

# **Philosophy of Creative Thinking: How Philosophical Concepts in Cultural and Creative Design Inspire Innovation and Expression**

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**Abstract:** Philosophical ideas are infused into cultural and creative design to stimulate creativity and significant expression. Using philosophy to its full potential in artistic and creative creation encourages creativity and rich expression. From the standpoint of social theology, in particular, cultural context analysis, cultural semantic association, and cultural imagery extraction are useful in realizing the detailed nature of designers' tacit understanding the concerning of methods in storing and decoding intellectual genetics. The risk of alienating or confusing audiences with overly abstract or esoteric ideas is a drawback of utilizing philosophical notions in cultural and creative design. To overcome this limitation, we use Hangzhou as a representative to examine the generational mode of social layout, mining local cultural genes in-depth and subsequently providing a framework for creating a system of artistic design understanding services. To offer analytical direction for local musical design practice to develop capacity for long-term cultural innovation.

**Keywords:** Creativity, Design, Philosophy, Maritime Silk Road

## **1. INTRODUCTION**

The blending of philosophy and artistic expression has become a potent innovation catalyst in the dynamic world of cultural and innovative design (Song, 2023). This complex interaction involving philosophical ideas and creative attempts has produced a rich tapestry of notions and techniques that not only captivate our senses but also present us with new ways of seeing the natural world (Goffman, 2022). The fundamental conviction that thinking serves as a source of guidance, directing artists and designers to push limitations, arouse sentiments, and convey significant truths via their creations, is the core of this occurrence. Existentialism is one of the fundamental philosophical ideas that significantly impact artistic creation and culture. The central principle of existentialism and the investigation of personal life and freedom have inspired creators of art and design to explore the depths of human cognition. Creative who embrace philosophy

are free to question social norms, confront cultural assumptions, and infuse their work with a feeling of originality and real emotions. This conceptual foundation fosters creativity by releasing artists from traditional restraints and allowing them to venture into unexplored realms of thought and architecture (Olegovich, 2022).

Postmodernism is a different philosophical idea that encourages creativity and expression in cultural and creative design (Smith & Lewis, 2022). Designers have dissected conventional aesthetic forms and retained them in fresh, frequently satirical ways as a result of postmodernism's critique of metanarratives and rejection of unquestionable truths. The world of eclectic, contrasted styles that challenge our preconceptions and enable us to interact with design in a more intellectually interesting way has been created as a result of this deconstructionist methodology (Bouchard, 2020). The creative dismantling and reassembling of cultural symbols produces visually attractive and thought-provoking works in the postmodern world of design. Aesthetic philosophy is essential for cultural and artistic creation because it focuses on the nature underlying beauty and art. The universality of aesthetic assessments has been clarified and other thinkers opening the door for designers to aim for cross-cultural appeal (Polenta, 2021). Designers may tap into a shared human experience that transcends geographical and cultural borders by comprehending the fundamentals of constitutes something attractive or aesthetically pleasant. This philosophical viewpoint promotes the development of artwork that resonates on a global scale, encouraging a feeling of interconnectedness and oneness (Fan, 2023).

Aesthetic philosophy is essential to cultural and creative design because it focuses on the nature of beauty and art. Designers can seek for cross-cultural appeal thanks to the clarification of their aesthetic judgments provided philosophers. Designers may tap into a shared human experience that transcends geographical and cultural borders by comprehending the fundamentals of what constitutes something attractive or aesthetically pleasant. This philosophical viewpoint promotes the development of artwork that resonates on a global scale, encouraging a feeling of connectivity and oneness. Additionally, philosophically grounded ethical issues direct designers toward accountable and valuable work. Architects have been motivated to produce sustainable, inclusive, and socially responsible works of art and goods by ideas like environmental ethics and social justice. These designs serve as powerful manifestations of the designer's commitment to ethical ideals, bringing about change and motivating others to do the same. They not only help, they create

environmentally sustainable world, but they also inspire others to do the same.

### 1.1 Paper Organization

There are five sections in this study. The relevant works are discussed in Section 2, along with how they connect to the research. The Hangzhou traditional ancestors are described in Section 3 in detail, giving information about the strategy and techniques used. In Section 4, The Hangzhou creative architecture production method is thoroughly reported, with an emphasis on the main conclusions and findings. Awareness of culture about design services system in Hangzhou is described in section 5. In section 6 the concluding portion summarizes the major decisions and consequences of the study. This kind of knowledge organization allows the article to present relevant works, methodologies, findings, and conclusions logically, giving readers a thorough grasp of the research.

## 2. RELATED WORK

Study (Fang et al., 2023) combined traditional Chinese philosophy with modern design knowledge was investigated as it related to creative principles, processes, and instruction. If a teaching strategy for creative building was considered, it is essential that what it means to convert the "Tao, Vessel, Evolution and Comprehensiveness" the sciences from the text of the Book of Modifications into the concept of "design thinking" must first be addressed. The method would set up the lesson plan arrangement for historical and imaginative interior under "Tao, Vessel, Change and Comprehensiveness". The outcomes showed the value of the educational approach, which offered students a fresh, methodical approach to learning about employment in the disciplines of the community and imaginative design. Study (Taboada et al., 2020) suggested an interactive design method that puts the principles of decolonizing layout into practice. It positions design as a tool for problem-solving through novel techniques and initiatives as well as an important method by which design can actively abolish itself (and designers) as it goes about its work.

The strategy was illustrated via an instance in the Rewa Province, Viti Levu, Yavusa Navakavu, Fiji where creators, investigators, and the native people collaborated to develop initiatives to support the biological preservation of their protected marine region. Study (Solihovna & Amirovna, 2023) discussed the visual appeal of non-art items, its role in

human understanding and behavior, the growth of artistic endeavors associated with nature, the safeguarding of naturally beautiful women and their effect on individual visual feelings, the connection between our appreciation of nature's beauty and the cultural and societal expectations of the time, how to maintain the equilibrium of biological terms, previously constructed of multiple kinds of walls fusing artistic endeavour with the landscape, and other topics are all discussed. Study (Wang, 2022) utilized analytical and mathematical techniques to offer the concept of a creative growth approach based on nautical culture. It implemented the concept of a water-based break down and recombining cultural parts used a process that was rooted in society, in addition to executing the creation of Asian Aboriginal imaginative and cultural items with form building, assessment, along with and market converse's shoes.

As a result, the method of design that formed the subject of the current study was additionally considered as a practical and effective technique for creating goods centered around maritime culture, as well as for improving the effectiveness of both the creative and manufacturing processes. Study (Chai et al., 2018; Wang, 2022) investigated the relevance of the philosophy to product design, suggested a design procedure along these lines and demonstrated, it used a chair as a case. The philosophy was interpreted used five aspects from three different angles, and these interpretations were transformed into the components of design, from which chair architects produced a prototype. The outcomes supported the practicality of the suggested approach and the efficacy of the design approach for incorporating the Confucian cultural element into products. Designers had a fresh way to produce cultural objects thanks to the extraction of design components from related and fused cultures. Study (Love, 2002) looked at some of the deeper philosophical problems that arise when attempting to build a coherent, multidisciplinary set of designing concepts and expertise. It outlined the problems that a multidisciplinary, integrated body of knowledge should tackle.

It highlighted linkages and limits among design studies and other fields for nine areas of theory and provided general guidelines for enhancing the definitions of ideas and concepts. In order to bring prominence the difficulties in building a more unified corpus of expertise in sector due to the actual issues of politics, it concluded by suggesting definitions of key topics in investigations and theory-making linked to developing and models. Study (Voronkova et al., 2022) examined "smart-philosophy," which was essential research focused on the evolving relationship between people and society. The collaborative approach, which assumed that new

realities were "smart" and has the capacity for innovation, served as the methodological foundation for the research. The synergetic, nonlinear methodology that underpins the educational method used for society work was suitable to the investigation of the global transformational feature of autoreflexive groups with extreme complexity. The findings of the research was that the smart-philosophy of the twenty-first century represented the pinnacle of human civilizational advancement. Study (Mazé, 2019; Voronkova et al., 2022) discussed the issue of human faith, including its inner workings and conflicts in its social and philosophical foundations. The organisation, classification, and systematisation of the elements that comprise one's own and others' social and individual faith receive insufficient attention in contemporary Russian philosophy.

The incompatibilities among secularism and spiritual spirit were revealed to be exterior in nature and linked to a certain degree of conflict in the social, economic, and other domains. As humanity advances, many facets of social and psychological morality become increasingly isolated. Study (Sándorová et al., 2020) examined in building or economics have historically used conceptual design as a teaching strategy, less business-focused courses has begun to recognize the value of the innovative, solving issues approach. Based to the respondents' beliefs, which were summarized in the research, pupils were significantly more engaged, collaborative, and creative throughout the instructional period than they had been under more conventional training conditions. Study (Tan, 2020) investigated the interactive nature of traditional and artistic product design was essential since designing culture and creativity goods demands additional expertise.

With the traits of the new era, computer technology, creative design, and social creativity had advanced quickly and were significant drivers of communist creativity and inclusive growth. The essay examined the development of the following digital writing architecture system. In order to more broaden and enhanced the layout and generation of electronic literary and imaginative resources, the article combined theory and practice used theoretical research methodologies including literary study and analysis of social networks. Study (Retna, 2019) explored how teachers view and interact with creative thinking, as well as the difficulties they encounter. From the perspective of the instructors, there was a paucity of empirical article on the acceptance and application of the design thought method in the classroom. They filled the void while also shedding light on a recent school endeavour. The research also emphasized a number of difficulties, including a lack of resources, time limits, apprehension about receiving subpar grades, and the challenging process of switching to an

instructional and instruction strategy that was very different from the conventional technique. The results showed that an inconsistent approach to redesigning school curricula in order to incorporate creative thinking may not produce the desired results. The application of previous knowledge in design was examined in study (Urey, 2019), along with the significance types and antecedents in the fields of architecture and learning. According to earlier studies on layout thinking, the quantity and calibre of the creative output were directly influenced by the designer's prior understanding. In result, suggested that types and precedents has beneficial value for architecture because they exist as the initial neural models that were used at the start of the designing the procedure. Different Kinds and precedents serve similarly as cultural structures at the cognitive scale.

Study (Chang et al., 2023) utilized an impact of virtual reality (VR) training on the outcomes of design thinking and the methods of innovative instruction. In an elementary school environment, 138 seventh-grade students were chosen for sampling utilizing a before and after test non-equivalent sampling design. The main conclusions were that virtual reality considerably enhanced the capacity for creative thought, especially throughout the stages of conception and preparation, testing and modification thought and appreciation. With both significant and minimal impacts on technological interoperability and imaginative layout respectively, VR has a considerable favorable impact on outcomes of design that was innovative. Through analytic discoveries, intellectual conceptions, and ultimately creative usage, the learning process for VR and original classroom instruction progresses from practical experiences. Study (Ausat et al., 2023) described the solutions to the aforementioned ignorance. It can serve as a foundation for making decisions that support the creative economy. For conducting analysis of data through reduction of data, displayed data, and conclusion drawing, data collection procedures involved paying attention and collecting crucial information. According to the research's findings, the creative marketplace was a theory that seeks to realize sustainable economic growth based on innovation. The community was anticipated to get knowledge from these findings that will help it become more aware of opportunities in the modern day. Because the creation of jobs was an aim of the creative sector in addition to raising GDP.

The social interaction nature that distinguishes CCIs and the impact that has on company performance were captured in study (Burlina et al., 2023). The supposition was that CCI enterprises do better in more difficult locales because they were equipped with a variety of more advanced

manufacturing skills. Additionally, they examined how these two types of complexity affect the success of businesses operating in industries with various levels of cultural and economic significance. They discovered that the financial health of CCI firms was influenced by the financial CCIs are intricate, but not as intricate as the remainder of the world's economy was economically. However, the impact was not very strong. Regardless of the industry they operate in, all CCI enterprises are subject to the same conclusion.

### 3. THE HANGZHOU TRADITIONAL ANCESTORS

Intercultural gene has been defined by numerous academics. In general, traditional discipline's historical spirit provides the fundamental explanation for cultural genetics. Intercultural genetics are concepts that have been passed down and maintained within human societies from generation to generations. It is the culmination of all the spiritual works that the group's membership have produced and lived throughout previous dynasties. Cultural traits are amorphous. They serve as the psychological underpinnings and modes of thought of regional cultural identity. Cultural designers must build a connection between culture spirits and cultural representations in order to address the problem that is, how to convert theoretical cultural DNA into tangible cultural communicators.

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#### 3.1 Assessment of the Culture Atmosphere in Hangzhou

The social context of a place is the culmination of its cultural, ecological, and behavioral components. The ancient city of Hangzhou is home to numerous historic, culturally, and spiritual artifacts. Hangzhou is the historic home of the Maritime Silk Road(MSR). Here, the Silk Road along

the seashore and the Yangtze Canal of China converge. The Longtoushan and Hemudu sites allow us to delve deeply into the past, pinpointing the historical setting along the country's southern coast and connecting the initial eras of prehistoric civilization. Additionally, the town is the source of Song-era civilization. Numerous historic remnants of the Song Dynasty, particularly the Southern Song Dynasty, may be seen in Prince, qiantang, and xi Lake. The majority of Hangzhou's Song Dynasty remains concentrated among each of these lakes. There is a concentration of the celadon color culture, intellectual civilization, and pop culture. The history of Buddhist sects, port modifications, advancements in navigational technological advances, and international trade are all part of the cultural history of Hangzhou. It also includes folk traditions, construction, script, painters, and sculptures.

Cultural objects from the Warring States Period, as the marble carvings from the Southern Song period or the iron battle-axe adorned with the Yi individual boats race emblazonry which is left behind as a result of this history. These historical artifacts offer thorough fundamental information for examining Hangzhou's cultural landscape. The Silk Road maritime route culture's openness and friendliness inspires architects to look into the possibility of integrating cultural and style in the future. The maritime civilization has also been infused into local cultural design. MSR, the classical architecture, sculpting feel, storytelling, and surroundings of Tiantong Mosque have all repeatedly surfaced in innovators' creations. The Hangzhou region is home to a wide variety of mountains, oceans, lakes, forests, and farmland.

Three rivers, six ponds, there is an ocean to the eastward, an inland lake in the centre, and other features. Groundwater is currently the most precious resource found in the town. The southwest is encircled by Siming Mountain and Tiantai Mountain. Hangzhou is depicted in a stunning and dynamic way, by the city's combination of water and mountains. Ancient Hangzhou's cultural history included the development of Buddhist sects, port alterations, breakthroughs in navigational technology, and international trade. Folk traditions, architecture, writing, painters, and sculptures are also included. This history has resulted in the preservation of cultural artifacts from the Warring States Period including the carved stones from the Southern Song Dynasty or an iron battle-axe adorned with the Yi individual watercraft race emblazonry. Due to this past, cultural treasures from the time of the Warring States have been preserved, like the metal battle-axe decorated with a design of the Yu individual boat race, Yue kiln celadon, Southern Song period sandstone sculptures, etc. These



artefacts from the past offer thorough essential information for examining Hangzhou's historical landscape.

The honesty and goodwill of the MSR society encourage things to think about the prospect of fusing tradition and innovation in the near future. Local cultural design has also been influenced by the civilization of the Seafaring Silk Road. The physical construction, carved appearance, story, and setting of Tiantong Temple, as well as the fossilized relic of the marine Silk Road, are all things that have frequently appeared in the works of builders. It was frequently where the Chinese envoys to China stopped first. Chinese artist Sessh's paintings from the Ming Dynasty read, "The history of Buddhist sects, port renovations, breakthroughs in navigational technology, and international trade are all parts of Hangzhou's cultural heritage. Folk traditions, architecture, writing, painters, and sculptures are also included. This history has resulted in the preservation of cultural artifacts from the Warring States Period such as the carved stones from the Southern Song Dynasty or the cast-bronze battle-axe adorned with the Yi individual boats race emblazonry. These artefacts from the past offer thorough essential information for examining Hangzhou's past. The MSR culture's openness and friendliness inspire designers to look into the potential for a subsequent fusion of art and style. The MSR civilization has also been infused into local cultural design.

The Coastal Golden Road's live remnant, the architectural architecture, carving texture, narrative, and landscape of Tiantong Temple have all repeatedly surfaced in designers' creations. Today's people use maps like "Map", "Zhenhaikou Map," and "Yuwang Mountain Map," among others, as valuable resources to research changes in the world. The cultural history of Hangzhou includes the development of Buddhist sects, port renovations, breakthroughs in navigational technology, and international trade. Folk traditions, architecture, writing, painters, and sculptures are also included. This history has resulted in the preservation of cultural artifacts from the Warring States Period such as the carved stones from the Southern Song Dynasty or the iron battle-axe with the Yu individual boats race emblazonry. These relics from the past offer thorough essential information for examining Hangzhou's historical landscape. The honesty and friendliness of MSR tradition encourage innovators to consider the prospect of fusing tradition and innovation in the future. The MSR civilization has also been infused into local cultural design. The living fossil of the MSR, the architectural architecture, carving texture, narrative, and landscape of Tiantong Temple have all repeatedly surfaced in designers' creations city. As a result of the designers' intervention, improved culture

initiatives involving design will be produced by fusing these natural resources with design. Additionally, the people of Hangzhou have developed hundreds of years a unique and deep ethnic customs. The outstanding conventional handcraft abilities, including bone wooden inlay, gold and silver embroidery, and wooden carvings in red with gilded lacquered, have also made Ningbo artisans well-known both domestically and internationally. Their people have a distinctive way of consuming food, and their stewed, barbecued, and scalding shrimp is highly known. All of these defining cultural traits are representative of the knowledge of the people of Hangzhou across all dynasties and reflect their way of life, emotions, and values. It still affects people's beliefs, attitudes, and feelings. These behavioral tools will provide local designers with constant access to design inspiration.

In conclusion, the cultural environment in the Hangzhou region is founded mostly on the culture of the MSR and includes Buddhist culture, sculpture art, Eastern Zhejiang School aesthetics, and more. The Hangzhou people's cultural philosophy is currently the integration of learning finding the truth in the facts, real-world application, transparency, and diversity. Cultural assets have an extended history. Hangzhou, a three-dimensional city with a strong water culture, is home to a variety of multifaceted panoramas, including mountains, rivers, cities, woods, and farmland. The people that live there to produce the behaviors and lifestyles that make up the psychological resources. The Hangzhou region has distinctive artistic assets, including craftsmen culture, cuisine culture, and marital culture. The basis and the soul of the cultural setting are, what make up the common past or way of life of the old and modern Hangzhou residents. It exhibits Hangzhou's endearing urban attitude. Urban competition' fundamental component is cultural competence. The tradition of culture needs to be innovated. By arranging the local social milieu, it establishes the framework for culturally creation.

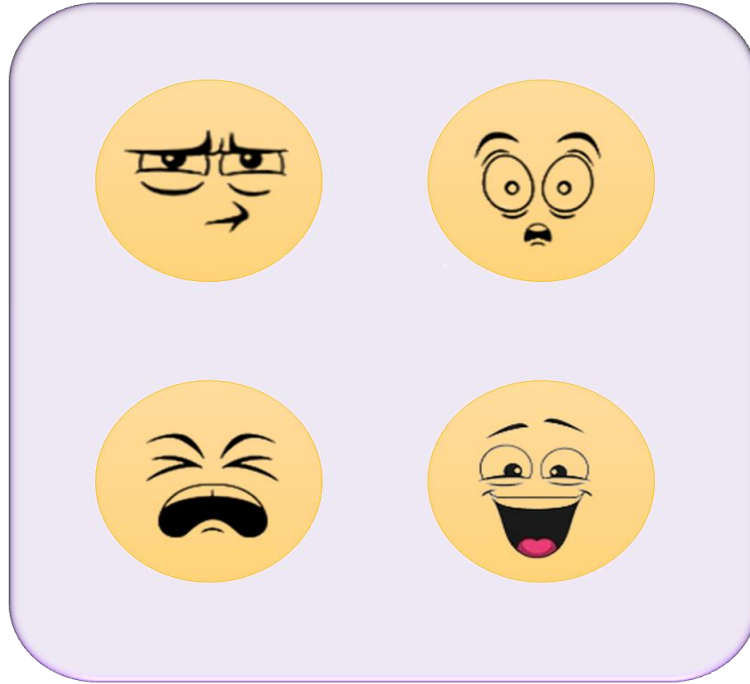
### 3.2 Hangzhou Culture Imagination Improvement

Due to sociological phenomenological an image is a common item of identity created by individuals to act as the subject and an instrument to regulate culture behaviour. The carriers of cultural imagery symbols. People's emotional requirements are reflected in regional cultural images, which directly associate with regional cultural traits. It encompasses individuals, events, locales, things, and artifacts that can exemplify a particular region's character and heritage as well as reflect the region's quality and culture. These elements work together to create distinctive

distinguishing characteristics for regional culture images that designers and users can use. Modern industrial or information products, in addition to cultural and creative items which also convey and serve as a vehicle for local culture images. In particular, the design of Sweden puts a lot of attention on historical sensitivity and austerity in shape and decoration. This approach design, which is profoundly buried in Chinese but intelligible and inexpressible, is an especially important unifying element of Chinese intellectual worldview.

According to the general public, the finesse of Chinese goods, the strictness of German goods, and the luxury of American items all represent distinct cultural ideas in the goods in question. Shenzhen is associated with innovative technology as well. There are also the hubs of legendary corporations like Huawei. Hangzhou is a key commercial center on China's east coast. As conventional production is being substituted with an intelligent economy, incorporating designing local cultural thought into Hangzhou goods has grown into a challenging issue for architects and even executives in businesses. One of the essential techniques is creating cultural interventions. By fusing Hangzhou the globe will serve as an opening that allows to view art and architecture. To understand Hangzhou culture through products and services. This will raise the value of those products and strengthen Hangzhou's competitiveness in the urban market. In order to establish a sustainable cultural environment utilising cutting-edge platforms and service creation methodologies, people will be incorporated into the framework for communication and development of culture within the neighbourhood.

We perform a semantic analysis of Hangzhou cultural resources founded on the earlier examination of the sociocultural setting in Hangzhou. We look for linguistic associations, delve into Hangzhou culture's meaning, and polish Hangzhou imagery in order to portray the culture's hidden philosophies using symbols as a vehicle. The Hangzhou vision of cultural philosophy is comprised of the willingness and inclusivity the artistry of the invisible cultural assets of Hangzhou, China, the all-pervasive nature of the city of Hangzhou museums, the hands-on use of the East, the Chinese province of Zhejiang Education the finesse of Song-style design, and Yangming Mind's consistency in thought and attitude. Figure 1 shows a collection of expression packs of primitive beasts that were taken from a museum's collection, exhibited using an illustration of a primordial animal, and used on the Internet Chat expressive publicly to promote traditional beliefs.



**Figure 1:** Expressions Packs of Primitive Beasts in a Group

It's crucial to polish the historical qualities, ethnic qualities, emotional qualities, metaphorical qualities, and allusive qualities of specific treasures of culture. The three main traits of culture are country, area, and chronology, together with chronological age, place, and race. An emotive characteristic is something that has the capacity to affect feelings both good and bad, such as defiance, panic, pride, affection, high society, and pureness. Perception, experience, and imagination are metaphorical traits that are influenced by one another and understood. The furniture made in the Hangzhou style contains numerous metaphors. Strong symbolic implications can be found in elements like the patterns include the crane and deer pattern, the fiery dragon and flame motif, and the lion tossing the ball motif.

The subjects of Hangzhou's invisible heritage, including bone inlay, platinum and palladium work of art, and woodworking with red and glowing lacquer, are allusions to historical individuals, laws, regulations, stories, or legends, such as Guanyin, Arhat, and Amitabha. Designing techniques such as citation, contrast, exaggeration, grouping, displacement, collaboration, and aesthetic idea are used to distort and reassemble cultural components. The most frequent scenarios involve goods for the house, buildings, apparel, windows grilles, bouquets, and sparklers, among other things. A wrought-iron battle-axe from the conflicting state era in the Hangzhou Collection was motivated by the Yu individual boat racing in terms of form. The ornaments show activities from more than 2,000-year-

old monster boat competitions. The "Yu Employees" exhibit the Baiyue culture's admiration for the "bird god". The first style of tiger boat form in Hangzhou is called "Boat race".

Four people are seen in the artwork forcefully navigating while sporting feathered crests on their crowns that are also fluttering in the wind. The aggressive spirit of the bounding Hangzhou ancestors is depicted throughout the complete bronze battle-axe. The culture of the MSR is depicted in this image. The top body of the four Yu Warriors are painted with two different tiger motifs and they are put together in a line Totem. The vessel with a roaring dragon on board is represented by this straight line that can be seen, ships started to play a significant role in transportation around 2,000 years ago. It captures the early days of Hangzhou's MSR culture. Artists can find design inspiration in shape, pattern, spirit, and velocity.

Cultural gene decoding is a vital task in the field of cultural design. Currently, most designers' decoding of cultural genes when they perform cultural design relies primarily on their employment inclination, making it challenging to conduct comprehensive studies. Such cultural architects' understanding of design is primarily empirical information, which is challenging to explain and transmit. The three stages associated with cultural genome decoding are the cultural context analysis, cultural meaning processing, and social symbol localization. In addition to providing the required in the initial phases of societal fashion, circumstances for the deciphering of cultural genes. These on-site investigation, and oral analytic assessments have design strategies that must be used.

#### 4. THE HANGZHOU CREATIVE ARCHITECTURE PRODUCTION METHOD

The middle section stage of media design, which includes conceptual idea, program choosing, and architecture communication, is more imaginative than the early, hazy investigation stage of culturally development. Various architects interpret social codes differently, hunt for different designing carriers, and employ different design methodologies. The focus of designers is to figure out how to replicate customs, Applying or recognising history in contemporary items or services through collecting, categorising, dissecting, and analysing parts of conventional expressions of culture.

Reproducing tradition involves integrating classic images inside contemporary layout. Although the execution of legacy necessitate the analysis of conventional images, the sense of legacy only uses the socially acceptable imagery of classic pictures without acknowledging the sublimity of the source visuals. Numerous artists have contributed to the development of Hangzhou cultural design through a variety of avenues in terms of that city's design. Hangzhou cultural semantics were translated into product semantics using a variety of design methodologies, and numerous viewpoints and ways of thinking were observed. The comparative examination of numerous Hangzhou cultural design pieces reveals three key methods that designers might implement traditional design, even when expertise in design is ingrained in the invisible method of design. The incorporation of conventional society into contemporary artifacts to pass down heritage, employing information design to modify conventional civilization, and innovations in society targeted towards local culture are all examples of approach.

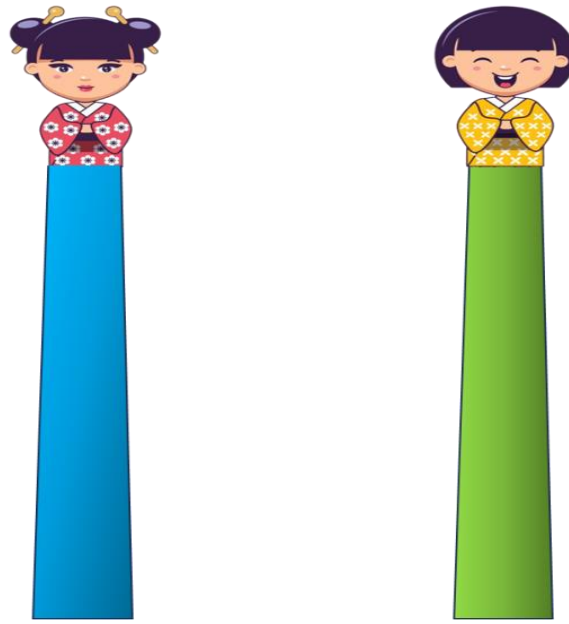
The imaginative use of conventional cultural components and localized cultural iconography on contemporary objects is the major way that customary culture is inherited when it is applied to contemporary artefacts. This process translates the social values of the seafaring Silk Road into the present among the objects of art. Jianzhen's journey across china from the east toward the south, and Zheng He's voyage to the Indian Ocean, both traveled through Hangzhou. Hangzhou, the bay at the southern end of which is additionally the Imperial Canals of China, serves as the eastern departing destination for the MSR. It is the source of the majority of the cultural design projects for Hangzhou. However, some works exhibit more overtly cultural traits, while others fail to do so. Reproduction, application, and interpretation of tradition all go from outward similarity to spiritual likeness over time. Additionally, it refers to the gradual transformation of the design from representational to abstraction.

The range of applications increases as the design becomes more abstract. However, the design challenge has also been considerably increased. There is no blatant appropriation of Hangzhou culture in this piece. However, the dinnerware is connected to Hangzhou's cultural images through the sense of traditional design techniques, giving consumers a psychological resonance. Not merely repeated visuals or patterns, but powerful cultural elements that connect with the audience, are necessary for outstanding culturally design projects. The second route involves transforming conventional customs using design of information techniques so that it

may be utilized and transmitted more effectively. How, for instance, can contemporary paper-cut tradition be perpetuated or maybe even more widely practiced in the electronic broadcasting age. One strategy that could succeed is to combine paper-cut tradition with a technologically intelligence software. Paper-cut shapes are cut using modern production machinery, and they can be changed and personalized. During component deconstructing and semantic evaluation, as much as possible, the paper-cut parts of culture are dissected and vectorizedis practical, enabling the creation of fresh innovations using paper-cut assets. This particular one is reconstructed to replicate the original's unusual paper-cut artwork. This software scenario, which incorporates cutting-edge contemporary equipment, can be used in primary and secondary education lectures. The third option is to employ a social business to involve locals and artisans as participants in the process of creation.

There are coordinated communal study and creation projects, for example, for local ephemeral cultural assets. Digitally produced documentary on ethereal cultural objects, original environmentalist musical arrangements, tourism development, architectural and cultural architecture, and kid-made paintings are few examples of the fresh creations that are continually being created. This program improves communication between developers and locals who are the descendants of cultural assets that are not tangible. It also safeguards and encourages responsible use of the region's unavoidable, social, and heritage assets. Social enterprise that is focused on local culture must ignite the participants' desire for involvement. This kind of design necessitates a lengthy cycle and is challenging to accomplish because designers must design for the real environment.

The finest results come from this kind of design, which also incorporates the profound comprehension of the designer. As a result, it will soon overtake other forms of cultural design as the dominant one. Cong Zhiqiang established roots in Ningbo's Gejia and Chengyang Villages, started social practice courses there, and worked to revitalize rural communities through the arts. Through designing independence, we may investigate the qualities and benefits of the overwhelming majority of locals to be excited about the town, invite additional inhabitants to participate in the aesthetic remodeling of the village, and encourage more substantial improvements in the community. According to Figure 2, the "Yangming Pen" line of ballpoint pens was created using the images of Wang Yangming's three acts of immortality.



**Figure 2:** Overview of Yangming Pen

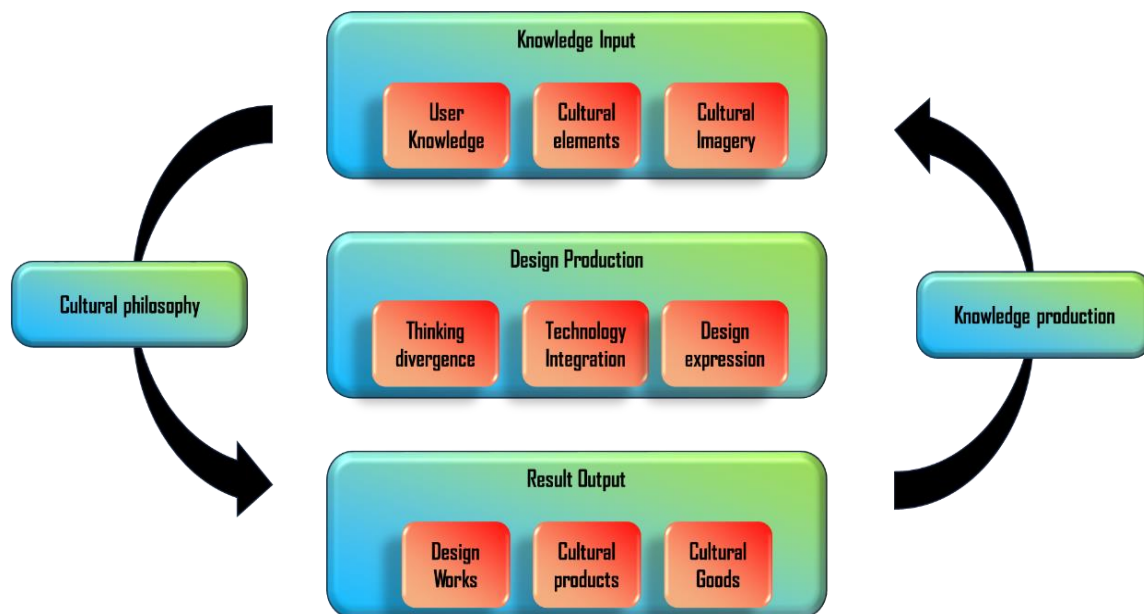
The primary components of Hangzhou cultural design include the region's collections, immaterial cultural resources, and the artistic tourism sector. The primary setting for fusing commerce and entertainment is Hangzhou's manufacturing sector. In order to examine the fusion of "automotive technology and conventional culture," Geely Automobiles in Hangzhou has collaborated with the performing arts drama "Only Green," which takes its inspiration from "A Thousand Miles of Rivers and Mountains" in the recent past. Local Hangzhou businesses that sell directly to consumers reinforce their brands; Olin, Peacebird and Aux also consistently add cultural elements in their goods.

## 5. AWARENESS OF CULTURE ABOUT DESIGN SERVICES SYSTEM IN HANGZHOU

In recent years, a growing number of artists have used Hangzhou culture as the inspiration for their cultural art pieces. Architects unfamiliar with the huge region, nevertheless, know very little about Hangzhou's local culture. The majority of design initiatives depend solely on hazy perceptions. Nothing brand-new has happened. On the other hand, designers' understanding of region's traditional architecture is inherent in their thinking and separate information structure. Having to demonstrate their expertise in regional cultural design is a challenge for cultural design scholar's flexible design. It is a decision with an outcome. Both the design behavior and the need for knowledge support in the design process are



significant. In the age of artificial intelligence, design, and production are nourished by the accumulation, expression, storage, and use of knowledge. The forward design process generates design knowledge through the investigation of cultural environments, the development of cultural images, and the mapping of cultural symbols. The information created throughout the design process from the outcomes is reversed in cultural design procedures. A cultural architecture framework is shown in Figure 3 by the combination of this knowledge and the understanding of the user, which includes the user's targets requirements, actions, motives, emotions, observations, and traits. Building a reasonably comprehensive regional cultural knowledge and service system is also required to encourage more designers to take part in Hangzhou's national intellectual design.



**Figure 3:** The system for culture architecture information and services

Under the direction of cultural philosophical thought, the Hangzhou Service for National Designing Expertise Data input, model development, and result distribution are all included in the system. This network of co-creators includes the understanding manifestation of the architects' unconscious knowledge regarding the early design practices procedure and the latter stage. An evolving big data system that supports culture creation and execution is created from information generated by the participants' regular interactions. In actuality, the creative process is the result of the unified presentation of abstract material, including the thoughts, knowledge, and abilities of the person who designs. This mysterious design process is rapidly becoming more and clearer as artificially intelligent capabilities, including big data, cloud computing, and machine learning,

advance. According to cutting-edge algorithms tailored for regional culture, the generative architecture platform emerges over time. Individuals working imaginatively according to Hangzhou tradition, such as creators of every stripes, heirs to transient artifacts, literary analyzers, and executives, as well as those with a fascination with Hangzhou local culture, are the key beneficiaries of the Hangzhou Association for Intercultural Architecture Information and Services. Intelligent, tailored, and adaptive information offerings are available to users of all kinds. Hangzhou Historical Designing Information Platform is capable of incorporating massive amounts of data for forecasting developments and design-making decisions, managing experiences has the ability to work with a variety of stakeholders, including 3D imaging for collecting data, imaginative design, 3D printers to create bespoke adaptations, and virtual reality to expand the display. Analyzing intelligence from information within the framework of creating services that the general public comprehends is necessary. Using semantic evaluation and implication extraction of cultural assets using semantics models, a huge number of historical materials are condensed and improved.

We may investigate culture aided design techniques for creating and designing numerous cultures-assisted design frameworks that are offered for architectural studios, developers, companies, and organizations. It is able to develop novel cultural items in between completing other activities. Analyzing designs has been the subject of comparable efforts. Technological use, which has additionally led to the development of several novel service structures, allows for the generative design of conventional cultural elements including shades, designs, and even models with dimensions. For example, the ensuing development of models in three dimensions based on ancient objects might produce unique patterns from which consumers can alter characteristics. Users can use multidimensional printmaking to produce individual custom, inventive present processes. They can also use tools, including augmented realities to generate digital content based on tangible items.

The ideal application scenario may be a cultural institution's innovative selling center because it can increase visitors' interaction with exhibitions while also generating financial gains. Software applications for Hangzhou's Competence in its planning services platform require the integration of technology, design, and business expertise. The Hangzhou Knowledge about designing service systems for society implements the road towards information unification along with development by learning from the concept of a platform that's open, offering programmer's interactions, and

opening some information. A strategy for inventing that is more appropriate for this digital time involves open development. It can involve numerous parties while offering them greater freedom than open innovation provides. In order to build each service contact point's customer experience progressively, every service point of contact that has an opportunity to use open technologies has to be considered by the Hangzhou culturally Build Information Service System. Whenever the time is appropriate, these interfaces should be extended so that additional individuals can gain from the inventiveness and preservation of Hangzhou's cultural heritage.

The Hangzhou Culture Designing Information Management Network functions as both an administrative center for participants in the industry and the cornerstone for regional culture design. It is possible to develop an arena for interaction and cultural teaching that crosses space and time. Additionally, it will encourage additional artists to fully integrate with the public and create greater and more original works of art. This will produce a small, neighborhood-based, open makers group that encourages the continued development of Hangzhou's native culture, both innovation and inheritance. It will improve the city's capacity for culture.

## 6. CONCLUSION

In conclusion, the unique architecture supports conventional culture's ability for creativity using transmission, enabling locals to develop a sense of cultural belonging through culturally inspired products. However, it is challenging to record outstanding national design creations due to the contingency of cultural development behavior itself. For environmentally designed products to compete, the conventional process of design must be discarded. At the outset of social designing confusion, the encoding of cultural DNA based on cultural context analysis, cultural picture removal, and symbolic tracing is carried out. New cultural products are created in the intermediate stage of ethnographic design based on the understanding and processing of regional historical thought.

The results have been displayed and communicated during the last step of visual innovation. The move of methods and information is reflected in the design flow itself. The goals for cultural designing data management are to categorize all those involved in cultural architecture, communicate and preserve and categorize the design approaches employed, and design data collected along the process. As a consequence, this paper proposes a

framework for an understanding and service system for interpersonal layout based on local community thinking, analyzes the justification for it, considers potential future uses, and provides methods advice for local cultural growth to enhance capabilities for ecologically sound design. The utilization of large amounts of data has the capacity to vigorously promote the growth and germination of local intellectual architects in future generations.

We will thoroughly examine the cultural significance of every locale through mass inventiveness, deepen the foundation and outgrowth of local culture, and establish a standard for developing novel goods and company marketing. On the other hand, preventative steps should be taken to encourage the synchronized expansion of culture-melt-in production by setting up performance programs to feed it, which raises close knowledge of culture and business and society trust in their respective cultures. Additionally, it enables the increased popularity of goods having local cultural roots. Widespread distribution and display raise the locality's cultural appeal.

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