

# Theoretical Research and Practical Application of the Rural Cultural Enhancement by Creative Designs Under Rural Vitalization—A Case Study of Shanxi Province

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To revive the nation, the rural area must be revitalized. Every regional cultural and creative industry has its own development path and practical mode. From the perspective of rural revitalization, this paper conducts research on the development model of cultural and creative design, and analyzes the significance of the integration of creative design with rural regional culture. Based on the current situation of rural cultural and creative development in Shanxi Province, this study proposes to form a brand communication chain through the integration between cultural design and rural culture, and the establishment of cultural and creative brands, furthermore, to establish trending topics through multiple channels. Finally, the important practical significance of cultural and creative design in promoting rural economic development and enhancing rural culture value is discussed in this design strategy, so as to actively help the new journey of rural revitalization.

*Keywords:* rural vitalization, creative designs, rural culture, Shanxi

To revitalize the village, the industry must be revitalized. The strong industry makes farmers rich, and the rich farmers can drive the beauty of the countryside. This reveals the relationship between the village, the industry, the farmers and the rural revitalization. Industrial revitalization can bring economic benefits to farmers. Therefore, the upgrading of cultural industry and the cultural creative design integrated with rural cultural resources, ecological environment, human history and so on play an important role in improving the comprehensive strength of the countryside, consolidating the achievements of poverty alleviation, creating local brands in the countryside, enhancing the added value and market competitiveness of agricultural products and rural handicrafts, stimulating farmers' sense of identity and mobilizing their enthusiasm. This is not only an important driving force for social progress, but also a favorable means to revitalize the countryside and promote the development of rural economy and virtuous cycle.

The rural cultural industry has regional cultural characteristics and cultural heritage significance, and has unique and distinctive industrial development advantages. Therefore, promoting the upgrading of rural industry, making rural construction more in line with the current social mode of production, lifestyle, humanistic fashion and highlighting its regional characteristics; developing rural cultural products and creating rural cultural brands

can also play a certain demonstration role; expanding the spread of rural culture and enhancing the sense of belonging and pride of national culture in modern society have important practical significance for protecting rural cultural resources and promoting rural economic development.

## **I. The Development Model of China's Cultural and Creative Design**

Creative design Cultural and creative design not only retains the core value of culture, but also meets the requirements of modern market development. It is an important branch of cultural and creative industry, which is based on the wisdom, skills and cultural reconstruction resources of creative personnel. Designers inject energy into design products to impress consumers through their aesthetic cognition of material and spiritual civilization, history and culture, and national aesthetics. If there is no integration of characteristic culture in cultural and creative design, copying and mechanically copying will easily lead to "one size fits all", and how can the cultural and creative design be lost without innovative design, how can it impress consumers, let alone promote the development of local economy and culture? The development model of China's cultural and creative design should be embodied in the following aspects.

### **1.1 Support from Government Macroeconomic Policies**

At present, the state and government have attached great importance to the development of cultural and creative industry. The development of strategic cultural and creative industry is the deep integration of cultural technology and innovative ideas, which is conducive to creating a good environment for industrial development and promoting fair competition. The market has great potential and strong driving capacity. Secondly, the development mode reform of science, education, culture, technology, production, service and other related fields should be carried out, and the support of strategy and policy mechanism should be strengthened. The independent exchange and coordinated development between resources and industries in various provinces and cities across the country should be strengthened. The competent government should be encouraged to establish an industry joint conference system, unified exercise of cultural creation rights, and solve the problems of fragmentation and system imbalance. The government should increase the research and development of regional industrial resources, optimize the allocation of social resources in creative industries, so as to improve the capacity of the whole industrial chain, and realize the substantial transformation of the development of cultural and creative industries from following to leading.

### **1.2 Open and Diversified Development**

China's cultural and creative industry has shown a dynamic development trend of various industries, multi-fields and diversification. Cultural and creative design is driven by exploration and innovation, promote industrial innovation and transformation and upgrading, and enhance the soft power and competitiveness of industrial culture. It is the internal requirement of cultivating innovative economy and promoting industrial integration and upgrading. Therefore, we should maintain open and diversified development, broaden the financing channels of cultural and creative industries; pay attention to the upgrading of consumer demand generated by consumption iteration; cultivate innovative cultural talents; create featured products, open up communication channels; deepen the reform of cultural management system, strengthen intellectual property protection and market supervision, and provide institutional support and a fair market environment for

competition. It is also necessary to provide financial support for the development of cultural and creative industry, increase investment and financing opportunities, and ensure investor diversification and social integration.

### **1.3 Building Cultural and Creative Industrial Parks**

At present, in the construction of cultural and creative industrial parks, there is a large scale but lack of characteristics. It is necessary to build highlights with local characteristics in accordance with local conditions, scientifically and rationally plan cultural and creative parks with production, teaching, research and practical application functions, give full play to the distinctive industrial advantages, and build a characteristic cultural industry chain. Through the construction of cultural and creative parks, give full play to their incentive, demonstration, aggregation, radiation and catalytic effect. The government should give full play to its guiding role, formulate forward-looking cultural and creative industry development strategies, and actively promote cultural and creative enterprises to develop intensively, scaled and modernized according to regional industrial characteristics.

### **1.4 Pay Attention to Talent Training**

Cultural creativity comes from outstanding talents. The integration of creativity, expressiveness, science and technology can promote the formation of new cultural creativity, which is the internal driving force of cultural and creative industry development. On the one hand, the government should increase policy support, encourage, subsidize and introduce outstanding creative talents to carry out scientific research and entrepreneurship smoothly; On the other hand, in the field of education, there should be directional guidance for the cultivation of talents, such as focusing on the cultivation and support of outstanding talents engaged in cultural and creative industries at home and abroad, especially those with rich traditional cultural heritage research and broad international vision. It is also necessary to ensure the reasonable and orderly circulation and distribution of cultural and creative talents. Additionally, relevant majors should be set up in higher education schools, and talents of theoretical research and design practice in cultural and creative industries should be trained through school-enterprise collaboration and exchanges.

## **II. Theoretical Benchmarks for Cultural and Creative Design to Enhance the Value of Rural Culture**

### **2.1 The Relationship between Cultural and Creative Design and Rural Culture**

First of all, creativity is an important tool to enhance the vitality of rural culture. Conservative, old and backward rural culture has not adapted to the needs of social development. It is necessary to integrate and innovate cultural resources, improve the public's sense of cultural identity, and inject fresh blood into rural culture to meet the needs of consumption iteration. Secondly, rural culture is the survival basis and creative source of cultural and creative design. On the basis of retaining cultural meaning, it is necessary to consider the combination of rural culture with regionalism, ecology and industrialization, with modern science and technology as the support, let culture and design coexist, promote the personalized development of rural cultural and creative, so as to help the inheritance and development of rural culture and rural revitalization.

## **2.2 The Value of Cultural Creativity to the Development of Rural Culture**

### **2.2.1 The value of ecological civilization**

With the acceleration of the pace of life, the bustling and hurried urban life makes people yearn for the idyllic environment. The rural cultural creativity with ecological environmental protection as the core is to fully consider the rural ecological environment, village appearance and village appearance, handicraft industry, integrate the ecological gene from the concept-product-service process, pay attention to the concept of green environmental protection, integrate agricultural products, natural and cultural environment, ecological industry chain into the new creative design, to protect the rural ecological civilization as the concept, to build the prospect of ecological environmental protection for the countryside, to promote the sustainable development of rural ecological civilization, and to increase its cultural added value. The ecological cultural and creative industry represented by the countryside, the original ecological natural environment, local customs and customs, village architectural style and production and labor methods and local characteristic products are the inspiration source of creativity. The ecological cultural and creative design combined with it not only publicizes the concept of ecological environmental protection, but also reflects the difference with the same kind of rural tourism, which is not only unique but also avoids the problem of homogenization. Whether it is parent-child picking, farming feeding, intangible cultural heritage and other labor methods and traditional skills experience, or popular science and ecological industry chain and other cultural and sightseeing projects, as well as iconic cultural and creative products and rural IP image, can bring visitors immersive in-depth experience. This emerging ecological industry combines agriculture, farmers, rural areas and cultural creativity, effectively integrates resources and design, plays an exemplary role while better promoting the concept of sustainable ecological environmental protection, and is the material carrier of ecological culture communication.

### **2.2.2 Cultural inheritance value**

The difference between rural and urban areas lies in their unique way of living, production and labor, local customs, and ethnic beliefs. It has been baptized by time, and the cultural resources with unique characteristics have been preserved by the history of precipitation, which is a precious treasure house of regional culture. In terms of protecting and developing rural culture, the cultural environment on which spiritual civilization depends has been destroyed to varying degrees due to the change of social integration and lifestyle. It is also influenced by external culture along with the barrier-free exchange of information. As far as the target group is concerned, the current social demand for cultural goods depends more on identity and cultural self-confidence. In the context of material affluence, people began to yearn for a higher spiritual level of pursuit, so the protection and inheritance of rural culture is a new requirement for design in the new era.

As a cultural disseminator, designers are like a process of “encoding”, so the inheritance and development of culture and creativity must not be a simple reproduction. Cultural creation is not only a commodity and ornament, but also the expression of culture in contemporary context, a bridge between excellent traditional culture and modern people’s emotions and thoughts. Our enthusiasm for cultural creation products is the embodiment of Chinese cultural confidence. It is the so-called let culture root in cultural creation design, let cultural creation promote the dissemination and development of culture, culture provides nutrients for design; design injects creativity and functionality into culture, the two penetrate and promote each other.

### **2.2.3 Social economic value**

Cultural creation is not only for good looking at the beginning, but from the reality, through the combination of art and technology, theory and ideological culture, and finally presents rural cultural products with high quality and high service. It is the embodiment of the value of providing employment opportunities, creating economic benefits, improving people's living standards, and driving the coordinated development of the whole industrial chain in the whole process from creativity to production and marketing, from science and culture to technological economy. It is the value creation process of discovering value, improving added value, and promoting social and economic development.

## **III. Cultural Creation Design under the Enhancement of Rural Cultural Valuation—A Case Study of Shanxi Province**

### **3.1 Overview of Shanxi Cultural Resources**

Shanxi Province is located in the middle of the Yellow River basin, the birthplace of early human civilization, the cradle of Chinese civilization, and an important branch of the Yellow River culture. The special geographical location and environment have made Shanxi an important zone of national integration in history. It has created rich historical and cultural resources in Shanxi and bred unique regional culture. For example, the courtyard culture represented by Shanxi merchants, the grotto temple culture with the characteristics of Mount Wutai, grottoes and temples, the red culture under the Anti-Japanese War, the root-seeking and ancestor worship culture of the Hongdong locust tree, and the bronze culture of Jin State represented by the unearthed cultural relics in the tomb of Jinhou in the Western Zhou Dynasty. In particular, Pingyao Ancient City and Yungang Grottoes have been listed as world cultural heritage by UNESCO. There are also high-quality tourism resources such as Yongle Palace, Yingxian Wooden Pagoda, Guandi Temple, and Jinci Temple, covering rich resource advantages in historical humanities, architectural art, natural landscape, folk customs and other fields. It is the historical evidence and resource treasure house of the Chinese civilization and culture.

### **3.2 The Status Quo of Rural Cultural and Creative Design in Shanxi**

With the help of the market, cultural and creative products drive and influence the public's cultural concepts and aesthetic taste, and expand them into daily life, which is of great significance for cultural heritage and economic development. In the context of the integration of cultural and tourism development, the cultural and creative industry in Shanxi has also ushered in the opportunity of booming development, and the cultural and creative product design has also flocked to, but the reputation and performance are not very ideal. The author summarizes the general status and development dilemma of rural cultural and creative in Shanxi, so as to make it move towards a benign development path with a target in mind.

#### **3.2.1 The rural cultural and creative design and products lack regional characteristics and cultural connotation**

At present, the products seen on the "cultural and creative street" in many rural attractions in Shanxi, such as wooden key rings, weaving crafts, ancient poems, bamboo fans, jade pendants, etc., are all in the form of wholesale purchase, and then the second sale to obtain the price difference, showing the phenomenon that most stores sell similar types of goods. The so-called "beauty of technology, live in local color". These humble images, rough workmanship, serious homogenization of goods, lack regional cultural characteristics, marketing

businesses are not aware of cultural and creative products, which is easy to make consumers have negative emotions. These problems are also the root causes of low customer satisfaction, poor experience and poor sales performance.

Cultural and creative products are the combination of products, culture and creative design, which carries the integration of local cultural genes and the output of cultural products. These goods lack regional cultural connotation, naturally insufficient to carry local culture and impress consumers.

This is directly related to the cultural awareness of operators and the lack of research on consumer demand. First of all, the sales of rural tourism products are mainly operated by local farmers, most of whom use their own courtyards as sales venues. They lack both cultural and creative industry awareness and scientific management and education and training, which seriously affects the tourism experience and tourists' buying intention. Secondly, the development and sale of these goods are not based on the demand of the consumer market, and even consumers have seen it often, resulting in the phenomenon of seeing the same goods in different tourist attractions. It not only fails to promote cultural characteristics, but also fails to meet people's consumption demand for culture.

### **3.2.2 Weak brand awareness of rural cultural and creative design and products**

Brand is a symbol used to identify product differentiation, carrying the recognition of consumers on product quality, service and brand concept, and is formed by brand owners and consumers in the long-term trading behavior. The specific product is the bridge between brand owners and consumers, the material carrier of brand power, and the main medium for consumers to have intuitive impressions on brands. For the phenomenon of "taking down the package and forgetting the source", that is, the homogenization of cultural and creative products; the phenomenon of no independent brand, OEM, and low brand awareness, are the current situation of Shanxi's rural cultural and creative brand design and application. Only a few cultural and creative products and designs are truly known and recognized by most consumers, which indirectly illustrates the problem of weak brand awareness of rural cultural and creative products.

First of all, the positioning of rural cultural and creative products is fuzzy and the integration degree is poor. The brand development road of rural cultural and creative design and products should be designed and positioned according to the local characteristics. Cultural and creative products can not go it alone, but rely on regional culture as the support. Only by integrating rural characteristic resources and brands can we maximize the power of design and brand and empower rural revitalization. Second, Shanxi has precipitated countless traditional skills and folk culture for five thousand years, known as the "Museum of Ancient Chinese Art", but the main idea of cultural and creative development in rural areas is relatively conservative and backward, lack of strategic development awareness to build rural regional cultural brands, and weak cognition level of brand awareness and brand effect. Most product designs, in today's increasingly developed technology, do not combine traditional skills and culture with modern technology and materials, greatly reducing consumers' desire to buy and expectations, especially for tourists from the first-tier cities and overseas where cultural and creative industry is developed and mature, which has a stronger sense of gap and a worse sense of experience. Therefore, we should attach great importance to the important role of brands in cultural protection and inheritance, actively explore and innovate cultural and creative brands suitable for rural local culture, and new ideas and new models of brand development.

### 3.2.3 The positioning of rural cultural industry is not clear

The rural cultural industry is the pillar of the development of rural cultural and creative products. In the process of its development, there are still a series of problems such as the imperfect service system, the unclear rural industry development strategy, the imperfect cultural inheritance and research mechanism, the narrow access to financial capital, the low enthusiasm of the masses to participate, the weak rural industry foundation, the weak risk resistance ability and so on.

In the process of rural cultural and creative development, the development subject often tends to ignore the role and value of resource integration. **First, the integration of cultural resources.** In the process of giving the soul to cultural and creative products, regional culture, traditional culture, art culture, business and marketing culture should be highly integrated. Not only are place names, totems, patterns and so on added to cultural and creative products, but also the cultural connotation that can represent the rural characteristics should be concisely designed and reflected in various circulation and interaction links. **Second, the integration of commercial resources.** In the past development of rural cultural and creative, there was excessive commercialization, and there was no effective connection between “people, things and things”, namely farmers, rural culture and cultural and creative products, resulting in a waste of commercial resources and a separation of sales, products and culture.

### 3.2.4 The loss of the main body of rural cultural and creative

In the process of social modernization, due to the change of life demand, the industrial structure and function of rural areas are also undergoing great changes. Agriculture and farmers are separated, and the young people in rural areas are more enthusiastic about going out to work, gradually leading to the situation of “hollow village”, “old people’s village” and the social problem of “left-behind children”. The loss of rural population also brings the disappearance of traditional ancient villages, the loss of traditional folk skills and intangible cultural heritage, the gradual desolation and dissipation of handmade workshops and craftsmen, and the weakening or even demolition of traditional buildings. The loss of rural participants and the gradual decline due to the lack of youth’s vitality and creativity are extremely detrimental to the inheritance and sustainable development of rural indigenous culture.

People are important factors in the inheritance and innovation development. Cultural resources in rural areas depend on people to inherit and create. Without the main body of people, most cultural heritage is empty talk. Therefore, due to the loss of local talents, folk culture, family culture, folk skills, handicrafts scattered in rural cultural resources are slowly losing, and rural culture is also seriously faulted.

Therefore, rural revitalization without industrial support is empty talk. The revitalization of cultural and creative industry can not only solve the problem of rural hollowing out, but also drive the revitalization and development of the whole industrial chain from products to market, from government to mechanism, from culture to brand, from industry to transformation, from talent to reconstruction.

## 3.3 Cultural and Creative Design Strategies based on Shanxi rural Culture

### 3.3.1 The overall positioning under the system thinking

Cultural and creative design based on rural culture is a comprehensive consideration of integrating culture and art, science and technology, materials and processes, as well as rural customs, craftsmanship, ecological

environment and other factors. The design and development of cultural and creative products is not only through a symbol or a cultural and creative product, but also through the construction of related industrial chains, so that culture and nature can coexist, and products and culture are closely linked. This not only deepens the impression of tourists, but also disseminates regional culture, and endow products with cultural connotations and characteristics, making them recognizable, impressive and memorable. Cultural and creative design and brand combination, with the help of brand power and marketing means, will be the culture, knowledge, resources, design, tourism, sales, feedback, improvement and other aspects of the overall design planning.

Cultural and creative products and rural culture should run through the whole process of rural tourism. For example, the overall design positioning should be carried out from the various links of historical and cultural publicity, knowledge popularization, interactive technology experience, food, clothing, cultural and creative sales stores in the rural exhibition hall, paying attention to the all-round experience and cultural infusion of consumers, so as to strengthen the connection between cultural and creative products and the cultural and creative industry, and realize the mutual benefit and win-win situation of rural culture and industrial development. It is an effective strategy to revitalize the countryside under sustainable development.

### **3.3.2 Pay attention to consumer emotional experience and consumer empathy**

Excellent cultural and creative design should have a distinct external personality, but also have the characteristics that can touch the heart. Starting from the emotional needs, culture and aesthetics are injected into the products through design. Customers buy not only the goods themselves, but also a unique cultural story and emotional memory. Designers need to start from the consumer demand, conduct reasonable market research and data analysis, so as to develop products that conform to the market and meet consumer expectations. This is the essence of design changing life and serving the society, and also makes the products more convincing, competitive and sales force in the market.

To enhance consumers' interactive experiences during the product selection process, we stimulate their interest and emotional engagement in purchasing products through a strategy that ingeniously integrates personal interests with cultural and creative products.

Hot-selling products such as scarves, IP dolls, and others allow consumers to participate in the design process. Consumers can freely combine existing modules and visual elements from the database. Actively engaging in product design fosters a strong sense of cultural identity among consumers, increasing their attention to and fondness for rural culture.

### **3.3.3 Into the life of people-oriented**

With the cultural tourism and people more and more rational and pay attention to the spiritual needs of the market development background, the cultural and tourism industry is no longer the once gathered to see the scenery, cultural and creative is no longer the craft gifts, ornaments and other literary and artistic products. The future of the cultural and tourism will be more into the local cultural life, the future of cultural and creative will also be the mainstream trend of the redesign of daily consumer goods, so that culture and products coexist and integrate into people's daily life, from which to feel the essence of life and art of life, which is the embodiment of the practicality of cultural and creative design.

When we appreciate cultural relics in museums, it is not difficult to find that culture is infiltrated in the ancients' food, clothing, shelter and transportation. The process of using culture, painting culture and learning



culture is the reason why traditional culture can survive and develop. Therefore, traditional culture is gradually dissipating in modern times, because it is lacking a connection with modern people's lives. Therefore, in order to revitalize culture, it is necessary to re-establish this connection and let culture return to people's lives. People decorate their lives with culture, and life is also enriching culture, so that culture can be continuously inherited and developed.

Practical value has always been the first element of design practice. Let the form follow the function, that is, the external shape and form are determined by practical function. In rural cultural and creative design, while the local cultural connotation and aesthetics are enabled on the products, the use attributes of the products themselves are highlighted. In the use scenario and consumption scenario, it can arouse consumers' emotional resonance for practical value, highlight the practicability and people-oriented design principle of cultural and creative products, so as to achieve the purpose of the form following the function.

#### **3.3.4 Integration with technology**

The promotion of rural culture and the development of rural cultural and creative design cannot be separated from the participation and support of science and technology. By combining new technologies such as digitalization, meta-universe and virtualization with interdisciplinary art, users can obtain more three-dimensional and immersive sensory experience, which is not only conducive to promoting culture, but also enhance the vitality of cultural and creative design.

In summary, cultural and creative design and rural culture are mutually permeated and promoted. Rural cultural and creative design is based on the reconstruction of rural regional culture, folk customs and ecological features. Cultural resources and folk customs provide continuous creative inspiration and cultural support for cultural and creative design. We should change the status quo of cultural and creative market from the integration of rural cultural industry and rural revitalization; from the mining of regional characteristics and cultural connotation; from the development of brand building and cultural and creative industry chain; from the participation of rural cultural and creative subjects.

Through the cultural and creative industry, we will promote the splendid historical and cultural resources of Shanxi to the whole country, create general tourism brand, and improve the comprehensive competitiveness of Shanxi tourism brand. The development of cultural and creative industry needs "internal and external cooperation". Local government and cultural and creative participants are the embodiment of internal energy, and researchers and designers are the external driving force.

We should use systematic and global thinking to organically combine the three elements of farmers, rural culture and cultural and creative products, create cultural and creative products that resonate with people, and let the unique cultural charm and emotional stories of the countryside influence the public subtly. Cultural and creative design is a personalized customization according to the "one village one design" in accordance with local conditions and situations, relying on local cultural resources, using the artistic of modern design language and the tangible of cultural connotation, to enhance the creative potential of culture, make historical civilization keep pace with the times, get reborn, arouse the public's national pride and cultural confidence, do cultural and creative design close to consumers' emotional needs, people-oriented, and keep up with the pace of development of the times, bring more three-dimensional and deeper good experience to consumers, and realize the general goal of revitalizing rural economy and inheriting and developing rural culture.

## Conclusion

This article provides new ideas and methods for rural revitalization. Cultural and creative design not only promotes the inheritance and innovation of rural culture, but also promotes the development of rural economy. Through the investigation of the current market situation of Shanxi cultural and creative industry, the author summarizes the problems such as homogenization, weak brand awareness, unclear industrial positioning, and the loss of rural cultural and creative participants, and obtains the design strategy of Shanxi rural cultural and creative industry. In the future, it is still necessary to conduct an overall positioning, strengthen the training of local talents, and continue the construction of characteristic cultural industries, so as to create attractive cultural and creative products and brands that improve their competitiveness. At the same time, it has reference significance for rural revitalization in other regions, and promote the wide application of cultural and creative design in rural revitalization.

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