

The Performance of Chinese Traditional Culture and the Design of Cultural and Creative Products under the Five-Color View

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Abstract: Driven by the current social background of the revival of Chinese traditional culture and the rapid development of cultural and creative industries, the combination of Chinese traditional culture and artistic and innovative products has become an essential way of the integrated development of modern culture and economy. By combining the culture of the “five-color view,” excavating the cultural rule of the “five-color view” and its expression form in traditional creation, and studying the application path of general artistic, creative product design, combining the cultural operating mechanism and design principles of “five-color view,” the application path of cultural innovative product based on “five-color view” is deduced. The feasibility of the application path of “five-color view” cultural creative products was verified by the case verification method. The design scope was more apparent in the cultural analysis stage by combining the abstract cultural operation mechanism of the five-color view with concrete cultural relics. In the design transformation stage, under the premise of combining the general product design method, the influence of the cultural operation mechanism of the “five-color view” and the restriction of artistic design principles are combined with the design elements such as color, shape, material and function, and the design scheme is finally formed, to build the design path of “five-color view” cultural creative products. So that the “five-color view” can use culturally innovative products in a modern way to revitalize.

Keywords: Five-color view. Cultural concept. Cultural application system. Artistic and creative products. Application path.

1. INTRODUCTION

In today's economic globalization, the continuous integration of cultures of various countries, and a large number of foreign cultural products into the Chinese market, especially under the strong impact of European, American, Japanese, and Korean culture, Chinese culture has not received corresponding attention and development, for cultural creative products based on the application of traditional culture design, the concept of "five-color view" is still relatively unfamiliar. There are two reasons.

Due to the weak design foundation, insufficient design level, and people's insufficient cognition of design, product design is marginalized in the entire product production link, making design practitioners even less motivated (O'Quin & Besemer, 1999). Cultural and creative products relative to our country are still a new concept. However, in recent years, the relevant expert enterprises have invested some energy in this. However, in real life, the grassroots people's idea of cultural and creative products is still extraordinary (Zhao, 2022).

However, the conventional color concept system centered on the "five-color view" in traditional culture was not recorded in ancient classics, let alone systematic monographs, but scattered in various classics as an explicit visual representation of the cultural content to be supported.






Modern scholars have made periodic summaries of the traditional Chinese color concept system. But except for the relevant professional researchers and practitioners, the public still needs to familiarize themselves with this concept (Lan & Kaufman, 2012). Therefore, this study takes Chinese color image culture as the core, explores contemporary Chinese people's psychological characteristics of color image on the basis of sorting out traditional Chinese color image culture, builds a color image model suitable for contemporary design, and seeks ways to export Chinese color culture to the public through digital or networked product design. Explore the inheritance and development direction of Chinese color culture in the digital environment.

2. LITERATURE REVIEW

The five-color aesthetic concept has a profound historical foundation. It originated under the guidance of the Five-element Theory of the Zhou Dynasty, then integrated into every practical level of social life in the Han Dynasty, and then promoted by the grand unification of the Tang and Song

Dynasties, and finally formed a complete five-color system of China, as shown in Table 1.

Table 1: Chinese Five-color

Five-color	Cyan	Red	Yellow	White	Black
Color block					
C	100	0	6	0	35
M	60	80	20	0	35
Y	8	83	92	0	0
K	1	0	1	0	100
Code	#00FFFF	#f04b22	#f2ce2b	#ffffff	#10011

The original impression of color is based on people's perception, but the difference in color concept is caused by people's living area, production mode, and other comprehensive factors (Liang, 2022).

According to the degree of cognition of color, the formation of traditional color culture can be roughly divided into three stages: the original stage of color concept formation, the conscious stage, and the perfect stage.

The primordial stage can also be called the intuitive stage, the stage of people's most primitive cognition of color. People in primitive society found that red is like blood, yellow is like the color of the land, etc. At this time, it forms an intuitive and spontaneous biological, cognitive consciousness of color (Zhao et al., 2023).

The conscious stage is the process in which people conceptualize the corresponding symbolic meaning of colors according to their consciousness and form ideas, that is, the formation process of the five-color view.

According to Table 2, the evolution of the five-color thought shows that the historical process from the Xia and Shang Dynasties to the Spring and Autumn Period is the conscious period of forming the five-color view.

The Xia and Shang dynasties were the embryonic period of the five-color view. The week period is the establishment period of the five-color concept. The concept of five colors has been perfected since the pre-Qin period (Li et al., 2021; Yan, 2023).

The improvement period of the color concept is the formation process of color hierarchy, which can also be called the formation process of Chinese color culture.

From the Qin and Han dynasties to the Qing Dynasty is the historical period from establishing the traditional five-color concept to the evolution and evolution of colors in the past dynasties.

Table 2: Evolution of Five-color View

Evolution of the Five-color view	Ebon stage	Primitive society - the embryonic stage of the color view
		The embryonic stage of one - five color view in primitive society
	Conscious stage	Xia and Shang Period - the beginning of appreciating color Zhou Period - The establishment of the five-color view Perfection of one-five color view in the pre-Qin period
	Perfect stage	Qin and Han Dynasties Wei, Jin, Southern and Northern Dynasties Sui and Tang Dynasties

It is worth noting that foreign countries' reference to their own traditional culture attempts to establish a rational connection between modern design and tradition (Xu & Zheng, 2022). It can be understood that the application of convention requires not only attention to the object itself but also a profound and accurate grasp of its social and historical relations in its era. This requires designers to put themselves in the shoes and pay attention to various factors related to history rationally and analytically. This kind of thinking is worth learning.

The traditional Chinese five-color concept system is different from the traditional western color culture. It breaks away from the visual and psychological appearance of pleasing body and mind, and leads people to the spiritual and cultural life field. However, its historical development also went through the course from instinctive physiological vision to psychological activity and then to cultural perception, and finally formed a fixed cultural thinking paradigm. In the course of history, through the application of color, it has continuously developed and improved its cultural structure, forming a complete application system of "five-color view" cultural concepts that we now recognize.

3. CHINESE TRADITIONAL "FIVE-COLOR VIEW" COLOR CULTURE

The early color concept was a process of change from simple to complex, from the simple one color to Yin and Yang and black and white, and then to the "five color concept." And gradually add color concepts such as standard color and intermediate color. The traditional "five-color view" not only affected the color concept of the ancestors but also affected

People's Daily life and political management. In modern times, the "five-color view" has also attracted people's attention (Chen, 2017). On the one hand, the "five-color concept" presents original and rich visual characteristics which is worthy of being widely used in graphic design, such as interface, packaging, clothing design, and other fields. On the other hand, the cultural connotation contained in the "five-color concept" has attracted countless people. This section will sort out the historical changes and cultural definitions of the traditional "five-color view."

3.1 The historical change of "five-color view"

In the historical development, the content of the "five-color view" has been rich several times, and there are many influencing factors. One of the essential reasons is influenced by philosophical thoughts, such as "harmony between heaven and man" thought, Confucianism thought, Taoism thought, and so on. The ancients combined the "five-color view" with the "five-element theory" and "five-side theory," which is the concrete embodiment of the influence of the thought of "the unity of heaven and man" (Pimenta et al., 2023). The ancients, with their worship and reverence for the five elements theory, derived the development law of all things in the world from the five acts, as well as the relationship between heaven and earth and human beings, as shown in Table 3.

Table 3: The Relationship Between Five Colors

Category	Objects				
Five colors	Cyan	Red	Yellow	White	Black
Five elements	Wood	Fire	Earth	Gold	Water
Five directions	East	South	Middle	West	North
Five periods	Spring	Summer	JiXia	Autumn	Winter
Five viscera	Liver	Heart	Spleen	Lung	Kidney
Five tones	Jue	Zhi	Gong	Shang	You

Western main white, gold. East central cyan, wood. The north is black water. Southcentral red, fire. The middle, primary yellow, belongs to the soil. In traditional culture, white has the meaning of death, funeral, etc.; cyan has the sense of life, prosperity, modesty, etc.; black has the importance of patience, solemn, mystery, etc.; red has the meaning of enthusiasm, joy, power, etc., yellow has the purpose of earth, neutrality, etc. At the same time, "Confucianism," with a long history, also affects the "five-color view." Confucianism respected "Ming rites" and gave the symbol of five-color etiquette and ritual system, and the behavior of comparing color to human morality has a long history (Csikszentmihalyi & Getzels, 1971). For example, the facial colors of Peking Opera in later

generations correspond to different characters: white often represents treachery, red often represents loyalty, and so on.

3.2 The concept of five elements and five colors “complementing each other.”

The concept of “mutually reinforcing and mutually reinforcing” in the five elements is the core idea of the five elements theory, that is, “aquatic wood, wood fire, fire earth, earth gold, gold water, water fire, fire gold, gold wood, wood soil, earth water (Li & Liu, 2022)” “Five Elements” from the natural system to explore the five elements of the mutual mechanism of production: wood fire, fire earth, earth gold, gold water, and aquatic wood fire; because of the nature of warm plants, you can drill wood fire or sunlight burning plants and trees fire.

The reason why fire produces soil is that the fire nature is hot. After burning grass and wood ash, grass and wood ash into the ground over time. The reason why the earth produces gold is because the gold itself is hidden in the deep hillstone; the earth and stone are piled into the mountain, and the mountain contains ore (Pitta-Pantazi et al., 2018). The reason why gold produces water. Because the property of gold is less Yin gas, it lives in the mountains and rocks all year round, and the clouds in the mountains become rain and dew, and the surface of the gold is wet and flowing, and rainfall can be obtained. The reason why water grows wood is because where there is water, there are plants and trees. The corresponding relationship between the five colors and the five elements is shown in Figure 1.

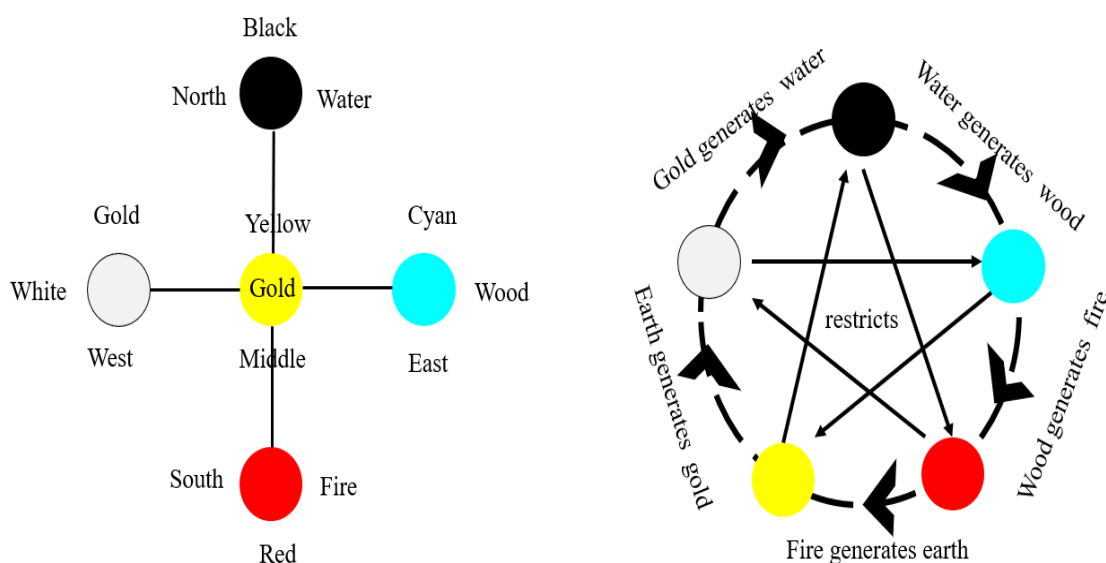


Figure 1: Five Colors, Five Elements and Five Directions (Image source: Self-drawn)

3.3 The opposing color system under the concept of “opposing.”

Gram, that victory, restriction, uniform, work. In the five elements, under certain conditions, the strong side will subdue the weak side, and the order of the five elements is: “wood” gram “earth,” “earth” gram “water,” “water” gram “fire,” “fire” gram “gold,” “gold” gram “wood” (Gavran et al., 2023). There are many explanations, which can be understood as wood consumes soil nutrients, so “wood,” soil can build DAMS and repair canals to change the potential of water, water can extinguish the flame of the fire, so “fire,” fire can melt gold solid, so hard metal can cut vegetation, so “gold wood,” as shown in Table 4. “Cyan and yellow” When all things in the East are born in spring, the color of the budding grass and trees is Cyan, the color of the central land is yellow, the structure of the Cyan wood is exclusive, and the loess structure is loose, the Cyan lumber can break the loess and absorb its nutrients, so the Cyan and yellow are opposite (Elliot & Nakata, 2013). “Yellow and black” in the northern winter, the water is black from a distance, the content of loess is complete, the content of black water is empty, and the reality can overcome the deficiency, so the loess can block the situation of black water running, so yellow and black are opposite. “Black and red,” the southern fire is the upward shape, its color is red, black water can suppress the prosperity of red fire, so black and red opposite (Chow & Shieh, 2018). “Red and white” autumn master kills the white dew and condenses it into white frost; its gold is white, red fire fine can be more substantial than platinum solid, so red and white opposite. “White and Cyan” white gold shape is robust and Cyan wood shape is weak, white gold can break Cyan wood, so white and Cyan opposite.

Table 4: Corresponding Relationship of Five Elements

Category	Objects				
Five colors	Cyan	Red	Yellow	White	Black
Five elements	Wood	Fire	Earth	Gold	Water
Five rules	Benevolence	Etiquette	Promise	Loyalty	Wisdom
Five solar terms	Wind	Heat	Wet	Dry	Cold
Five flavors	Sour	Bitter	Sweet	Spicy	Salty
Five senses	Eyes	Tongue	Mouth	Nose	Ear

4 VALUE ATTRIBUTE AND EXISTENCE SIGNIFICANCE OF CULTURAL CREATIVE PRODUCTS OF “FIVE-COLOR VIEW”

4.1 Cultural and Creative Products

In 1988, the UK promulgated the “UK Creative Industry Path Document,” the first definition of the creative industry, that from the

individual creativity, skills, and talents through the development and use of intellectual property rights, with the potential to create wealth and increase employment industry (Zhan-Zhan, 2020). Then Taiwan introduced the concept of the British creative industry, and combined with the situation of Taiwan, formed the concept of the “cultural creative industry.” “The cultural and creative industry is defined as an industry that originates from the accumulation of creativity or culture, has the potential to create wealth and employment opportunities through the form and application of wisdom, promotes the aesthetic quality of the people, and improves the living environment of the people. From the above points of view, it is concluded that cultural creative products are born out of the cultural creative industry, and their core is artistic creativity, and their content is the carrier of artistic creativity, which is a kind of high value-added cultural product. Cultural creative products are products with artistic creativity as the core, innovative processing with modern design language, and finally, convey cultural creative content through a material carrier and have specific economic value. So that consumers can accept the product function and at the same time, feel the spiritual connotation of traditional culture. To provide consumers with spiritual enhancement. At present, common cultural and creative products are cups, bookmarks, umbrellas, backpacks, notebooks and so on. Cultural and creative products are the new carrier of “five-color view” in contemporary times. Chinese traditional culture is the precious cultural heritage left to us by the ancients. Is the paradigm of spiritual culture. Nowadays, China's cultural and creative industry attaches great importance to the combination of traditional Chinese culture and modern creativity, and there are some cultural and creative products designed based on traditional Chinese culture, among which there are some excellent cultural and creative products that take “five-color view” culture as the cultural support. Previously, the Palace Museum has produced some cultural creative products that integrate the “five colors” and the culture behind them, such as the Palace Museum five-color ledger Wuxing cup, the Palace Museum lipstick and other products, which have been loved by consumers and have become a popular item sought after by everyone. These cultural and creative products enable consumers to enjoy the functions brought by the products, but also present traditional Chinese culture in front of them in a way that consumers are willing to accept, reconstruct the cognition of traditional culture in their minds, and promote the rebirth of traditional culture. Therefore, it can be said that cultural creative products are the new carrier of “five-color view” in the contemporary era.

4.2 “Five-color View” Cultural Creative Products

The cultural creative products of the “five-color outlook” can be defined explicitly as the products that use the traditional spiritual and cultural elements of China’s “five-color outlook” and the conventional material and cultural aspects of “five-color outlook” in a particular product form carrier, and use modern design language to creatively extract and design, integrating cultural and practical elements (Suttipisan, 2013). The comparison of common color associations is shown in Table 5.

Table 5 The Association and Comparison of Common Colors

Color	Concrete association	Abstract association
Red	fire, flowers, sun	warm, energetic, passionate, romantic
Orange	oranges, juice, autumn	joy, warm
Purple	lilacs, lavender, grapes	elegant, solemn, mysterious, simple
Yellow	bananas, light, lemons, desert	hope, bright, bright
Black	night, ink, hair	serious, calm, silent, vigorous
Cyan	leaves, mountains, lakes	peace, growth, freshness, hope
Blue	sky, water, peacocks	peace, reason, composure, calm

Product design and service main body. First of all, the “five-color concept” cultural creative products must be based on the “five-color concept” culture and related cultural relics resources development and design products (Dong & Truong, 2020). Secondly, the service target of “five-color view” cultural creative products is mainly those who love Chinese traditional culture, and its significance is to spread the conventional artistic concept of the “five-color view” in China and thus create economic income.

Cultural and creative products. “Five-color view” cultural innovative products have the dual characteristics of cultural products and creative products at the same time, not only in the “five-color view” but also in the product integration of creative thinking and methods (Saunders & Gero, 2001). The “five-color view” cultural innovative product differs from the general cultural creative product. Its research and development prototype is the traditional Chinese “five-color view” artistic concept and related cultural relics resources. Through analyzing the elements in the “five-color view” culture in the form of products, further design is carried out. Make the product show a rich “five-color view” cultural value through the designer’s ingenious, innovative design methods and technologies to achieve the aesthetic value and practical value of the compelling economic and cultural significance of the product, which is higher than the general commodity.

When we can understand the Chinese traditional five-color view in all

aspects, it means that we can have a deeper understanding of Chinese traditional color culture and establish a deep level of cultural confidence. The key to convey Chinese culture and promote the Chinese spirit is to always adhere to cultural confidence and maintain distinct national colors in cultural exchanges. With the development of the digital age, the traditional classic color culture is facing the challenge of modern digital color, and human's activities on color will enter a new chapter. Inheriting the traditional color culture and excavating the connotation and essence is to build cultural self-confidence, which is an important part of realizing the great rejuvenation of the Chinese nation.

4.3 The Value Attribute of “Five-color View” Cultural Creative Products

The inherent “five-color view” culture of the cultural creative products makes them have the characteristics of cultural attributes. For the overall economic operation of the “five-color view” cultural innovative products, the “five-color view” cultural creative products have abundant economic benefits in the market economy (Umukoro & Egwakhe, 2021). Facing the vast number of consumers, the artistic, innovative products of the “five-color view” not only have practical appeal but also have the drive for the cultural aesthetic and psychological needs of the “five-color view,” thus forming the aesthetic value and emotional value of “five-color view” cultural creative products, as shown in Figure 2.

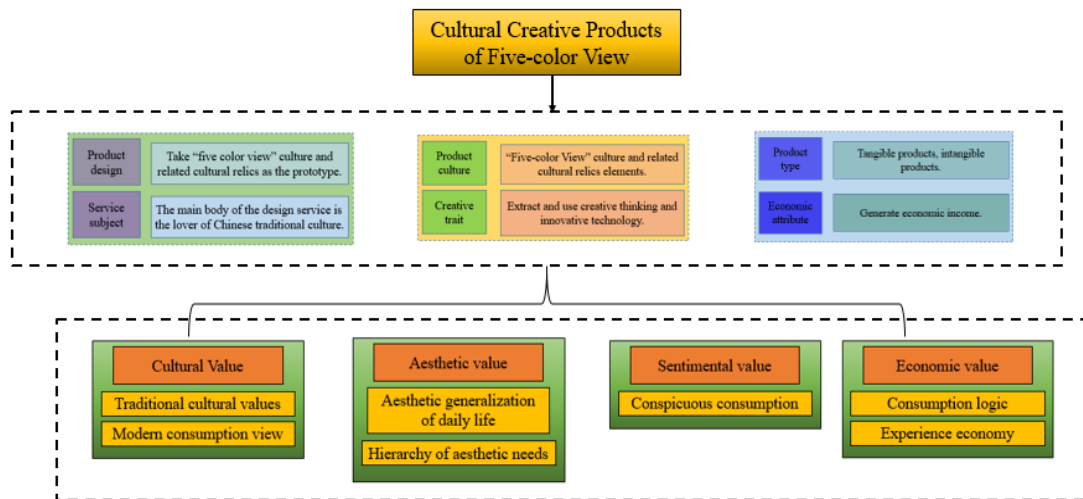


Figure 2: The Connotation and Value of Cultural Creative Products of “Five-color View” (Image source: Self-drawn)

“Five-color view” cultural creative products are part of the artistic creative products industry. Through the design and application of “five-color view” cultural innovative products, considerable economic benefits can be generated for businesses (Suyidno et al., 2017). The vast

development space contained in it also provides a steady stream of power for the future development of companies, which comes from the gradual replacement of production logic by consumption logic and the rise of the experience economy (Deserti & Rizzo, 2014). In this case, the value attribute of the “five-color view” of cultural creative products has been highlighted in the current society.

Under the background of “aesthetic generalization,” the design and application of the “five-color concept” cultural creative products take meeting the aesthetic needs of consumers as the inner driving force and combine culture with product design so that the “five-color concept” culture can be more deeply penetrated the product form (Paparoidamis et al., 2019). By combining the cultural value of “five-color concept” cultural creative products, designers can analyze the artistic value of “five-color concept” cultural innovative products. The use of design means to strengthen the “five-color view” culture can also provide the direction for developing family culture and social aestheticization. “Five-color view” cultural creative products give full play to and use the guiding role of “five-color view” cultural elements in product design by changing the appearance of cultural innovative products or external color and other product design elements, not only improve the practical value of products but also enhance the aesthetic value and cultural significance of cultural creative products.

Emotional value is an exceptional value owned by “five-color view” cultural creative products, which differs from general cultural products. In a broad sense, the artistic value and aesthetic value of the “five-color view” of culturally innovative products can be classified into the category of “emotional value.” “Emotional value” also refers to the sense of identity obtained by consumers because of the “five-color view” of cultural and creative products (McCann et al., 2005). Due to the attachment of cultural and aesthetic values, “the price of five-color cultural creative products is generally higher than the price of goods with the same function.”

5 RESEARCH ON THE APPLICATION PATH OF CULTURAL CREATIVE PRODUCTS BASED ON “FIVE-COLOR VIEW.”

5.1. Construction of Application Paths for General Cultural and Creative Products

Through the collation and analysis of the above cultural creative design path model, it can be clear that cultural analysis plays a programmatic role in cultural innovative design application and is the core of cultural creative

product design application (Moon et al., 2013). The design application of general cultural creative products is systematic engineering, including five design application steps: target orientation, design analysis, design transformation, design scheme export, and design evaluation. In each phase, according to the different cultural orientations, other design methods are used. Thus, a path for applying culture in cultural creative product design is constructed, as shown in Figure 3.

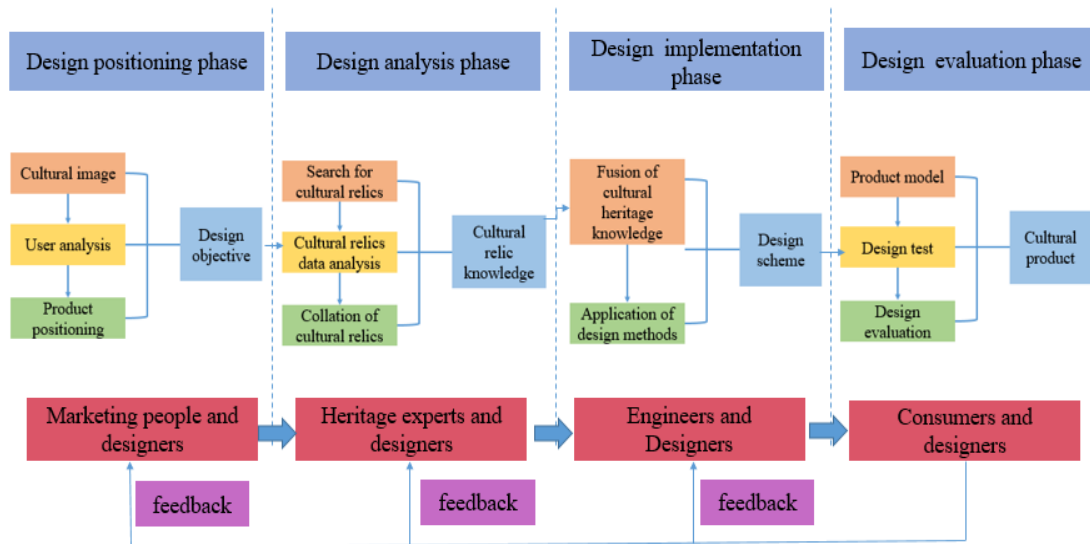


Figure 3: Cultural Creative Design Process Model Based on Cultural Relics Knowledge (Image source: Self-drawn)

The application path of cultural and creative products is integrating culture into product design. It is the second step in the application path of artistic and innovative product design to find the corresponding cultural target and analyze and summarize the culture according to the product design elements (Plocher et al., 2021). Culture is the core feature that distinguishes artistic and creative products from general products, and the structure, analysis, and summary of culture based on the categories of product design elements provide convenience for the design transformation of the third stage.

In the third stage of design transformation, the relevant design information obtained from cultural interpretation is used to explain the design combination and construction of product design elements according to the principles of the design method, and the design scheme is finally formed (Lee et al., 2009). However, the design scheme is finally developed through the design application of the above steps; whether the whole design application meets the needs of consumers and the market still needs to be tested and evaluated, which plays a crucial role in the subsequent design improvement.

5.2 Translation Mechanism of Product Artistic Conception and “Five-color view” Culture

Artistic conception is a typical aesthetic category in China. It refers to reflecting objective facts through figurative language. The creative conception language of the product reflects the objective reality through the form of the product: pattern, shape, color, function, and its space environment (Forlizzi, 2008). The translation of product artistic conception language and “five-color view” cultural language involves the research category of Gestalt psychology; that is, through the Gestalt artistic conception translation mechanism, the product form and space environment are analyzed, and the text consistent with the “five-color view” cultural language is obtained (Razzaghi et al., 2009). This process is equivalent to the translation process, and the communication and exchange between products and culture are realized through this transformation.

The transfer mode of the artistic conception of the product is applied to the translation process of the creative vision of the product to the cultural picture of the “five-color view,” and the designer experiences the artistic conception of the product and forms a certain psychological feeling in the mind, and analyzes the individual image and aesthetic emotion of the “five-color view” culture to create the artistic conception of the five-color view text, to find the corresponding cultural content of “five-color view.” In the first stage, after determining the target product, the product image and the scene expressed by the product are clearly defined, and the cultural, artistic conception of the “five-color view” is communicated according to the location and image of the product. In the second stage, through analyzing the spatial environment, cultural, and emotional components, and the shape, color, and material emotion of product form, the connection with the “five-color view” artistic aesthetic emotion and individual image is established to lay the foundation for determining the text (Santamaria et al., 2016). The third stage is the determination of the text, that is, the textualization of the artistic conception of the “five-color view,” which also means that the cultural content of the “five-color view” can be clearly defined here to provide convenience for the following cultural analysis.

5.3 “Five-color view” Cultural, Artistic Conception Text Induction

“Five-color view” is the operation mechanism of five-element culture, through which color is connected with other things to form a complete cultural content. Therefore, based on the five elements of metal, wood, water, fire, and earth, the abstract text is summarized. In the “five-color view” culture, wood corresponds to Cyan, “Cyan in the ideological

consciousness based on traditional Chinese culture, is given the feeling of growth, sprouted, and growth.” Spring is the beginning of the year, but also a symbol of the origin of life is the most vigorous time of young life. Cyan master hair, to the Chinese nation, is the symbol of life that is expected to be pure, simple, and open-minded without losing a calm existence. Wood symbolizes the growth of all things; trees have a tall, long, and straight image so that the visual appearance can be summed up as a rectangle or cuboid. In the “five-color view,” fire corresponds to red, which has always been the favorite color of Chinese people, and red is often applied to daily life. Confucianism advocates red, believing that red symbolizes higher moral standards and is the embodiment of justice. Red is also placed in the folk festival, joy, optimistic regret, and has a prosperous and promising cultural concept meaning. After the Han, Yi, Tujia, Yao, and other ethnic groups build houses, they will hang red cloth on the beams, indicating that the future will be prosperous and better. The ancients placed a national solid emotion. Therefore, fire and red beans symbolize warmth, reverence, wealth, and auspiciousness. Fire has a sharp, light image that can be summarized as a triangle in the visual image.

In the “five-color view” culture, gold and white correspond to each other, which means pure. White is also “simple” and can be connected with the baby. Is the color of the beginning of people, and in Chinese tradition, white also means aging. In traditional Chinese painting, there are also inclusive images. The ancients advocated the use of blank space for picture composition in painting. Space is a spiritual space in which there is unlimited imagination space. Gold symbolizes change and instability, and “revolution” means change or transformation. Therefore, gold can be reduced to a polygon in a visual image.



Figure 4 : Jade cabbage umbrella in Taipei Palace Museum (Image source: www.npm.gov.tw)

As shown in Figure 4, the jade cabbage umbrella created by the National Palace Museum in Taipei replaces the jade material of the original cultural relics with a waterproof umbrella cloth that can be used to cover the rain in rainy days, and replaces the original cabbage leaves that can be curled with the umbrella cloth that can be curled, making it both interesting and functional, reflecting the designer's ingenious design thoughts.

In the “five-color view” culture, water corresponds to black and also means darkness, and water symbolizes cold. Water has a flowing, tortuous image. Therefore, water can be summarized as an arc in the visual image. Summarize the above perception and description of the cultural, artistic conception of “five-color view” and form a corresponding relationship between artistic conception text and modeling symbol, as shown in Table 6. To facilitate the translation of artistic conception in the design of “five-color view” cultural creative products.

Table 6 “Five-Color View” Cultural Mood Text

Cultural symbols of the five-color view	Mood text	Modeling symbol
Wood-Cyan-East	hope, vitality, open-minded, tall	rectangle, cuboid
Fire-Red-South	warmth, reverence, wealth, auspiciousness	triangle
Earth-Yellow-Middle	quiet, stable, square, inclusive	Square, cube
Gold-White-West	variable, unstable, pure	polygon
Water-Black-North	cold, flowing, winding, quiet, power	camber

5.4 Construction of Application Path of “Five-color View” Cultural Creative Products

“Five-color view” is an excellent traditional Chinese culture. Due to the invasion of Western civilization, it has been separated from the prevailing cultural cognition in China (Moalosi et al., 2007). From the above analysis, it can be seen that the form of artistic, creative products is an excellent way to solve the “five-color view” culture in contemporary development, and the research on how to design and apply the form of cultural products and the path is critical. The research on the application path of artistic and creative products can not only reflect the level of a designer’s design ability but also reflect the level of the designer’s comprehensive quality, focusing on cultural markers, the ability to analyze, study, and digest cultural and product information in the design work. For designers, through reasonable and accurate design applications, comprehensive study of various design factors related to the design of cultural and creative products, trying

different design combinations and finding out problems, creatively proposing solutions to problems and achieving the purpose of artistic application products, which can help the dissemination and development of culture in new forms. Therefore, the research on the application path of the “five-color view” cultural creative product design is of great significance to the progress of designers and the development of culture, as shown in Table 7.

Table 7: The Five Elements and Five Colors in Lu Shi Spring and Autumn Annals

Five elements	Five colors	Provisions on the emperor's clothing, food, housing, and transportation, flags, and utensils
Wood	Cyan	The emperor lives in the Cyan Yang left (Taimiao, right), riding the Cyan dragon, carrying the Cyan flag, and wearing clothes of jade, wheat, and orchids, its apparatus sparse to reach.
Fire	Red	Emperor Ming studied left (Taimiao, right one), took a red hat, drove a red flag, red clothing, red jade, red food, and red shelter, it is high to lose.
Earth	Yellow	Tianzi lives in Taimiao's room, takes significant chromium, drives Huang Si, carries a yellow flag, wears yellow clothes, takes yellow king, eats millet and cattle, its organ circle to fight.
Gold	White	Tianzi house general chapter left (Taimiao, right) by my road driving white Locke carrying a white flag, white clothes white jade food hemp and dogs. His tools are deep.
Water	Black	Tianzi house Xuantang left (Taimiao right) by Xuan light iron, Xuanqi, black clothes, take Xuanyu food millet and dance. It is macro to discard.

The application path of cultural creative product design has different directions in different cultural attributes. Although they are named after courses, and the approximate steps are similar, the design method and scope differ fundamentally. Through the above analysis and induction, a general cultural creative product design application path is presented. However, the particularity of the “five-color view” culture has made some changes in the way and design method. Therefore, based on the “five-color view” culture oriented to cultural creative design, an artistic creative design process has been developed, as shown in Figure 5. Cultural creative designers use the “five-color view” culture to carry out design and complete the verification from theoretical methods to technical routes to design practice. The construction of the application path of “five-color view” cultural creative products is divided into four stages of design and application. It is worth noting that since the primary purpose of the study

is to integrate the “five-color concept” into cultural and creative products regularly, the design evaluation stage in the design path of general artistic and innovative products with consumer demand as the design core is not considered, resulting in the formation of a pattern of four design and application steps in the application path of “five-color concept” cultural and creative products.

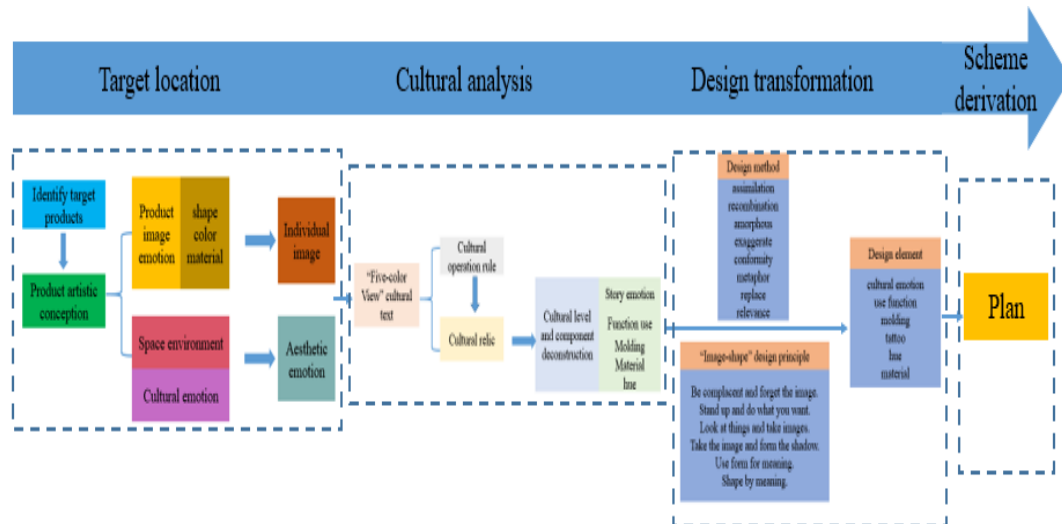


Figure 5: Cultural Creative Application Path Based on “Five-color view”

(Image source: Self-drawn): In the specific steps of the cultural analysis stage of the application of “five-color view” cultural creative products, use the product-related artistic conception text obtained in the target positioning stage to compare the cultural artistic conception text of “five-color view” and find out the corresponding cultural operation rule of “five-color view” through the cultural artistic conception text of the five-color view. For example, in the target positioning stage, the identified product is lipstick, the emotional text of the product form of lipstick is passion, and the spatial and cultural emotion is luxury. By comparing the cultural text of the “five-color view,” the corresponding cultural operation rule is red - fire - summer - South, as shown in Figure 6.

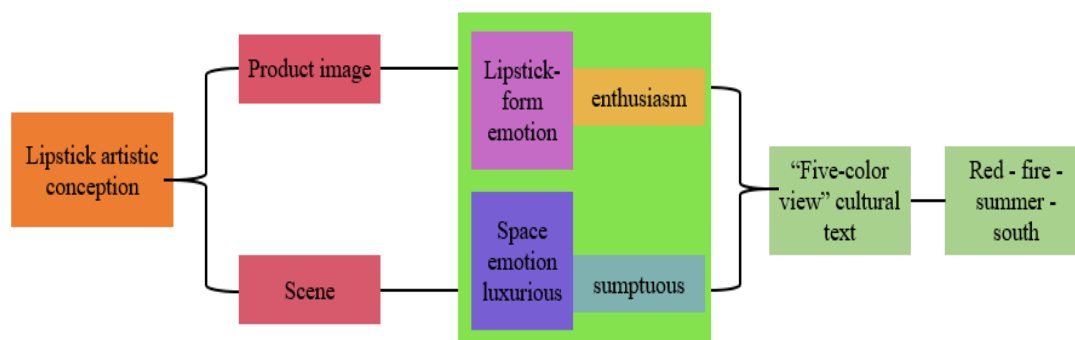


Figure 6: Lipstick Products-Translation of “Five-color view” Cultural Artistic Conception (Image source: Self-drawn)

Under the influence of thousands of years of history, the traditional Chinese five-color view has distinct aesthetic characteristics and ideological system. Its connotation and meaning are more than the ordinary color aesthetic features, and the cosmological view of the same structure of heaven and man, the ethical view of mutual reason, the aesthetic view of hardness and softness, and the creation view of the combination of crafts will provide rich enlightenment for modern art design.

5.5 Limitation

As for the mining of contemporary color image, this study takes traditional Chinese festivals as an example to make a preliminary attempt on the mining method of contemporary theme color image, and verifies the reliability and effectiveness of this method process. Therefore, based on the follow-up research of this study, other contemporary image themes can be mined in the same way, so as to further enrich the connotation of contemporary Chinese color image culture.

6 CONCLUSION

By combing the cultural concept and historical origins of the “five-color view,” this paper summarizes the cultural characteristics, cultural operation mechanism, and transformation structure of “meaning, image and form” of the “five-color view,” and holds that the “five-color view” is the construction of the concept of color application in traditional Chinese culture, with systematic and fluid cultural and cultural operation rules and the artistic application structure of “image-form”. It can show its cultural meaning through images.

This paper discusses the relationship between “five-color view” and “cultural and creative products” and studies the value and existence significance of “five-color view” cultural and creative products. It believes that “five-color view” artistic and creative products meet the requirements of the current market, consumers, and national cultural Renaissance, and it is indispensable and urgent to determine the application path of “five-color view” artistic and creative products.

Therefore, based on the application path of general cultural innovative products, the application path of cultural creative products with a “five-color view” as the cultural core is constructed according to the unique cultural operation rules and artistic application design principles of “five-color view” culture. “Five-color view” culture is the microcosm of the

spiritual culture and material culture of the Chinese nation, through the unique “five-color view” to find the source of product innovation. Through the use of “five-color view” culture in the design of cultural and creative products, on the one hand, it enriches the design direction of products, on the other hand, it produces emotional resonance with the public, enhances the tradition and innovation of cultural and creative products, and reflects the profound cultural heritage of our country. Through the research and exploration of the application path of “five-color view” cultural creative product design, it is believed that “five-color view” cultural creative product design will have broad space for theoretical development and practical significance in the future.

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