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^{1,2}QIANG W., ¹PASHKEVYCH K. L.¹Kyiv National University of Technologies and Design, Kyiv, Ukraine²Shaanxi University of Science and Technology, Xi'an, China**DESIGN OF CULTURAL AND CREATIVE PRODUCTS IN ANKANG REGION FROM THE PERSPECTIVE OF REGIONAL CULTURE**

The purpose of this study is to develop design for cultural and creative products based on the regional culture of each district and county in Ankang City, Shaanxi Province, China.

Methodology. This study utilizes an interdisciplinary research method. The theory of translation in linguistics and the three-layer structure of cultural attributes are integrated into the design of regional cultural and creative products, and the material, spiritual, and behavioral elements of local culture are translated into the form, semantics, and function of cultural and creative products, respectively. By using this method, various local cultural elements are mined and integrated into product design to increase the sense of cultural identity.

Results. Based on the research status of regional material or immaterial culture and the current situation of local development in Ankang, Shaanxi Province, we explore the practical significance and value of integrating regional cultural elements into cultural and creative products, introduce design translation theory and cultural triple structure, use the local cultural characteristics of Ankang to enhance the added value of cultural and creative products, strengthen the cultural identity of tourists, and help the heritage and development of Ankang regional culture in the era.

Scientific novelty. In this study, we adopt the transliteration theory to analyze the regional cultural elements from multiple perspectives and present them through visual forms. It has been proved that the translation theory can highlight the regional characteristics of cultural and creative product design from multiple dimensions.

Practical significance. Transcreation theory combined with cultural triple architecture can be used in the development of cultural and creative products in other regions, thus establishing a more complete regional culture discovery and presentation as an important tool. Second, by developing cultural and creative products in the Ankang region, the local city image can be established and the development of related tourism industries can be promoted.

Keywords: design of cultural and creative products; transcreation theory; graphic design; product design; an illustration; a keychain; cultural triple architecture; Ankang region.

Introduction. The design of cultural and creative products is a complex cross-discipline, and its process involves the integration of material and immaterial cultures. The cultural and creative products of nine counties and one district in Ankang, which have been developed in various forms such as innovation of local characteristics culture, reflect to some extent the changes, inheritance and development of the regional folk customs and humanistic style in southern Shaanxi. It is a representation of regional traditional culture, and also reflects the humanistic framework from the inside out, such as material life, aesthetic consciousness, and political system [2].

Despite the good trend of regional cultural and creative industries in recent years,

the cultural and creative product design in Ankang region of Shaanxi is still in its initial stage, and most of its research is on superficial external aesthetics, showing the serious phenomenon of aesthetic homogeneity and the lack of regional characteristics. The art characteristics of southern Shanxi carried by the Qinba region are not reflected. This paper attempts to translate the innovative design of Ankang cultural and creative products in material, spiritual and behavioral aspects from the perspective of regional culture, and design a set of cultural and creative products that can reflect the regional cultural characteristics of Ankang, with a view to providing useful reference for the innovative development of cultural and creative products in other regions.

Analysis of previous researches. The study of regional culture is the source of the intrinsic value of cultural and creative products and the embodiment of their spiritual core, so a deep understanding of the unique local culture is required at the beginning of design activities. Regional culture is an open system that flows in the past, modernity and future of a specific region, and it is also the internal driving force and source of wisdom for regional historical development and cultural innovation [7].

S. Z. Lin et al. [5] abstractly analyzed the semantic elements available in regional culture in conjunction with product semantics, classified their attributes for the abstract cultural elements in regional culture, and established the semantic element base of regional culture.

L. Zhang et al. [12] discuss the concept, form and nature of cultural and creative products from the perspective of the relationship between regional culture and cultural and creative product design, and elaborate the application of regional culture in cultural and creative product design to provide strategies for regional cultural and creative product design and an effective path for the long-term development of regional culture.

K. Zhang et al. [11] systematically studied Yuanjia Village from the perspective of the "authenticity" of regional culture, focusing on the connotation of regional culture, and analyzed the problems of optimizing the expression of regional culture in landscape design from the perspectives of appropriate spatial scale, integration of spatial environmental resources, and overall rural cultural expression atmosphere. The above research on regional culture from different scales and directions provides a certain reference value for the application of translation theory in this paper.

In terms of research on cultural and creative products, the current process of cultural and creative product design that has formed a consensus in the academic community and is often used can be

summarized as refining cultural characteristics, positioning design concepts, and developing product design [1], while scholars are still actively exploring design paradigms for regional cultural and creative products.

Y. X. Wang [10] elaborates specific and feasible strategies for cultural and creative product design from the perspectives of environmental protection, intensification and sustainable development, which provides theoretical support for scholars and designers engaged in research on cultural and creative product design to develop more cultural and creative products with cultural color.

X. Wang et al. [9] used a hierarchical analysis process to analyze user needs and applied the results to product design practices to design Cantonese language creation products that better meet visitors' needs. Y. J. Lee [4] explores the unique cultural elements of remote areas to develop cultural and creative products that fit the local cultural image in terms of culture, creativity, art and function.

Studies on the design and development of cultural and creative products in Ankang, Shaanxi Province, are relatively few and mostly focused on specific categories. X. W. He [3] took Ankang city gift design as an example, through research and interview, selected the "gilt copper silkworm" as the core element of the city's regional cultural "IP"; using association, reconstruction and other stylistic design techniques, transformed it into a model that fits the characteristics of plush toys, and implanted it in the form of folk embroidery. The design was transformed into a shape that fits the characteristics of the plush toy by using association and reconstruction, and implanted in the form of folk embroidery to give it a unique regional cultural connotation and formal beauty.

X. C. Li et al. [6] analyzed the advantages and disadvantages of the plush toy industry in Ankang, and finally discussed the countermeasures and suggestions for the high-quality development of the toy industry.

However, in the existing research on Ankang cultural and creative products, most of them are applied to a certain industrial manufacturing field from the perspectives of industry and history, while the innovative design research and regional expression of Ankang cultural and creative products are still in the exploratory stage when local art is popularized and commercialized, and more scholars and designers are needed to conduct more in-depth thinking and research. Therefore, when combining regional culture with Ankang cultural and creative products, we should start from the perspective of creative transformation of regional symbols and cultural connotation excavation, highlighting the unique regional temperament image, so as to greatly enhance the cultural confidence of traditional national art.

Statement of the problem. This study focuses on the respective regional cultures of nine counties and one district in Ankang City, Shaanxi Province, and combines the three levels of form, semantics and function in the theory of cultural translation, and through research, translates the local cultures of ten administrative regions in Ankang into the above three levels, and finally forms ten specific visual images, which are used in the design of tourism cultural and creative products.

Results of the research. The regional cultural characteristics of different parts of Ankang were translated to form the results of three levels: material, behavioral and spiritual, and used in the design of the tourism cultural and the creative keychain.

Ankang is located south of the Qinling Mountains in China, and the Han River, the longest tributary of the Yangtze River, passes through the city. Together with the local mountainous geographical environment divides Ankang into ten administrative regions, each of which has developed unique natural geographical environment and cultural characteristics. The innovative design of cultural and creative products in Ankang region has both theoretical and practical implications: theoretically, in the context of Chinese culture,

supporting and developing the culture of southern Shaanxi can improve the cultural and creative industry system of Shaanxi Province, thus shaping the unique humanistic spirit of Shaanxi; practically, developing relevant cultural and creative products can promote the product transformation of cultural elements, thus increasing the added value of regional cultural products in southern Shaanxi.

The term "transliteration" in linguistics refers to the act of translation with the help of mediated texts. In previous research on the design of cultural and creative products, the concept of "transliteration" has been extended to the innovative act of transforming cultural elements into culturally specific product elements through design language [8]. In addition, according to Donald A. Norman's three-level theory of design [13], the elements of Cantonese opera cultural and creative products can be divided into three aspects: form, semantics, and function. In summary, the following three levels corresponding to the product and culture are introduced: form translation at the material level, semantic translation at the spiritual level, and functional translation at the behavioral level. The corresponding relationships are shown in Fig. 1 (drawn by the author).

The material aspects of Ankang cultural elements are mainly composed of obvious physical elements such as landscape, city layout, famous monuments, Chinese opera, dragon boat, tea, food, etc.; designers need to translate these elements with the most southern Shaanxi characteristics into the formal elements of product carriers, i.e. shape, pattern, material, etc. through color extraction, pattern reconstruction and shape innovation, so that consumers can intuitively perceive the regional cultural characteristics of Ankang when consuming and enjoying the cultural and creative products. In this way, consumers can intuitively perceive the regional cultural characteristics of Ankang in the consumption and appreciation of cultural and creative products. Tab.1 shows the introduction of some material culture in Ankang area.

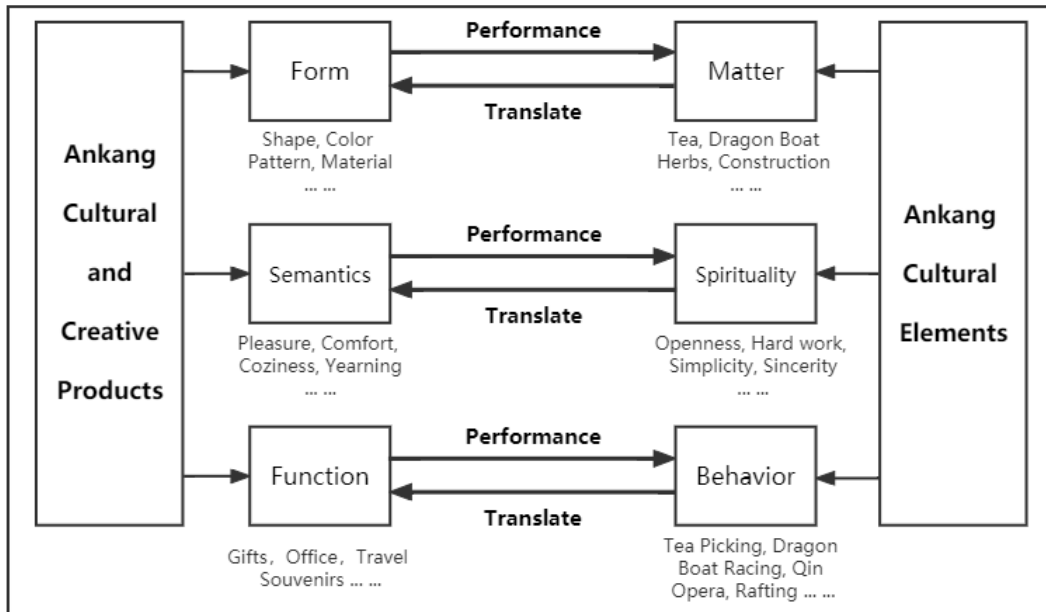







Fig. 1. Three levels of transliteration of Ankang cultural and creative products

Table 1

Introduction of some material culture in Ankang area

No.	Region	Image	Introduction Description
1	Hanbin District		The Ankang dragon boat is a wooden boat in the shape of a dragon. The dragon boat is light and handy, decorated with a raised dragon head at the front and a dragon tail at the back end, and the sides of the boat are decorated with scale patterns or water wave patterns, which has a unique flavor.
3	Ziyang County		Ziyang, Shaanxi Province, has many mountains and water, and is rich in products, of which Ziyang tea is one of the most well-known. Ziyang produced tea in the Upper Gubernia period, tea trade appeared in the Western Han Dynasty, Shannan tea was listed as a tribute in the Tang Dynasty, and tea was exchanged for horses in the Song and Ming Dynasties.
4	Zhenping County		Zhenping bacon curing technique is listed in the fourth batch of intangible cultural heritage in Shaanxi Province. The color of bacon is bright red, the meat is firm and elastic, fat and lean, and the cooked meat is strong and has a rich and mellow original taste of pork.
5	Lanyang County		Taiji City is located in the urban area of Xunyang City, Shaanxi Province. From a distance, the city overlooks the urban area of Xunyang City, Shaanxi Province, showing a typical Taiji Bagua pattern, with yin and yang circling back and forth, so it is called "Taiji City".
6	Ningshan County		Through the storms of the Ningshan County City God Temple, surviving the robbery, is a very few ancient buildings intact in southern Shaanxi, and was listed as a key cultural relics protection unit by the Shaanxi Provincial People's Government in 2003.





Ankang culture is based in southern Shaanxi, but also looks at the world, gradually forming the spiritual layer of cultural elements that are inclusive and open, active and innovative, and coherent, allowing culture and art to remain vigorous in the changing needs of the times and audience preferences. The translation of the spiritual layer can be done by constructing a reasonable perception logic in the cultural elements and product carriers, so as to convey the regional cultural connotation in the consumers' perception of product semantics. The spiritual dimension of Ankang culture includes openness, advancement, hard work, simplicity, etc. Table 2 shows the introduction of some spiritual cultures in Ankang region.

The design translation of Ankang cultural behavior level should not only explore the

traditional behavior elements of Ankang, but also organically integrate with contemporary values, and actively reshape consumers' cognition of Shaananxi culture, make the products achieve a balance of practicality and aesthetics, stimulate consumers' experience and desire to buy, and make consumers feel pleasure and satisfaction in the process of using, playing and tasting, so as to build a sense of Ankang regional cultural attributes. This will create a sense of pleasure and satisfaction in the process of using, playing and tasting, so as to build a perception of the cultural attributes of Ankang region and promote the unity of knowledge and action in cognition and dissemination of culture. Table 3 shows the introduction of some behavioral cultures in Ankang area.

Table 2

Introduction of some spiritual cultures in Ankang region

No.	Region	Image	Introduction Description
1	Hanbin District		Han tune second reed is the second largest drama genre in Shaanxi, popular in Ankang and parts of Hanzhong in Shaanxi, and is a typical representative of Ankang regional culture and one of the national intangible cultural heritage.
2	Pingli County		Nuwa mending the sky is an ancient Chinese legend. According to legend, a big hole was broken in the sky in ancient times, heavy rain fell in the sky, and the people were not happy, and Nuwa blocked the hole in the sky with five-color divine stones in Pingli County, saving the people.
3	Hanyin County		The "Three Shens" are the three brothers Shen Shiyuan, Shen Yinmo and Shen Jianshi, who are determined to study hard and become pioneers of China's "May Fourth" new cultural movement and internationally renowned cultural masters.
4	Ziyang County		Ziyang County is named after the real people of Ziyang. Ziyang Zhenren was formerly known as Zhang Boduan, nicknamed Ziyang. Zhang Boduan was a master of the Neidan School of the Northern Song Dynasty and believed in Quanzhen Religion. He advocated taking Neidan as the way to cultivate immortals, and "dual cultivation of life and life" as the main purpose of internal refining.

The core of the translation of Ankang cultural and creative product design is based on three levels: material, spiritual and behavioral, and the innovative design process of spiritual imagery that applies the regional culture of

southern Shaanxi from the outside to the inside of the product in a natural and realistic way. In order to realize the design translation of Ankang tourism cultural and creative products into the culture of southern Shaanxi, designers need not

only to break through the original design thinking of attaching the regional cultural elements to the product carrier, but also need to grasp the innovation and development of local culture in the rapid change of the times, so that the innovative design of cultural and creative products is closely related to the original root of regional culture. Therefore, the following design strategies are proposed to address the problems of Ankang tourism cultural and creative products in terms of functional form, regional identity and innovation, and to provide reference for future innovative design development of Ankang cultural and creative products from the unique cultural symbols of each county in Ankang. The practical aspect of this cultural creation is to

design a set of tourist souvenir keychain for Ankang area.

The special regional cultural symbols of Ankang Hanbin District are Han River, dragon boat race and Han tune two reeds (Han opera), which are designed from the elements of sports modeling and color matching in type, spirit and behavior, respectively, through the laws of graphics and color composition. The theme element is named "Pearl of Qinba", and the design of the keychain highlights the elements of dragon boat racing and Han opera, and reflects the traditional opera and the spirit of striving for advancement in dragon boat racing through the colors and movements and expressions of the characters (Fig. 2).

Table 3

Introduction of some behavioral cultures in Ankang area



No.	Region	Image	Introduction Description
1	Hanbin District		The Ankang Dragon Boat Race is a traditional folk cultural event in Ankang, Shaanxi Province. Dragon Boat Festival dragon boat race was originally to commemorate Qu Yuan, a patriotic poet who was worried about the country and the people during the Warring States period. Later the dragon boat race gradually developed into a sports competition.
2	Pingli County		Tea picking is poured with the simple emotions of the working people of Pingli County and with its unique artistic thinking, a strong sense of life, enriching the active role of spiritual life. Every year in April, every farmer will pick fresh tea leaves from their own tea gardens and finally process them into tea leaves through multiple processes and sell them to all over the country.
3	Langao County		Driving a powerless canoe, using the paddle to master the direction, going downstream in the sometimes turbulent and sometimes gentle current, performing wonderful moments in the struggle with nature, this is rafting, a sport for the brave. A winding flowing river that extends through the hard hinterland of the canyon.



Fig. 2. "Pearl of Qinba" of Ankang Cultural and Creative Product (The three pictures on the left are from Baidu pictures; the right picture is the author's design plan)

Baihe County, Ankang, is the birthplace of the Chu-Han culture in China, where the natural scenery is dominated by terraced rice fields, in addition to the well-preserved ruins of the city walls of the Han Dynasty, which are important historical materials for recording and studying the history of the Qin and Han Dynasties. The overall effect of the scheme is shown in Fig. 3, the theme of "Qin Head and Chu Tail" is mainly taken from the "terraced fields" and "city walls" of Baihe County, and the overall visual effect is created through the contrast of colors. The visual effect is created by the contrast of colors.

The biggest feature of Ankang Xunyang County is the city layout in the shape of Taiji, the overall effect of the pattern is shown in

Fig. 4, the theme of "Taiji City" is mainly taken from the combination of Xunyang County city and river form, the design shape and the combination of the ancient Chinese "eight trigrams".

Ankang Hanyin County is the birthplace of the "three Shen" brothers, Shen Shiyuan, Shen Yinmo and Shen Jianshi were the representative figures of the Chinese New Culture Movement, bringing new culture and new ideas to the whole society. The overall effect of the pattern is shown in Fig. 5, the theme of "Three Shen's hometown" is mainly taken from the portraits of the three Shen brothers, and the effect of sculpture is used to show the characters.



Fig. 3. "Qin Tou Chu Wei" of the Ankang Cultural and Creative Products Program (The two pictures on the left are from Baidu pictures; the right picture is the author's design plan)

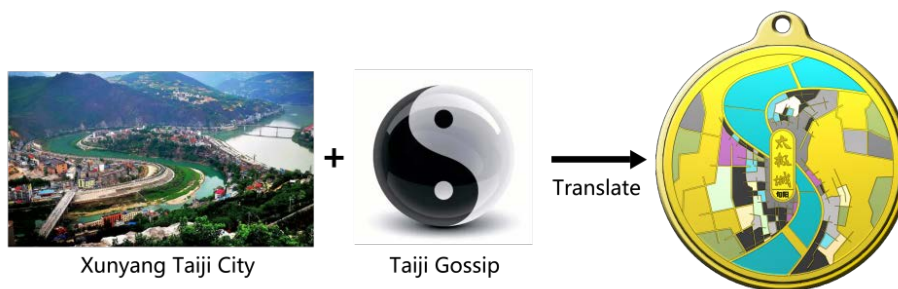


Fig. 4. "Taiji City" of the Ankang Cultural and Creative Product (The two pictures on the left are from Baidu pictures; the right picture is the author's design plan)

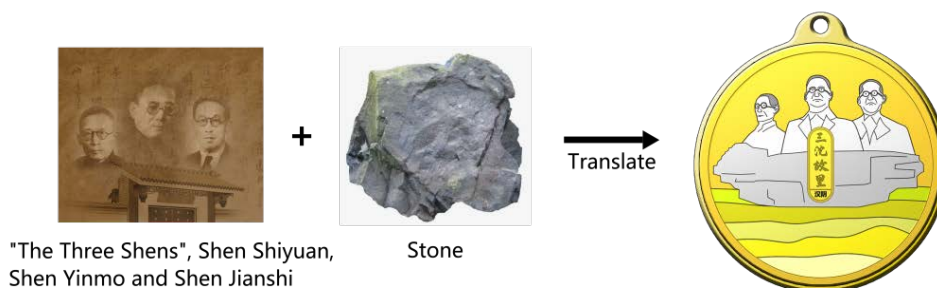


Fig. 5. "Three Shen hometown" of Ankang cultural and creative product (The two pictures on the left are from Baidu pictures; the right picture is the author's design plan)

Ankang Ziyang County is named after the real Ziyang, an important representative figure and spiritual symbol of Taoism. The local tea produced in Ziyang is rich in taste and fragrance and rich in selenium, which is sold overseas. The overall effect of the pattern is shown in Fig. 6. The theme is "Selenium-rich Tea Township", which mainly takes the portrait of Ziyang Real Man, symbolizing the spirit of Taoism, and then incorporates the elements of tea through the image of tea picker.

Nangong Mountain in Ankang Langao County is a famous tourist attraction in China and an important Buddhist cultural shrine. At the same time, the special geographical environment of Langao is suitable for drifting in

the mountain stream every summer. The overall effect of the pattern is shown in Fig. 7. The theme is "Nangong Drifting", which mainly takes the image of the entrance of Nangong Mountain, symbolizing the spirit of Buddhism, and then incorporates the wave shape of drifting into the design.

There is a mythical story of Nuwa mending the sky in Pingli County, Ankang, and the tea "Silver Needle" in Pingli is also unique in Shaanxi Province. The overall effect of the pattern is shown in Fig. 8. The theme is "Nuwa's hometown", mainly taking the image of Nuwa and the action of "mending the sky", followed by integrating tea picking into the design element again.

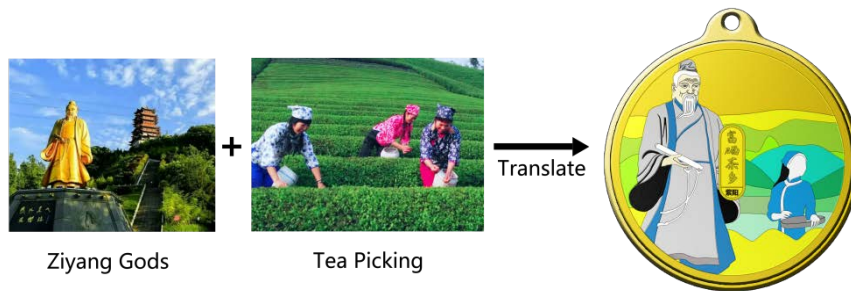


Fig. 6. "Selenium-rich tea country" of Ankang cultural and creative product (The two pictures on the left are from Baidu pictures; the right picture is the author's design plan)



Fig. 7. "Nangong Drifting" of Ankang Cultural and Creative Product (The two pictures on the left are from Baidu pictures; the right picture is the author's design plan)



Fig. 8. "Nuwa's hometown" of Ankang Cultural and Creative Product (The two pictures on the left are from Baidu pictures; the right picture is the author's design plan)

The best-preserved City God Temple in Ankang Ning Shan County is a representative of the ancient imperial city architecture in southern Shaanxi. The overall effect of the pattern is shown in Fig. 9. The theme is "An Ning Shaanxi", which is mainly taken from the outer outline of the building as the morphological element, and the color is extracted from the building façade as the color element.

The last two are Shiquan and Zhenping counties in Ankang. Shiquan County has ten beautiful natural and humanistic scenery, and

the Chinese word "Shiquan Ten Beauties" has the same pronunciation as "Ten All Beauties". Shiquan is also the hometown of the famous pre-Qin figure Guigu Zi. Zhenping is famous for its food and medicinal herbs, the representative of which is bacon and the representative of medicinal herbs is yellow lotus and astragalus. Zhenping is also the border of three Chinese provinces. The overall effect of the pattern is shown in Fig. 10, with the themes "Shiquan Ten Beauties" and "Longevity Medicine Township", and the forms and colors are derived from their respective figurative elements.

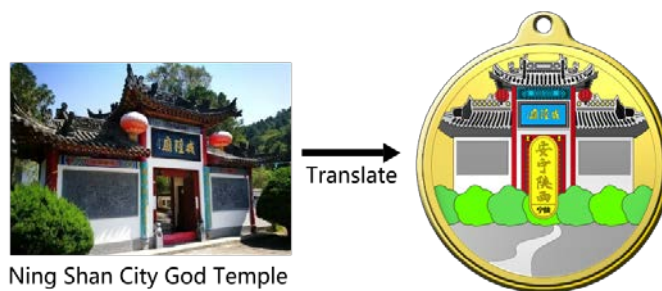


Fig. 9. "An Ning Shaanxi" of Ankang Cultural and Creative Product (The two pictures on the left are from Baidu pictures; the right picture is the author's design plan)



Fig. 10. "Shiquan Ten Beauties" (left) and "Longevity Medicine Township" (right) of the Ankang Cultural and Creative Product (The picture is the author's design plan)



Fig. 11. Keychain effect (Author's design results)

The keychain can be sold as a souvenir of Ankang, and tourists can deepen their understanding of the regional culture in the process of purchasing and using the keychain. The product can also actively promote the local tourism (Fig. 11).

Conclusions. The development of regional cultural and tourism creative products is significant for establishing the local city image and driving the local economy. By analyzing and reconstructing the distinctive cultures of ten regions in Ankang through the three layers of values in the theory of cultural translation, the local cultural symbols of

Ankang are categorized and analyzed from three perspectives: material, spiritual and behavioral, and incorporated into the visual design by figurative means such as shape and color.

The keychains can be carried around and played with at any time, and are inexpensive, making them suitable as cultural tourism products to be sold at local tourist attractions. By using the translated and reconstructed cultural images of each region in the keychain, the regional cultural images are condensed into the product design and brought to life.

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ДИЗАЙН КУЛЬТУРНИХ І КРЕАТИВНИХ ПРОДУКТІВ У РЕГІОНІ АНЬКАН З ТОЧКИ ЗОРУ РЕГІОНАЛЬНОЇ КУЛЬТУРИ

Метою дослідження є розробка дизайну культурних і креативних продуктів на основі регіональної культури кожного району та повіту в місті Анькан, провінція Шеньсі, Китай.

Методологія. У дослідженні застосовано міждисциплінарний метод дослідження. Теорія перекладу в лінгвістиці та тришарова структура культурних атрибутів інтегруються в дизайн регіональних культурно-креативних продуктів, а матеріальні, духовні та поведінкові елементи місцевої культури транслуються у форму, семантику та функцію культурної та творчої продукції відповідно.

Результати. Базуючись на дослідницькому статусі регіональної матеріальної та нематеріальної культури і поточній ситуації місцевого розвитку в Анькані, провінція Шеньсі, досліджено практичне значення та цінність інтеграції регіональних культурних елементів у культурні та креативні продукти, представлено теорію перетворення дизайну архітектури з використанням місцевих культурних особливостей Анькана, щоб підвищити особливість

культурних і креативних продуктів, зміцнити культурну ідентичність для приваблення туристів і допомогти спадщині та розвитку регіональної культури Анькану.

Наукова новизна. У дослідженні використано теорію транслітерації, щоб проаналізувати регіональні культурні елементи з різних точок зору та представити їх у візуальних формах. Доведено, що теорія перекладу може висвітлити регіональні особливості дизайну культурного та креативного продукту з багатьох вимірів.

Практичне значення. Теорія транскреації в поєднанні з потрійною культурною архітектурою може бути використана для розробки культурних і креативних продуктів в інших регіонах, таким чином створюючи більш повне відкриття та презентацію регіональної культури як важливий інструмент. Розвиваючи культурні та творчі продукти в регіоні Анькан можна створити імідж міста та сприяти розвитку суміжних індустрій туризму.

Ключові слова: дизайн культурно-креативної продукції; теорія транскреації; графічний дизайн; дизайн продукту; ілюстрація; брелок; культурна потрійна архітектура; регіон Анькан.

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