aesthetics and pursue perfect contemporary cultural and creative products, so it is difficult to attract consumers' desire to buy.

(3) it can't meet the demand of modern customers.

In addition to workmanship, modern buyers have experienced a colorful modern life, and the unified standard of cultural and creative products is well-informed. What they need is the cultural and creative products with specificity, uniqueness and excellent workmanship. However, the traditional materials are still used as creative templates for the Hunan embroidery cultural and creative products on the market now, which makes those customers who want to buy Hunan embroidery cultural and creative products plummet after seeing the same design theme.

2. The application practice of Hunan embroidery elements in the cultural and creative products of Changsha Museum

(1) The general idea of Changsha Museum design

Based on the above ideas and the results of the questionnaire survey, all kinds of small cultural and creative products and cultural and creative products with relatively low prices in Changsha and surrounding areas of Hunan are more widely loved by people of all ages, and consumers are also willing to pack this type of products home. Therefore, the design of Hunan Embroidery Creative Products is convenient to carry, practical, with Huxiang elements and collection value, and it is planned to be designed with Changsha Museum in Hunan as the theme. In Changsha Museum, all kinds of bronze decorations, jade pendant patterns, bamboo slips, characters and seals are very suitable as the original designs of Hunan embroidery embroidery, so this design will take all kinds of characters, patterns and decorations collected in Changsha Museum as the extraction objects to create Hunan embroidery products.

(2) Changsha Museum cultural and creative products design elements extraction

1) Design elements refining ideas

In the process of innovating cultural and creative products, we should think about and pay attention to how to make cultural and creative products reflect their uniqueness, so that cultural and creative products can not only reflect their unique cultural meanings, but also have certain practical significance. Therefore, when thinking about how to design the collection of Changsha Museum, the most important thing to consider is how to reflect the cultural value contained in Changsha Museum. Only when the designed cultural and creative products are representative, can customers remember the feelings of Changsha History Museum or visiting Changsha History Museum when they first see the cultural and creative products, and they can be regarded as cultural and creative products that meet the requirements.

Apart from the logo and text graphics of Changsha History Museum, many collections of Changsha History Museum are excellent objects for obtaining material content. Because there are many kinds of materials and a wide range of shapes when obtaining design elements, patterns with many elements are selected as design elements, and then representative patterns are selected from a variety of design graphics, so as to carry out the design of cultural and creative products of Changsha History Museum and give the final design works.

2) List of collections in Changsha Museum

Because the design elements of cultural and creative products are basically extracted from the collection in Changsha Museum, which has many kinds of collections, it is necessary to have a general understanding of them in order to better screen the design patterns. Table 2 lists the representative collections of Changsha Museum of History with obvious local characteristics in Hunan by means of tables, and gives a brief introduction:

Table 2 Introduction of Changsha Museum Collection

Collection name	Explain	Legend
The royal seal of the King of Changsha	<p>More than 2000 years ago, Liu Bang, the founding emperor of the Han Dynasty, enfeoffed a vassal state in the south, and one of them was named "Changsha State". This kingdom has existed for more than 200 years. The royal seal of the King is the symbols of the status and status of the "Changsha State" kings. The golden seal is gorgeous and tactful, and is round, beautiful and elegant.</p>	
Elephant pattern Large Copper cymbals	<p>Cultural relic of Shang Dynasty, Yong is tubular, with a tile-shaped pheasant. The main pattern is an animal face pattern composed of thick lines, and the eyes are semi-embossed with coarse hooks, engraved with Cloud and thunder patterns. The drum is decorated with a group of elephant patterns standing opposite to each other, and the elephant body, pheasant periphery and Yong part are all decorated with cloud and thunder patterns.</p>	
Double-sided translucent carving A green jade pendant with a dragon design	<p>Double-sided carved dragon pattern green jade pendant. Cultural relics of the Warring States period were carved with sapphire. Pei's edge is an arc-shaped dragon body decorated with valley patterns. Dragons are carved at both ends for the first time, and there is a small round hole in the center of the arc for the tether to wear.</p>	

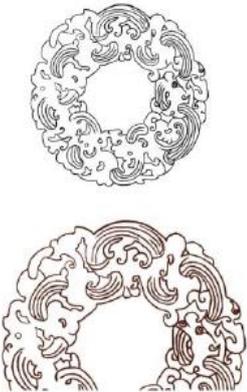
3) Design pattern extraction and display

Detailed analysis of the design elements already contained in the collection, and extraction and transformation of design patterns, found that only a few collections can be selected and extracted. Because the main idea of designing cultural and creative products this time is to be practical, it is required that the patterns must be simple, clear and representative when designing. Therefore, the following collections are extracted as cultural and creative products to carry out artistic and creative applications. The refined design patterns are shown in Table 3 below, and compared with the refined collections:

Table 3 The refined design patterns

Bring up an explanation	Collection legend	Extract pattern
<p>The royal seal of the King in Changsha are the most representative cultural relics in Changsha, so it is very appropriate to extract the pattern of royal seal of King in Changsha as the basic design pattern, and Wang Yin in Changsha itself is the carrier of words, so the design idea and extraction are very convenient. When designing, the feeling of being a seal is strengthened, and the font is designed with Wang Yin font to get the design pattern.</p>		
<p>Elephant-patterned bronze cymbal is a representative product with rich and peculiar ornamentation and the most refined casting in the southern Shang Dynasty. It is a fine product in the collection of Changsha Museum, so it is also an important object for pattern extraction. However, its appearance is not as distinctive as that of Changsha Wang Yin and double-sided carved dragon-patterned green jade pendant, so it is designed by intercepting the representative patterns on the instruments.</p>		

Table 3

Bring up an explanation	Collection legend	Extract pattern
<p>Jade pendant, carved with dragon patterns on both sides, is a masterpiece among Jade in the state of Chu, which is the embodiment of Huxiang Chu culture. In addition, it has the attribute of sculptural beauty and is a very distinctive pattern. At the same time, jade pendant itself is a precious collection that can represent Changsha Museum, so it is also extracted as a design pattern. The corresponding design idea is similar to that of Wang Yin, Changsha, with its own objects as the pattern prototype to enhance the sense of lines.</p>		
<p>In the Eastern Han Dynasty, the pattern mirror of "Han has good copper" was searched for decorative features, and auspicious phoenix and elk patterns were selected for design, and simplified and refined to obtain basic graphics. The graphics are beautiful and concise, which are suitable for use in cultural and creative products.</p>		

4) Display and explanation of selected design patterns

Finally, the extracted patterns of Changsha royal seal of King, "Concubine" Agate Princess Seal, Double-sided translucent carving A green jade pendant with a dragon design, Eastern Han Dynasty "Han You Shan Copper" A bronze Bo-bureau mirror and a bronze beacon with animal-face motif were selected as the design elements of cultural and creative products. As the most precious collections of Changsha Museum, the popularity of Changsha Seal of the King and his Consort can fully represent the connotation of Changsha Museum and even Hunan culture, so the extracted patterns of Seal of the King and his Consort naturally became the final ones.

Although Jade pendant with double-sided carved dragon patterns can't be compared with Changsha Seal of the King and his Consort, Jade in the state of Chu as a representative of

Huxiang culture, is a symbol of Huxiang culture, and can also better promote Huxiang culture. In addition, Jade pendant pattern is a floor plan pattern, which is also very suitable for designing beautiful cultural and creative products.

"Han has good bronze" in the Eastern Han Dynasty is a bronze mirror with four gods. The exquisite theme ornamentation is divided into four groups. Each group of ornamentation houses two gods and beasts, which is a rare treasure of bronze mirrors in the Eastern Han Dynasty. Among them, the four gods' patterns are the embodiment of ancient sacrifices to auspicious. It is dignified and elegant to intercept the totem pattern on the bronze mirror as a design pattern, without losing the new ideas that Hunan embroidery and cultural products should embody. In addition, the bronze mirror itself is in the bronze mirror collection of the museum. It is a precious collection that can be used as a representative of this kind of collection, and the patterns extracted from it are also representative enough, so the patterns of Suzaku and Milu in the bronze mirror are intercepted and processed to get the current design patterns.

This time, when selecting basic design patterns, most of them are selected from the representative collections of Changsha Museum, that is to say, the selected patterns themselves can represent the collections of Changsha Museum. The essence of cultural and creative product design is to express the unique local cultural characteristics, so the patterns and pattern elements extracted this time have a strong Hunan cultural heritage.

(3) Design and Exhibition of cultural and creative products in Changsha Museum

1) Handkerchiefs, bookmarks and badges are cultural and creative products.

After the previous design ideas and design elements are refined, the creative ideas and existing designs are combined to start the design of cultural and creative products in Changsha Museum. First, the design ideas guide the following types of creative products to be defined as practical product types, so this design mainly focuses on handkerchiefs, bookmarks, card bags, eye bags, pendants and ornaments with the theme of Changsha Museum, and designs (as shown in Figure 2) are drawn up in combination with the design for specific creation.



Figure 2 Extraction pattern of handkerchief bookmark badge cultural and creative products

Because the pattern of Wang Yin in Changsha is neat, it is suitable as design pattern when designing handkerchiefs and bookmarks. In addition, when designing, red and gold colors are selected as the background color, which can set off the tone level with handkerchiefs that are generally pure white, and can impact consumers' vision, thus attracting consumers' attention and improving the actual effect of buyers' desire to buy products. The design pattern is printed with seal and seal, which is commensurate with the bookmark pattern, and also more in line with the specific needs of the bookmark design scheme. Therefore, Changsha Wang Yin pattern is adopted when designing handkerchiefs and bookmarks, and the actual design and creation are carried out. See Figure 3 below for the actual effect of cultural and creative products.

In the production process, because the creation is based on the traditional handkerchief, the production process is basically the production process of the traditional Hunan embroidery method. Because it is impossible to carry out independent innovation in raw materials, in order to make handkerchiefs unique in the design of cultural and creative products, only the embroidery processing technology can be improved. Generally speaking, the traditional embroidery method of handkerchief Hunan embroidery will use plain embroidery method to spread the pattern design, which also makes the color tone more obvious on the handkerchief. This time, in order to clearly show the patterns printed by Changsha Wang Yin and Princess Agate, the embroidery method originally used as decoration was chosen, which made the patterns and wireframes of Changsha Seal of the King and his Consort more prominent on the handkerchief, and made the handkerchief have the visual beauty of brass decorative design after successful manufacture, so as to attract consumers to buy.



Figure 3 Handkerchiefs in kind

According to the effect diagram, the cultural and creative products created in kind are shown in Figure 3 . The white handkerchief can fully reflect the red pattern to make it more prominent, and the seal is originally used as a mark, which makes the seal pattern embroidered on the white handkerchief have a visual sense of being stamped on the paper, which not only strengthens the design sense of the handkerchief, but also deepens people's image of the pattern on the handkerchief, so that buyers can immediately associate where they got the handkerchief when using it.

2) Store package cultural and creative products

In addition to handkerchief bookmarks, all kinds of card bags and eye bags are also an indispensable part of cultural and creative products, and the design sense and implication of this type of cultural and creative products are the focus of buyers' needs, so the following patterns will be used as the design patterns in the design of bag-type cultural and creative products (Figure 4).



Figure 4 Design and storage of basic patterns of bag-type cultural and creative products

In ancient China, the elk was an important tribute in totem worship and sacrificial activities, implying vitality, good luck and happiness. Even people in a certain position can decorate their houses with elk. Therefore, as a symbol of peace, good luck and prosperity, elk is especially suitable as a pattern for carrying things. The corresponding Phoenix pattern is a pattern that can only be used by the royal family in ancient times, which means wealth, enterprising spirit and equality. Phoenix, as a totem bird, conforms to the spiritual qualities of benevolence, righteousness, courtesy, wisdom and faith that have been promoted since ancient times, and is a symbol of peace and stability, so it is very in line with the practical significance of the design scheme of brand-name bags. Figure 5 below shows the actual effect of the eye bag creation



Figure 5 Effect picture of glasses bag

Considering that the elk and phoenix are all ancient totem patterns, the color design of the glasses bag hopes to reflect solemnity and majesty as much as possible. At the same time, this design is based on the cultural and creative product design of Changsha Museum, so the glasses bag was finally designed and produced in red.

3) Ornaments and ornaments are cultural and creative products

In fact, there are various types of hanging ornaments on the market at present. In order to coordinate with the previous design of cultural and creative products, the cultural and creative products of hanging ornaments are dominated by stable appearance requirements, and will not choose weird styling design to attract the attention of consumers. However, in order not to make consumers feel that the products are low-end, they usually choose high-quality raw materials and workers with mature manufacturing technology. After many attempts, they choose to use the outline of a circle as the design element of the pendant shape.

The design feeling of the pendant is that the jade pendant pattern is more suitable for the shape of the pendant, and the design elements can be fixed in the shape of a circle, which looks more harmonious and natural. Therefore, when the pendant pattern is finalized, it is decided to choose the pattern of double-sided carved dragon pattern and green jade pendant as the design

pattern. In terms of color matching, because it is a high-end pendant and needs to form a system with the previous design, the background color is more stable black. In order to reflect the quality, the embroidery method of Hunan embroidery chooses a more transparent double-sided embroidery method. The embroidered surface is made of black silk, and we hesitated to choose red thread or gold thread in the pattern color. However, after considering the product positioning, we chose to use the golden silk thread that looks more gorgeous as the graphic composition line. Finally, the finished product effect is shown in the following Figure 6, and the effect is expected.



Figure 6 Final physical object

4) Problems encountered in design and reflection

Although traditional raw materials and embroidery methods are used, in order to reflect the novelty of creativity, many problems have been encountered in the process of designing products. For example, in the design innovation of the eye bag, in order to make the pattern more three-dimensional, a mixed cross-stitch method is used. Although the finished pattern reflects the sense of layering in packaging objects, it is very easy to fluff because of the confusion caused by many lines used in production, so it cannot be used in daily life. In the end, only by changing the way of embroidery and using simple and clear thread can we improve this problem, but the disadvantage is that the package can not have a sense of prominence as originally expected. In the design of pendants, we have been thinking about using single-layer embroidery or double-side embroidery. To put it simply, there will be various unpredictable problems in the design concept and the actual production process of finished products. Some creative design schemes can't be implemented because the raw materials can't meet the requirements, and some artistic

ideas can't reach the production level because of the lack of proficiency in the application of Hunan embroidery.

Knowledge from Research

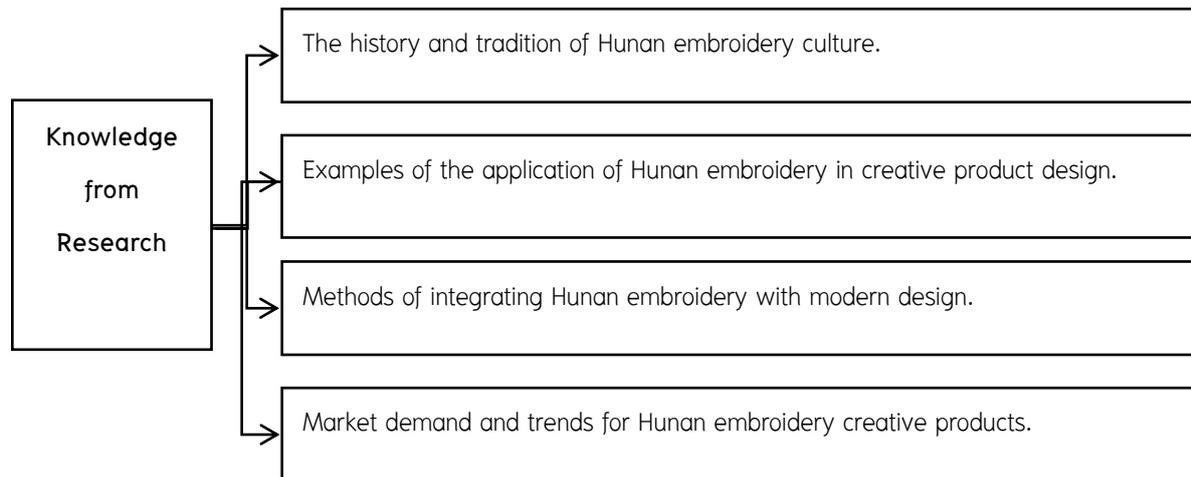


Figure 7 Knowledge from Research

Conclusion

Hunan embroidery, as an embroidery processing technology with a long history, is characterized by changing at any time according to the characteristics of the times and integrating into the times. In the environment of contemporary mechanical automation production, the main body needs to rely on manual production to complete Hunan embroidery products, which has encountered technical problems. The quality of Hunan embroidery products is closely related to the skills of embroiderers, but the craftsman spirit of Hunan embroidery embroiderers also makes Hunan embroidery products usually very beautiful but sensitive, and cannot be baptized by pragmatism.

The most important innovation of the above design is: unlike the previous decorations, the central idea of the design scheme is pragmatism and publicity planning representing cultural symbols. Customers buy cultural and creative products not only for aesthetic commemoration, but also for practical significance. When consumers use this product, to a certain extent, they will guide the people around them to constantly transmit special cultural symbols. The author firmly believes that if this kind of cultural and creative products passes the product quality inspection, it

can attract every new customer with the exquisite embroidery and high-quality appearance of Hunan embroidery, which will not only bring good economic benefits, but also promote the characteristics of Hunan embroidery itself. Hunan embroidery can be continuously carried forward and passed down in this way.

Suggestions

1. Develop practical cultural and creative product varieties.

Hunan embroidery is a kind of embroidery pattern that is used as daily necessities related to decoration and life. With the continuous development of the times, Hunan Embroidery Creative Products have become traditional craft decorations that pay attention to decorative design and ignore the actual use value. This also makes decorative items become the first impression of many consumers on Hunan embroidery cultural and creative products. However, the well-known pattern elements and the lack of practical use value have led to the stagnation of the development of Hunan embroidery cultural and creative products at this stage. This requires Hunan embroidery products to be close to contemporary life, to change traditional design patterns and elements, and to conceive and develop some exquisite and easy-to-use products, such as jewelry bags and small decorations.

2. Hunan embroidery cultural and creative products development combined with Huxiang culture and unearthed cultural relics collection.

Speaking of Huxiang culture, the things that people can immediately recall are Huxiang Chu culture and unearthed museum collections. However, there are few Hunan embroidery cultural creative products that combine these representative cultural elements of Huxiang to design and create, so the author thinks this is a good starting point. Through the combination of Huxiang culture, museum collections and Hunan embroidery cultural creative products, Hunan embroidery cultural creative products can better meet the needs of customers, and at the same time, it can attract the curiosity of buyers and enhance their desire to buy.

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