

Research on the Design Strategy of Cultural and Creative Products Based on Orchid Culture—Taking Sihui Orchids as an Example

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Abstract

Based on the development status quo of the existing orchid culture and creativity in Sihui, we explore the application of orchid culture in the design of cultural and creative products and its design strategy, to promote the dissemination of orchid culture and the development of the orchid industry in Sihui, and to promote the revitalization of the local rural industry. Through defining the scope of orchid culture, digging deeply into the connotation of orchid culture, extracting the elements of orchid culture, and conducting case studies on the existing orchid culture cultural and creative products, we then summarize the design methods and strategies for the development of orchid culture and creative products. The excavation and development of orchid culture creative products can help the promotion and dissemination of orchid culture and provide a new reference path for the cultural tourism development and utilization of the orchid industry in Sihui.

Keywords

Orchid Culture, Cultural and Creative Product Design, Design Strategies, Sihui, China

1. Introduction

Orchid, one of the “Four Gentlemen of Flowers” in Chinese traditional culture, has the reputation of “the first fragrance in the world” and “the fragrance of the king”. It has been passed down in China for thousands of years, and different historical periods have given different cultural connotations to “orchid”, which has converged and fused into Chinese orchid culture. People regard orchids as a symbol of nobility and purity, through which they can cultivate their hearts, cul-

tivate morality, praise others, and express their feelings and thoughts. Chinese orchid culture is the essence of Chinese traditional culture. The publicity and promotion of orchid culture are conducive to strengthening the consciousness of ideology and morality, cultivating noble sentiments, and improving cultural self-confidence and sense of identity. Cultural and creative products are important ways to publicize and promote culture. Through the design of cultural and creative products, it can attract consumers to know and understand the orchid culture, and at the same time, it can also help to revitalize and promote the orchid industry in different places.

2. Overview of Orchid Culture

2.1. Origin of Orchid Culture

Chinese orchid culture mainly started from Confucianism. More than 2500 years ago, Confucius traveled around the world and discovered orchids when he passed through the Hidden Valley of Wei, he was amazed at the orchids in solitude and did not change their fragrance for no one, so he made Yilan choreography in the breeze of the valley, he called “orchid is the fragrance of the king” and gave orchids a very high style, and he even compared the characteristics of orchids to a gentleman He also likened this characteristic of orchids to a gentleman who cultivates the Way and establishes virtue and does not change his character because of poverty. Although the “orchid” in this period is not the “orchid” nowadays, its cultural connotation has been passed down as part of the orchid culture (Lan et al., 2022).

2.2. Definition of Orchid Culture

Chinese orchid culture has a long history, and its connotation is rich and complex, it not only involves the cultural connotation of orchids but also involves human activities. In a broad sense, all activities related to orchids belong to the scope of orchid culture, including spiritual, material, and social activities. Broadly speaking, all the activities related to orchids belong to the scope of orchid culture, including spiritual, material, and social activities. The aesthetic concepts of Chinese people have long been not only limited to orchids. Traditional Chinese culture emphasizes spirituality, ideals, and beliefs, and integrates these factors into the appreciation of orchids. They are closely connected with the traditional Chinese national culture, aesthetic concepts, values, and spiritual pursuits, and constitute the essence of the long history of the Chinese nation. The main scope of orchid culture discussed in this paper is its material and spiritual activities.

3. Cultural Allegory and Presentation of Orchid Culture

Orchids have been loved by Chinese people since ancient times, and there are figures of orchids in traditional Chinese poems, paintings, and artifacts. There have been a lot of discussions on the morphology, smell, growing environment,

and spiritual connotation of orchids, etc. We can get a glimpse of orchid culture in these historical materials that remain.

3.1. Orchid Culture in Poetry

Orchids have always been favored by literati and writers. In many classic poems and songs, literati and writers describe orchids from the material level, such as shape and aroma dimension, and in the spiritual connotation of orchids, there are orchids as a metaphor for human beings, orchids as an expression of love, orchids as a reflection of feelings, and so on, which expresses the noble quality of orchids, high purity and elegance, and the world's uncontested.

Su Shi, the poet of the Song Dynasty, wrote in his poem "Spring Orchids of Yang Jigong", "Spring orchids are like beauties, not picking them but offering them to themselves. When I hear the fragrance of the wind and dew, I don't see the depths of the orchid." In just a few words, the extraordinary style of the orchid is compared to a beautiful woman, and the fragrance of the orchid is written in a colorful way, which is very refreshing.

The Confucius Family Tales compares the orchid to a gentleman, emphasizing that "living with a good person is like entering the room of an orchid and not smelling its fragrance for a long time; an orchid is born in a deep forest and does not become fragrant because of the absence of people; a gentleman cultivates and establishes morality, and does not change the rules of the road for the sake of poverty." Highlighting the elegance and holiness of orchids. Yao Shuyao, a poet of the Song Dynasty, wrote about orchids in "The Orchid Flower", "A kind of fragrance, with its first spring intention. The fragrance is so fine that people in the country compete for it, not counting peaches and plums." Highlighting its noble character of not competing, not charming, and not vulgar.

3.2. Orchid Culture in Painting and Calligraphy

Orchid is a typical subject in Chinese paintings, and it is called "Four Gentlemen" together with plum, bamboo, and chrysanthemum. Over the centuries, many painters have made their best efforts to paint orchids, leaving behind many amazing paintings. Zheng Sishao, a famous painter of orchids in the Southern Song Dynasty, painted "Ink Orchid" (**Figure 1(a)**), showing the image of an orchid with flowers and leaves but no roots in a few brushstrokes, thereby expressing his unyielding feelings after the death of his country. Tang Bohu's Tao Gu Weak Orchid (**Figure 1(b)**) of the Ming Dynasty uses a marshmallow as the main symbol to express that time has passed, and the few orchids in the lower right are not easy to see, which fits the word "weak orchid" and is a metaphor for human beings. Tang Bohu puts images that can trigger people's sadness, sadness, and the warmth of the wealthy together, resulting in the interlocking rhythms of a bittersweet and unpredictable life, and of course, it also expresses the true portrayal of life. The interlocking rhythms are a true portrayal of a bittersweet and unpredictable life, and of course, they also show the mixed feelings

in his heart.

3.3. Orchid Culture in Artifacts

Orchid elements appear in the artifacts and also have a long history, such as the Ming and Qing dynasties have appeared on the porcelain orchid pattern, mostly for decorative embellishment. Orchid pattern more than occupies the main part of the porcelain, has a strong flavor, and other decorative additional decoration. Ming dynasty orchid patterns on porcelain in the form of blue and white mainly, orchid pattern form mainly realistic and realistic variants, and diversified; to layering less pattern-based composition, more than a simple arc or back to the lines, clouds, etc. Divided into levels, levels are simple and clear (**Figure 2(a)**). The orchid pattern in the Qing Dynasty has changed, decorative techniques are still dominated by blue and white, but the emergence of enamel and pastel colors. Orchid patterns focus on brushwork, more realistic form, more delicate, and more colorful. Orchid pattern composition form diversified, and Chinese painting composition dominated (Long, 2012) (**Figure 2(b)** and **Figure 2(c)**).

4. Extraction and Application of Orchid Culture Element Symbols

The core of the design concept of the Weng Yuan Orchid “Heart Like Orchid

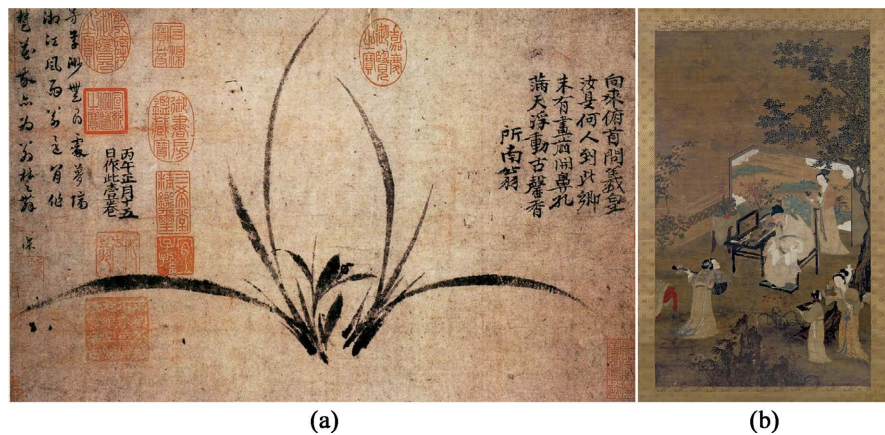


Figure 1. Southern Song Dynasty Zheng Sishao Ink Orchid Painting (a) and Tang Pak Fu’s Weak Orchid in Tao Gu, Ming Dynasty (b).



Figure 2. (a) Jiaping Orchid Pattern Porcelain Tablet (Ming Dynasty), (b) Gold-Colored Orchid Covered Bowl (Qing Dynasty), (c) Famille Rose Enamelled Orchid Jardinière (Qing Dynasty).

Flower Pot” (**Figure 3**) originates from the description of “Qi like orchid is long and unchanging, heart like orchid is unshakable” in the “Analects of Confucius”. Ancient people had the admiration of “watching leaves is better than watching flowers”, which shows that people appreciate orchids more than trees and grasses, and all the historical materials show that the love for orchids is love from the heart. Therefore, the upper part of the product is designed with the heart as the main theme, conveying the traditional Chinese cultural concept of “working with heart and treating people with sincerity”. The design strives to present a perfect heart shape from any angle, and the contrast between the plain and glossy surface of the burnishing process strengthens the heart-shaped qualities. At the bottom, the plated metal logo is surrounded by three rows of parallel lattice, which is a metaphor for the elegance of a gentleman.

The Orchid Cup refrigerator stickers (**Figure 4**) developed and designed by the Henan Museum were inspired by a set of cups in the museum’s collection. There are 12 pieces in total, and one of them has a colorful orchid grass painted on the outer wall of the cup, with a fresh and light color pattern and a white glaze. The designer simplified and extended the orchid pattern on the cups of the museum’s cultural relics, combined with the aesthetics and needs of modern life, and designed the Orchid Cup Refrigerator Stickers, a cultural and creative product.



Figure 3. Weng Yuan’s “Heart Like an Orchid Pot” design.



Figure 4. Cultural creation of Henan Museum. (a) Orchid Cup Refrigerator Stickers; (b) Qing Kangxi Orchid Cup (Henan Museum collection).

The design is inspired by the Tang Dynasty poet Zhang Jiuling's "Twelve Songs of Sense and Encounter", which reads, "The orchid leaves are luxuriant in spring, and the osmanthus flowers are bright in autumn. I am glad to see this business since it is a festive season (Figure 5). Who knows the forest dweller, who sits in the wind and is happy? Grasses and trees have their hearts, so why should they seek beauty? The design is visualized through the image of the orchid depicted in the poem, together with the tassel pendant, forming a bookmark stationery.

5. Design Strategies and Methods of Orchid Cultural and Creative Products in Sihui City

5.1. Status of Orchid Industry in Sihui

The development of the orchid industry in Sihui City started in 2004. Relying on its unique planting conditions such as no severe cold in winter, no hot summer, fertile land, and suitable hydrology, the orchid industry in Sihui rapidly took root, developed, and grew. Nowadays, Sihui has 62 orchid enterprises, with a planting area of nearly 10,000 mu, 33 million orchid seedlings per year, and an annual output value of 450 million yuan, with more than 230 varieties of the four series of national orchids, hybrid orchids, foreign orchids, and phalaenopsis orchids, forming a unique rural orchid industry, and is the largest orchid planting base in Guangdong, Hong Kong and Macao Greater Bay Area.

5.2. Status of Orchid Cultural and Creative Products in Sihui

The core of cultural and creative products lies in transforming culture and innovation into products (Su, 2014), so mining the core cultural connotation of orchids in Sihui is the focus. By examining and analyzing the cultural and creative products sold by orchid enterprises in Sihui City, this paper finds that most

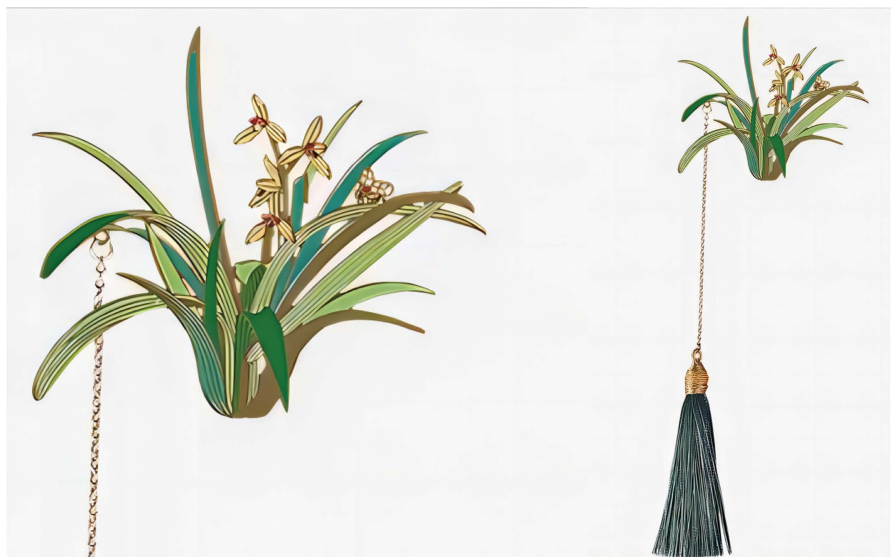


Figure 5. Xi'an Museum cultural creation, Jianlan bookmarks.

of the cultural and creative products tend to be similar. These products are characterized by simple patterns and lack of connotation, and monotonous and unattractive packaging styles.

After reading the literature and researching and studying, here is a SWOT analysis of the Sihui orchid cultural and creative products (Figure 6).

Advantageous analysis: 1) Relying on the huge platform of Guangdong, Hong Kong, and Macao Greater Bay Area, rich in tourism resources. Shigou Town of Sihui is the largest orchid planting base in Guangdong, Hong Kong, and Macao Greater Bay Area, which is only 1 hour away from Guangzhou and 25 minutes away from the center of Sihui, making it easy to travel. The supporting facilities around the orchid base are complete, and it is a good place for the residents of the neighboring schools and the residents of the suburban cities to go on vacation. 2) The orchid industry has a deep cultural heritage. Orchid culture itself has its unique historical and cultural value, and the orchid industry in Sihui integrates cross-strait friendship, rural revitalization, Sihui culture, and parental love into it, which gives new cultural connotation to orchids and constantly updates and enriches the connotation of orchid culture.

Weaknesses analysis: 1) The development progress of cultural and creative products is lagging. At present, the cultural and creative products independently developed by Sihui orchid enterprises are mostly based on orchid agricultural and sideline products, such as orchid tea, medicinal herbs, and health care products of orchids, etc. Other cultural and creative products are single type and lack cultural connotation. 2) The single form of the products is not able to arouse the interest of the young people to consume. Most of the products are simple collages of orchid patterns, such as orchid folding fans, orchid fans, orchid canvas bags, etc. The products are fragmented and not systematic, and the packaging forms and product styles are relatively old-fashioned and ordinary, lacking novelty.

Opportunity analysis: 1) Policy support: Sihui City, a significant hub for the

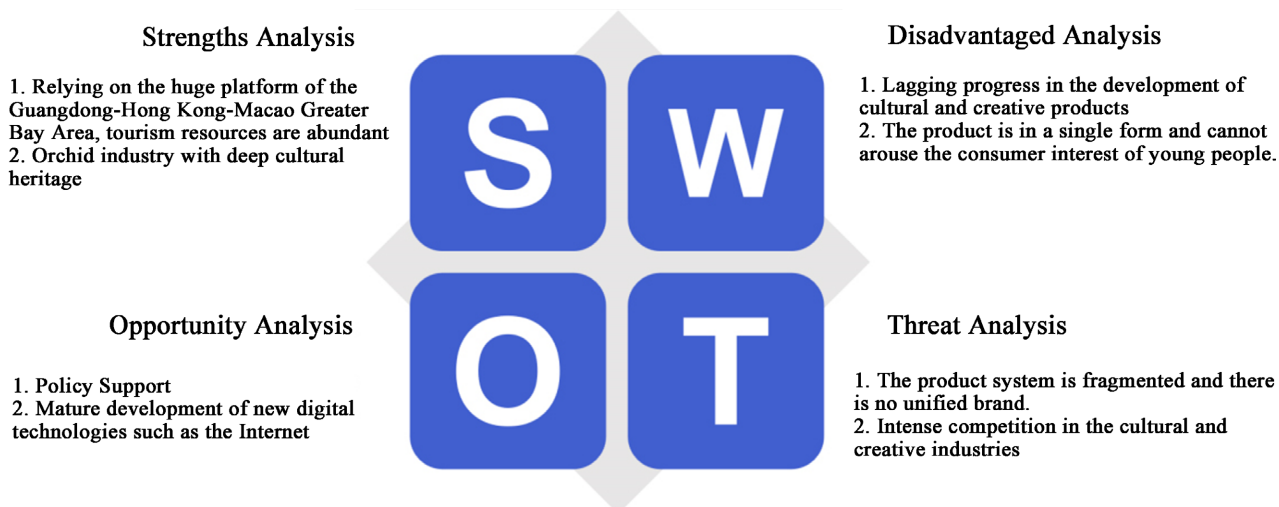


Figure 6. SWOT analysis of Sihui orchid cultural and creative products.

orchid industry in Guangdong Province, is pivotal for the high-quality development and rural revitalization of the region. The Sihui government emphasizes the brand building of “Sihui Orchid” and has introduced a three-year action program for its development, emphasizing the construction of the “12221” market system. 2) Mature development of new Internet technology: With the rise of the 5G digital economy and booming Internet marketing, technologies like AR, VR, and MR are coming of age. As more young people prefer socially interactive activities, it’s essential to leverage these technologies to create orchid cultural products that appeal to them, such as innovative scripts like “Father’s love is like an orchid.”

Threat analysis: 1) The product system is fragmented and there is no unified brand. At present, most regional cultural and creative products have official stores, online and offline sales synchronization, and develop and sell under their brand. Sihui orchids are mostly developed by different enterprises individually, and the products lack brand embodiment. Lack of official unified guidance. 2) Fierce competition in the cultural and creative industry. Nowadays, different places are actively developing cultural and creative industries, and there are many cultural and creative products on the market, but the phenomenon of homogenization is serious. The public does not have a deep knowledge of orchid cultural and creative products, and they are more picky in purchasing, which has a certain impact on the development of orchid cultural and creative products in Sihui.

5.3. Design Strategy

5.3.1. Use the Images of Orchids and Their Meanings in Poems, Paintings, Calligraphy or Cultural Relics to Integrate Them into the Styling Design of Cultural and Creative Product

Cultural and creative products are a form composed of cultural and stylized symbols (Wu, 2019). Discovering representative cultural and spiritual symbols is the basis for the design and development of cultural and creative products (Zhou, 2016). Such as Weng yuan orchid’s “heart as orchid flower pot” design, it is selected “Confucius family language” in “gas as orchid Ruoxi long not change, heart as orchid Ruoxi end unchanging” in the “heart as orchid” imagery to design, flower pots of the upper part of the shape of two orchid leaves cross composition, from all angles present a heart, and the flower pot is heart-shaped.. The upper part of the flowerpot is composed of two crossed orchid leaves, showing a heart shape from all angles, which expresses the intention of raising and planting orchids as well as orchid culture and creativity. The Orchid Cup Refrigerator Sticker of Henan Museum is also a simplified creation of the orchid decorative pattern of the orchid cup, which is then developed into a cultural and creative product.

5.3.2. Using VR and Other Digitalization Methods to Develop Orchid Cultural and Creative Products with Interactive Experience that Young People Like

In the context of the Internet era, products with social attributes are more likely to explode. Products that can provide users with opportunities for card sharing

and communication are more popular among young people and are more likely to inspire users to spontaneously publicize cultural and creative products. For example, the script control of “Father’s Love is Like an Orchid” (Figure 7) utilizes the form of script killing that is highly respected by young people nowadays, and there are two forms of physical and digital books so that the players can experience the scene of orchid cultural activities through flat panels or holographic projections in an immersive way.

Under the guidance of the Provincial Department of Agriculture and Rural Development and Zhaoqing Municipal Government, Sihui Municipal Government vigorously promoted the Sihui Orchid Association and Guangzhou Jiu’s Culture Technology Co., Ltd. in-depth cooperation, to create a very Sihui characteristic of the “immersive” orchid IP script. The story of Sihui orchids as the main line of development, including cross-strait friendship, rural revitalization, Sihui culture, parental love, and other elements, the player can be selected through the different roles, to obtain a “life experience card”, immersive experience of the story of the changes in the sinking and floating.

5.4. Utilizing Sihui’s Characteristic Orchid Regional Culture to Tell the Brand Story and Establish an Authoritative Orchid Cultural and Creative Brand

Sihui local independent research and development of a new orchid variety “Qi-tian Da Sheng”, the species is a butterfly orchid, the body is brown and yellow, and the top of the head the three elongated “tentacles”, like wears locks of gold armor, wearing a phoenix-winged purple gold crown “! Qi Tian Da Sheng” Sun Wukong, the flower so named. Sihui will take the opportunity of Father’s Day 2022 to launch it as the exclusive flower for Father’s Day, with “father’s love like orchid” as the publicity theme, which is a metaphor for father’s omnipotence



Figure 7. Script control of “A Father’s Love is Like an Orchid” in Sihui.

like the Great Sage, who can do anything for us to hold up a side of heaven and earth. Using orchids as a metaphor for a father's love gives orchids the energy of love that connects families. On the eve of Father's Day, Sihui Orchid made its debut in New York Times Square (**Figure 8**), calling on people to express their love to their fathers all over the world with flowers, and pushing the brand of Sihui Orchid to the international perspective.

Secondly, through a series of activities such as "Father's Love is like an Orchid" stage play, concert, orchid essay, microfilm, etc., the flashpoints of orchid township sentiment, a new force, innovative marketing, linking up with the farmers and bringing the farmers in the history of the development of orchid in Sihui are blended, which tells an orchid entrepreneurial story full of warmth and gives orchid a stronger humanistic connotation and a deeper emotional power, and helps to build an orchid brand with a greater sense of affection and a greater sense of regional culture.

6. Conclusion

Orchid culture, as a concentration of Chinese traditional culture, has its unique historical and cultural value and humanistic spirit. The development history of the orchid industry in Sihui, the entrepreneurial experience of local entrepreneurs in poverty alleviation, and the support and impetus of the government can be integrated into the interpretation of orchid culture, forming the unique orchid culture of Sihui, and increasing the connotation of the local regional culture. The integration of orchid culture into the design of cultural and creative products can enhance the added value of the products. By using the image of orchids and their meanings in poems and paintings or cultural relics to integrate into the design of structural forms, decorative patterns, and craft materials of cultural and creative products, by using digitalization methods such as VR to develop interactive orchid cultural and creative products that young people like, by using the characteristic regional culture of Sihui to tell the story of the orchid brand,



Figure 8. Sihui orchid debuts in New York City's Times Square.

and by setting up an authorized orchid cultural and creative brand, etc., the local culture will be driven by the local culture. Using the characteristic regional culture of Sihui to tell the story of the orchid brand, establish an authoritative orchid brand and other methods to drive the integrated development of local agriculture, culture, and tourism, promote the revitalization of the orchid industry in Sihui, and provide a reference for the development of cultural and creative products for the orchid industry in Guangdong, Hong Kong, and Macao Bay Area as well as the whole country.

The novelty of this study lies in its in-depth exploration of the intersection between orchid culture and modern cultural and creative product design, unveiling the potential for integration in structural forms, decorative motifs, and craft material design. Moreover, employing digital tools like VR, this research has developed interactive orchid cultural products tailored to the preferences of younger audiences, offering a fresh perspective for disseminating the essence of orchid culture. By delving deep into the unique regional culture of Sihui, the study proposes strategies for establishing a reputable orchid brand, thereby facilitating the integrated growth of local agriculture, culture, and tourism. This work serves as a robust reference for the development of cultural and creative products within the orchid industry not only in the Guangdong, Hong Kong, and Macao Bay Area but also nationwide.

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Conflicts of Interest

The authors declare no conflicts of interest regarding the publication of this paper.

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