

ANALYSIS OF THE CHARACTERISTICS OF DERIVATIVE CULTURAL PRODUCTS AND VILLAGE TOURISM SOUVENIRS DESIGN

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Abstract. Rural tourism constitutes a key path to sustainable rural development. After studying the characteristics of cultural derivatives and the design of rural tourism souvenirs, based on the theory of phenomenology, a mechanism of dynamic interaction between "intuitive" and "abstract" phenomena is constructed, and the VARS design model is proposed accordingly. In the process of designing rural tourism souvenirs, "rural characteristics" and "commemorative attributes" should be fully considered. Rural native products can be carefully designed to show their intrinsic beauty of simplicity. The design aims to emphasise art, quality and personality to increase the commemorative value, so that the original products of the countryside can be transformed into tourism souvenirs and provide a more comfortable experience for tourists.

Keywords: product design, tourism souvenirs, cultural derivatives, VARS design model

Introduction

Tourism souvenirs can be understood as all the items with local characteristics containing commemorative significance or collector's value. Against the background of China's policy of integrating culture and tourism from 2018, in most cases, culturally derived products enter the market in the form of tourism souvenirs. As local culture is often disseminated through tourism, cultural creative products derived from "local culture" often have the characteristics of tourism souvenirs and are regarded as a kind of tourism souvenir goods [1].

Rural tourism souvenirs are an important part of rural tourism, carrying regional, local, commemorative and cultural characteristics, with the spread of nostalgia, rural memory transmission and rural symbols to convey the function of promoting the healthy development of rural tourism. Rural primitive products, such as agricultural products, handicraft products and other local characteristics, can become an important carrier of rural tourism souvenirs. However, at present, most of the primitive products in the countryside are in the primary stage, and there are few corresponding design research and development, which can not be used as rural tourism souvenirs. It is urgent to put forward the design methods and paths for the transformation of primitive products in the countryside into rural tourism souvenirs.

Analysis of the characteristics of cultural derivative products and rural tourism souvenir design The development and design of cultural derivative products should be supported by cultural modelling design, which is also the performance most easily perceived and accepted by the audience, including cultural modelling positioning and external visual design of cultural modelling. The external visual design of cultural modelling should present the concept of cultural definition. The constituent elements of cultural modelling generally include patterns, words, graphics, etc., among which there are cultural modelling designs occupying the central position, as well as graphics or words and colour designs playing a supplementary and complementary role. The Mandarin styling design that occupies the central position bears the heavy responsibility of displaying the connotation of cultural definition, and is regarded as the most core external visual element in the whole brand image. The design of the core cultural image should be representative of the culture, affinity and accurate information transfer function.

Successful cultural modelling design can give people an aesthetic experience and a feeling of beauty. Its layout arrangement, line direction, colour shading and the clever combination of pattern and text will give the viewer a strong visual impact, so it has aesthetic nature. The design of cultural modelling also has the nature of the times, cultural derivatives are the product of development, with the development of modern industrial design came into being, so it must be rich in modern cultural connotations, showing the style of a particular era (fig. 1).

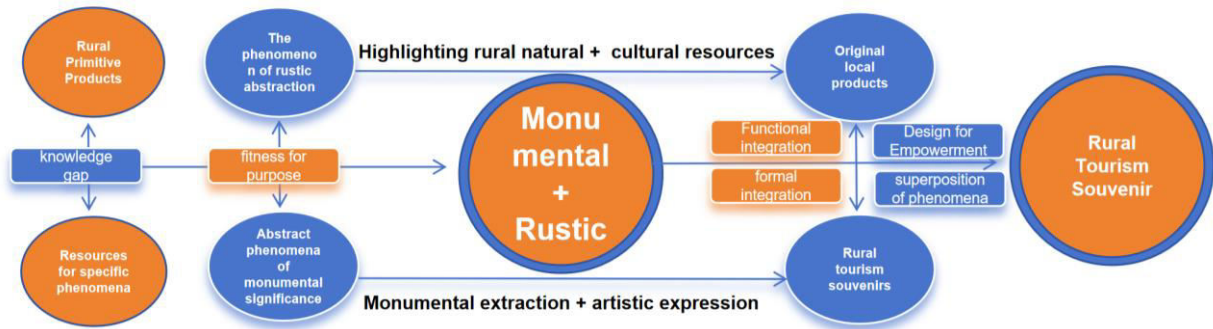


Figure 1. Prerequisites of cultural modeling for the development of the design of souvenir products

There are two main approaches to cultural modelling design, which combines pattern, line, text and decorative graphics. The first one, is the established form. It is the concrete existence of things in our daily life, such as the characteristic architecture of the countryside, special products and folk art, characters with their own characteristics, etc. Many cultural modelling are created through simplification, deformation and abstraction of these established forms. The so-called simplification is to turn complexity into simplicity. Because only simple and implicit image design can leave the viewer unlimited space for imagination, in order to let the viewer have a deeper understanding of culture. The process of simplification, deformation and abstract exaggeration is the process of re-innovation of existing forms [2]. The second category is the graphicisation of abstract cultural definitions. Most of the cultural definitions are rational expositions of logical language and text, and one of the main tasks of the cultural stylist is to transform these boring language and text concepts into corresponding patterns, graphics and other visual things. Every cultural definition has experienced the precipitation of time, carries rich historical content, and evolves with the development of the times. Designers should be good at drawing inspiration from existing cultural forms, extracting the essence of cultural definitions, and using modern design techniques such as simplification, deformation, abstraction, etc., to present the visual form of cultural images to the audience.

Cultural derivative products have their special cultural connotation, for its own particularity, cultural derivative product design process should not copy the ordinary product development and design system procedure process, but according to their own characteristics to adjust the procedure, to create the design process and mode in line with the characteristics of derivatives, derivatives of the design process including product carrier selection and product modelling design.

What distinguishes cultural derivative products from ordinary products is that they carry rich cultural concepts. Cultural concepts are embedded in the design of physical products, and the design of physical products is guided by cultural concepts. Humanity is an important factor that must be considered in product design, which is a higher level requirement for product design, and it directly affects the final economic value and marketing status of the product. When designing cultural derivatives, designers must find out the living habits and cultural level of the consumer groups facing the products, so as to correctly grasp their psychological characteristics and value orientation, so that the final design of the products can emotionally touch the hearts of the buyers, and give the consumers a kind of affectionate cultural identity. The development of rural cultural

derivatives can be carried out from cultural customs, folk art, amusement experience and other aspects [1].

Using the original products of the countryside as a carrier, symbolising and organically combining these phenomena, tourism souvenirs with local natural and human characteristics can be designed. From the perspective of cultural symbols, we analyse the reasons for the emergence of the concept of "rural tourism souvenirs" and its significance. In the design model, it is necessary to integrate the elements of V-concrete phenomenon, A-abstract phenomenon, R-rusticity/ruralness, S-souvenir/memorality, etc., and further combine the souvenir with the "intuitive" and "abstract" elements of the rural primitive products. By combining souvenirs with the "intuitive" and "abstract" qualities of primitive products in the countryside, a "new phenomenon" - rural tourism souvenirs - is created on the basis of the characteristics of "rusticity" and "souvenir". This will not only satisfy tourists' demand for local cultural heritage, but also promote local economic development, and at the same time make villagers feel that their lifestyles have changed. The establishment of a dynamic interaction mechanism between "intuitive" and "abstract" phenomena helps to provide guidance for design practice. In this process, the homogeneity of the products will gradually disappear, while the "local flavour" will gradually increase, and eventually form a "local culture" with distinctive regional characteristics. This is the generation mechanism of rural tourism souvenirs to be studied in this paper. At this stage, by combining "ruralness" and "memorabilia", we can upgrade the original rural products after remodelling into rural tourism souvenirs. This design model based on the superposition of phenomena can be named "VARS Design Model". This design model has a certain reference value for the development of traditional rural tourism souvenirs in theory.

Conclusions

Rural tourism is an important way to achieve the sustainable development of the countryside, for tourists, rural primitive products and their vernacular culture is the most intuitive phenomenon of rural qualities, by analysing the characteristics of the design of cultural derivative products and rural tourism souvenirs, based on the phenomenology, constructing a dynamic interaction mechanism between the "intuitive" phenomenon and the "abstract" phenomenon, and proposing the VARS design model. The design of rural tourism souvenirs should be based on the characteristics of "rusticity" and "monumentality". Rural primitive products can be effectively configured through design, reflecting the intrinsic rusticity of rural primitive products, externalising the image of art, quality and personalisation, highlighting the monumentality, and transforming rural primitive products into tourism souvenirs, which are more capable of triggering the tourists' reminiscence experience.

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