Research on Innovative Design and Industrial Development of Wenchuang Products Based on Silk Fabric

Depeng LIU
Suzhou Industrial Park Institute of Vocational Technology

Abstract: By analyzing the development status, successful cases and characteristics of silk cultural relics of China’s silk cultural products, this paper explores the design and development methods of silk cultural products.

Keywords: Silk fabric; Cultural and creative products; Innovative design; Industrial development

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1. Introduction

“Culture” carries the country and the nation, including history, geography, customs and human emotions, as well as literature, art, lifestyle, code of conduct, values and way of thinking. It is not only material cohesion, but also inherited from the outside of the material. As an inherited ideology, people’s perception and understanding of the objective world have been sublimated into a consensus in people’s mutual communication. In a narrow sense, it can be said that “it is widely recognized by a certain group, thus forming the spiritual and material content of a group’s thought and behavior system”.

“Creativity” can be understood as human society’s understanding and perception of the reality of things, which leads to a new kind of abstract thinking and innovative consciousness of action potential. Creativity focuses on the creativity and

About the author: Depeng LIU (1982-8), Male, Han nationality, Suzhou, Jiangsu Province, master’s degree, associate professor of Suzhou Industrial Park vocational and technical college, research direction: art design practice and theoretical research.

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novelty of ideology, which is different from existing solutions. It breaks the existing philosophy, breaks the old philosophy, and creates a new philosophy. It circulates in the continuous creation and destruction, and constantly collides and integrates ideas and wisdom. The author understands creativity in this way: “On the basis of the original content, through innovative means, continuous interpretation and creation are carried out to achieve satisfactory results”.

In a word, “cultural creativity” can be understood as “the behavior processes and related products of a wide range of audiences and systematic cultural themes through innovative means, continuous interpretation and creation”. The product also has a broad and narrow concept. The broad concept is a material object or non-material service that meets the specific needs of human beings, while the narrow concept is an entity produced for specific functional purposes or specific material forms.

Cultural and creative products build a “culture” bridge between the added value of “creativity” and the transformed products. By combining the understanding of cultural meaning, design concept requirements and product characteristics, the relationship between people and objects can be better reflected. It extends from the inside to the outside, forming a “profit” product with life orientation and psychological function. “Uniqueness” is the most important feature of cultural and creative products, and it is well reflected in the products. For example, cultural and creative products have cultural symbols that are completely different from other products, and at the same time include local culture in the meaning of products. Commercial value is also the biggest difference from ordinary products. Based on the author’s years of experience, the silk culture and creative products studied in this paper are cultural and creative products using carrier as silk.

2. The Concept of Silk Literary Creation

As the name implies, silk culture and creative products are cultural and creative products that take silk as a carrier, and their uniqueness is reflected in the choice of fabrics. General cultural and creative products have more materials and carriers than cultural and creative products using silk, because the scope of the latter is limited to silk.

Silk is composed of protein fibers and has smooth and comfortable adhesion, heat dissipation and heat preservation. However, silk is a relatively fine fabric, which is wrinkled, easy to wash, not firm enough and not easy to dye. Due to the unique nature of these silks, the choice of carriers for cultural and creative products is limited.
From myths and legends to the cohesion of world wisdom, or from the thousands of years of economic, cultural, artistic and other development fields of the Chinese nation, the process of silk culture from invention to inheritance is full of unique charm of the nation. Even as Chinese culture gradually enters the world, silk clothes are everywhere. Silk culture can become a good economic means of cultural creation due to its rich historical and cultural significance and broad space for innovation and creation. However, due to the self-sufficient economic model of China’s silk industry and the lack of ideological interest in the development of silk culture and creative products, the development of silk culture has been hindered and the expansion of the silk market has been restricted. More and more consumers hope to obtain cultural experience and spiritual feeling from handicrafts, but traditional silk cultural and creative products cannot meet the spiritual needs of consumers. At present, silk is a delicate and cheap fabric in places where silk is popular in our country, so there are few kinds of silk culture and creative products. However, in other regions, there are no silk-related cultural and creative products on the market except silk scarves, most of which are displayed in museums and displayed to consumers for sale as souvenirs.

3. Innovation of Silk Culture and Industry

(1) Innovation of Technical Means

The development of silk culture and creative products includes physical forming methods, such as plastic casting, pressing, engraving, grinding, etc., as well as graphic technologies, such as painting, printing, dyeing, embroidery and weaving. The progress of science and technology, the research and development of new materials and new technologies have created various characteristics of products and met the needs of different users of products.
Data-driven and information technologies (such as laser engraving, 3D molding and intelligent manufacturing) have gradually penetrated into various fields. At the same time, new environmental protection materials are applied to materials in innovative ways to establish ecological friendly relations with the concept of sustainable development. In this way, it can not only meet the user experience, but also improve the added value of the product. It is a combination of traditional and modern culture, which is full of vitality and charm.

(2) **Marketing Experience Innovation**

In the “Internet+” environment, new technologies bring new media into various fields and establish new integration points between traditional industries and the Internet. In the new media, the interaction between people and things, people and people, and the environment is also continuously developing. In recent years, the increase in sales channels such as Taobao shops and mobile applications headed by the Palace Museum has provided new sales channels for cultural and creative products for museums. Compared with the traditional physical store exhibition, “Internet+” has broadened the depth and breadth of cultural dissemination and broken the single sales channel with a large user base. For example, VR virtual reality technology and AR augmented reality technology can increase and enhance the narrative features of products, enhance the interaction between people and products, and provide opportunities and conditions to participate in cultural interaction. Create new environment, space and consciousness methods to actively explore the “meaning” of the product during the user experience, obtain the content that the designer wants to express, and participate in multi-sensory participation to arouse cultural memory, so as to strengthen the cultural theme of products and improve the cultural identification of cultural and creative products.

4. **Silk Creative Design Method**

(1) **Highlight Regional Characteristics in Patterns**

The design of tourist commemorative products is not only rooted in the local culture, but also absorbs and innovates the cultural characteristics of these regions. In other words, it creates fashionable silk culture and creative products that take into account the local cultural characteristics. Therefore, when designing patterns, local elements should not be blindly copied, but local cultural characteristics should be emphasized. This requires our designers to re-process, on the basis of reflecting Hangzhou’s regional cultural characteristics, to pursue the organic combination of tradition and present, “foreign and local”, “elegant and mediocre”, so that the design can not only embody the traditional cultural implication but also be rich in the spirit of the times.
(2) Enhance the Modern Sense of Products in Color

At present, there are many problems in the silk cultural and creative product market. For example, the choice of material elements is very simple. Most products will choose Hangzhou’s landmark scenic spots, buildings or some time-honored brands as their theme sources. Then the problem is how to draw such simple, rough and innovative elements. Although they can express some local characteristics and cultures, they lack a sense of modernity. In addition, the design form is too simple, the colors are randomly matched, and the aesthetic modeling is single, which are the problems that need to be solved urgently in the silk creative product market. Therefore, the design of silk cultural creative products should not only reflect the urban cultural heritage, but also grasp the current popular colors and popular elements, and use popular colors and representative elements for creative design of patterns. Good color matching in product design and production is the decisive part of product design. Good color matching effect can not only enhance visual aesthetic feeling, but also greatly improve tourists’ consumption desire. Color plays a unique role in visual arts. Therefore, the arrangement and application of color features in silk culture and creative product design are the most important and design factors to be considered in the design process.

(3) Pay Attention to Richness in Category

In a sense, the development of silk culture and creative products is to express the elements and themes extracted from the meaning of local culture in the form of graphic discourse of original design. According to the meaning of local culture, these graphic languages can be conveyed. In other words, what the public consumes is to use different carriers for design. Therefore, the choice of carrier and basic graphic elements is the key to affect the quality of silk culture and creative products, both of which jointly determine the quality of silk culture and creative products. For the design of tourist souvenirs, designers must choose the appropriate carrier to reflect their design ideas, which is very important. In order to better serve the cultural and creative product design, designers should not only take the initiative to select new carriers, but also transform and upgrade the existing carriers.

5. Conclusions

The traditional product development model based on silk culture and creative products can no longer attract people’s attention. Designers need to find new ways and integration points according to the development characteristics of the times and people’s psychological characteristics, design cultural and creative products in a way that is more suitable for people’s psychological characteristics, so as to make culture spread more effectively and arouse people’s deep sense of belonging and identity.
Works Cited


