



Historical Inheritance and Contemporary Cultural and Creative Product Design of the Hai Hun Hou Culture

Quanwei Ma ¹, Chanoknart Mayusoh ^{2*}, Akapong Inkuer ³, Pisit Puntien ⁴

¹ PhD Candidate, Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University, Bangkok, Thailand

² Professor, Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University, Bangkok, Thailand

³ Professor, Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University, Bangkok, Thailand

⁴ Professor, Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University, Bangkok, Thailand

* **Corresponding Author:** chanoknart.ma@ssru.ac.th

Citation: Ma, Q., Mayusoh, C., Inkuer, A., & Puntien, P. (2024). Historical inheritance and contemporary cultural and creative product design of the Hai Hun Hou culture. *Herança*, 7(2), 162-173. <https://doi.org/10.52152/heranca.v7i2.877>

ARTICLE INFO

Received: 10 Feb 2023
Accepted: 27 Sept 2023

ABSTRACT

The purpose of this paper is to explore the historical inheritance of the Hai Hun Hou culture and the design of contemporary cultural and creative products. By introducing the culture of the Hai Hun Hou and analyzing the significance of its historical inheritance, we recognize the importance and value of the culture of the Hai Hun Hou in history and its impact on modern culture. At the same time, this article also introduces the concept, development trends, design principles, and current development status of contemporary cultural and creative products. It explores the combination and exploration of Hai Hun hou culture and contemporary cultural and creative product design. Through investigation and comparison with other cultural and creative products, the development direction of cultural and creative products is understood, and specific practical cases and suggestions are provided. Summarized and emphasized the importance of the historical inheritance of the Hai Hun Hou culture and the design of contemporary cultural and creative products, and proposed possible future development directions and suggestions. This study has certain reference significance for promoting the inheritance of Hai Hun Hou culture and the design of contemporary cultural and creative products.

Keywords: Hai Hun Hou Culture; Historical Inheritance; Cultural and Creative Products; Cultural and Creative Design.

INTRODUCTION

China has a long history and culture, and the inheritance of history and culture is one of the few excellent traditions of the Chinese nation. However, with society's continuous development and transformation, many historical and cultural heritages are gradually forgotten or lost. Therefore, protecting and inheriting excellent historical and cultural heritage has become an urgent issue that needs to be taken seriously. The excavation and archaeological achievements of the tomb of Marquis Haihun have attracted widespread attention and research in the Chinese archaeological community. Since its excavation in 2009, this rich and large-scale tomb has become an essential window for studying the culture of the Marquis of Haihun. The tomb of Marquis Haihun was the tomb of Crown Prince Liu He during the Western Han Dynasty. The cultural relics unearthed from the tomb include gold and silverware, jade ware, pottery, lacquer ware, etc., totalling over 3000 pieces, some of which have incredibly high artistic and historical value. The cultural relics unearthed from the Hai Hun Marquis's tomb reflect the prosperity and glory of the Western Han Empire, and it is precisely because of their appearance that people have a deeper understanding of the history and culture of the Western Han Dynasty (Wu, Zhou, & Fu, 2023). However, for a long time, research on the culture of Hai Hun Hou has mainly focused on archaeology, with relatively little exploration of its historical inheritance and contemporary cultural and creative product design. Currently, the cultural and creative industries are gradually becoming an essential component of the national economy and

profoundly impact social development (Zhang & Wen, 2022). In this context, combining the culture of Hai Hun Hou with contemporary cultural and creative product design, exploring the relationship between its historical inheritance and contemporary value not only helps to explore further and inherit China's excellent traditional culture but also promotes the development of cultural and creative industries, and promotes the transformation and dissemination of traditional culture into modern society.

This paper aims to explore the relationship between the historical inheritance of the Hai Hun Hou culture and the design of contemporary cultural and creative products. Sort out the historical background and characteristics of the Hai Hun Hou culture and review its essential position and value in Chinese history. By tracing the historical origins of the Hai Hun Hou culture, we reveal its position and influence in ancient Chinese history. Analyze the inheritance and evolution trajectory of the Hai Hun Hou culture in the historical development process and reveal its absorption and integration of ancient culture (López-Guzmán, Pérez Gálvez, Cordova Buiza, & Medina-Viruel, 2019). By analyzing the historical development and evolution of the Hai Hun Hou culture, this paper explores its inherited cultural significance and value. We explored the possibility and methods of incorporating the cultural elements of Hai Hun hou into contemporary cultural and creative product design and summarizing successful cases and lessons learned. In response to the rapid development of the cultural and creative industry, this article explores how to combine the culture of Hai Hun Hou with modern technology to form cultural and creative products with high ornamental and practical value. Through analyzing relevant successful cases and lessons learned, specific suggestions are provided for better utilizing the cultural elements of Hai Hun Hou in contemporary cultural and creative industries. Evaluate the impact and challenges brought by the historical inheritance of the Hai Hun Hou culture on contemporary cultural and creative product design and propose suggestions for sustainable development and innovation by conducting in-depth analysis of the relationship between the culture of Hai Hun Hou and contemporary cultural and creative product design, evaluating the practical role of Hai Hun Hou culture in contemporary cultural and creative product design, exploring the challenges faced by the contemporary cultural and creative industry in applying historical and cultural elements, and providing reference for better promoting the development of the contemporary cultural and creative industry.

On this basis, this study will explore the correlation between the historical inheritance of Hai Hun Hou culture and contemporary cultural and creative product design through investigation and analysis, providing reference and reference for academic research and industrial practice in related fields. It can enrich the protection and inheritance of China's cultural heritage, promote the innovative development of cultural and creative industries and achieve the contemporary value transformation of traditional Chinese culture.

LITERATURE REVIEW

The Cultural and Historical Inheritance of Hai Hun Hou

Overview of the Culture of Hai Hun Hou

The Hai Hun Hou culture originated from the Western Han Dynasty in China and is an important historical and cultural heritage. It was named after the Hai Hun Hou Tomb in Nanchang City, Jiangxi Province. It was a joint tomb of a noble family during the Western Han Dynasty, and many precious cultural relics and artworks were unearthed from the tomb. The tomb of the Marquis of Haihun is currently known to be the largest, most well-preserved, and most finely laid out Han Dynasty aristocratic tomb in Chinese history.

The Hai Hun Hou culture is an essential component of ancient Chinese cultural heritage, with high historical, cultural, and artistic value. From the perspective of cultural relics and works of art, many precious artifacts and works of art have been unearthed in the tomb of Marquis Haihun, including bronzes, bronze mirrors, jades, lacquerware, pottery, Paper Cuttings, etc. These cultural relics and works of art reflect the economic, political, cultural and religious conditions of the society at that time. They are necessary historical materials for studying social life, culture and art in the Western Han Dynasty. From the perspective of the tomb structure and layout of the Marquis of Haihun, this tomb adopts a multi-level layout centred on the main tomb and accompanied by various accompanying tombs, reflecting the characteristics of the ancient Han tomb layout. At the same time, the tomb of the Marquis of Hai Hun also presents superb architectural techniques and artistic forms, such as brick carving, stone carving, colour painting, etc., showcasing the height of ancient Chinese architectural craftsmanship and artistic level. Therefore, the culture of Hai Hun Hou is a cultural heritage that integrates multiple elements, such as history, culture, and art, with significant historical, cultural, and artistic value.

Significance of the Historical Inheritance of the Marquis of Hai Hun Hou

As a typical representative of the Western Han Dynasty in China, the discovery of the tomb of the Marquis of

Haihun filled an essential gap in the history of Chu. It confirmed the critical position of Chu as one of the six central feudal states during the Warring States period and revealed the historical landscape of the early days of Chu's founding. It provides valuable historical information for understanding the Western Han Dynasty's society, politics, economy, culture, and other aspects. By studying the tombs of Marquis Haihun, people can restore the social style and lifestyle of the time, enriching our understanding of the history of the Western Han Dynasty. Through the archaeological discoveries of the tomb of Marquis Haihun, one can understand the economic situation of ancient Chu. The many valuable items in the tombs indicate that Chu had considerable wealth accumulation and economic strength at that time, which provides important clues for studying Chu's economic model and trade activities.

At the same time, the culture of the Marquis of Haihun is also an essential component of ancient Chinese culture. The combination of cultural relics unearthed from the tomb of the Marquis of Haihun with cultural elements from other regions reflects the cultural exchange and influence between the Chu and surrounding areas. These cultural relics demonstrate the innovation and absorption of Chu's art, technology, and system, promoting cultural integration and development at that time. Its protection and inheritance are of great significance for maintaining the cultural confidence and diversity of the Chinese nation. By restoring and showcasing the cultural relics of the tomb of Marquis Haihun and creating relevant cultural heritage protection areas and museums, the public can better understand and appreciate the unique charm of Marquis Haihun's culture and deepen their sense of identification and belonging to their own cultural traditions.

The cultural relics and artworks unearthed from the tomb of Marquis Haihun have high artistic value, such as exquisite bronze ware, exquisite jade ware, and magnificent lacquer ware. These artworks showcase ancient Chinese artisans' wisdom and artistic level, with unique aesthetic value. Through the research and display of these artworks, people can feel the charm of ancient art to improve aesthetic literacy and cultural cultivation. As an important historical heritage, it has attracted many domestic and foreign tourists to visit and explore. Therefore, the protection and development of the Hai Hun Hou culture can promote the development of the tourism industry, drive the prosperity of related industries, and promote local economic growth.

Inheritance and Practice of the Culture of Hai Hun Hou

The protection of cultural relics is one of the important contents of the cultural and historical inheritance of Hai Hun Hou. In the process of protecting cultural relics, reasonable measures need to be taken, such as moisture-proof, dust removal, fire prevention, etc. By formulating relevant regulations and technical standards, it is ensured that cultural relics will not be damaged or lost (Pérez-Guilarte, Gusman, & Lois González, 2023). Museums are one of the important places to showcase the culture of Hai Hun Hou. Through museum exhibitions, visitors can see the exquisite cultural relics unearthed from the tomb of Marquis Haihun, understand the historical background and cultural characteristics of the society at that time, and gain a deeper understanding of the connotation and essence of Marquis Haihun culture; Academic research is an important means of delving into the historical connotation and value of the Hai Hun Hou culture. Through systematic and meticulous academic research, details of historical scenes, social life, cultural inheritance, and other aspects at that time can be restored, providing rich historical data for historical inheritance (Shen, Yuan, & He, 2023). Visiting and traveling is one of the main ways for the public to learn about the culture of Hai Hun Hou; Through tourism visits, tourists can enter museums, cultural relics exhibition halls, historical sites, and other places to experience and experience the unique charm of the Hai Hun Hou culture up close; With the development of information technology, online publicity has become one of the important forms of inheriting the cultural history of Hai Hun Hou (Segeur-Villanueva, Caicedo-Llano, Zarcone, Abdelmagid, & Sabogal-Guachetá, 2023); Through the Internet, relevant information about the culture of the Hai Hun Hou can be sent to various parts of the world, allowing more people to understand and understand this period of history, and spreading and promoting the cultural values of the Chinese nation.

The Challenge of Protecting the Cultural Relics of Hai Hun Hou

The cultural relics of the Hai Hun Hou culture are at risk of natural weathering and human destruction. The protection work requires a significant investment of human, material, and financial resources, as well as addressing the challenges of various protection technologies. Due to the incomplete or scattered historical literature, there are still specific difficulties and challenges in organizing and researching the historical information of the Hai Hun Hou culture. The increase in the popularity of the Hai Hun Hou culture and the increase in the number of tourists may bring significant tourism pressure to relevant scenic spots, such as management difficulties and environmental impacts (Chen, Luo, Xiao, 2023). Therefore, cultural relics management should strengthen their awareness of protection. Faced with the challenges in cultural relics protection, they can use social forces, government support, and other means to strengthen public awareness of cultural relics protection, form an atmosphere of shared participation by the whole society, and promote the

development of cultural relics protection (TK, 2023); At the same time, there should also be technological support, such as digitization and virtual reality, to provide new means and opportunities for the protection and research of the Hai Hun Hou culture.

The development of the tourism economy is also essential. As a unique historical and cultural heritage, the Hai Hun Hou culture has high tourism value. It can become an essential support for promoting the development of the local tourism industry. Employment opportunities can be created by developing tourism routes and providing tourism services, and economic development can be promoted (Wang & Gu, 2023). The management also needs to strengthen academic exchange and cooperation, using academic research and international exchange platforms to strengthen cooperation with scholars from other countries and regions, jointly research and promote the culture of Hai Hun Hou, and promote the diversity of cultural inheritance and the enhancement of international influence.

RESULTS

Design of Contemporary Cultural and Creative Products by Hai Hunhou

Concept of Cultural and Creative Products

Cultural and creative products refer to products that combine traditional cultural elements with creative design and are presented and expressed through creative means (Li, 2023). People favour them for their unique cultural connotations, artistry, and innovation. Cultural and creative products not only inherit the essence of traditional culture but also integrate modern fashion and market demand with high artistic and commercial value. In the development of cultural and creative industries, there are mainly the following development trends:

Cross Border Cooperation

Cultural and creative products utilize cross-border cooperation to integrate professional knowledge and technology from different fields, creating more creative and attractive products (Ge & Liu, 2023). According to a sampling survey, the survey targets a random population, with the majority of cultural and creative consumers being women, as shown in Table 1. Therefore, it is essential to pay attention to the cooperation between female jewellery and products.

Table 1. Consumer Gender Ratio

Gender	Subtotal	Ratio
Male	235	34.9%
Female	437	65.1%
Total	672	100%

Innovative Technology Application

With the development of technology, cultural and creative products have also begun to use new technologies such as virtual reality, augmented reality, and artificial intelligence (Huang, Chen, & Zhan, 2023). Through surveys, as shown in Table 2, most people understand culture and creativity through online channels. Therefore, by providing users with a more immersive and interactive experience, innovative applications can enhance product attractiveness and market competitiveness.

Table 2. Understanding Cultural and Creative Product Pathways

Pathway	Subtotal	Ratio
Internet	237	57.8%
News	76	18.5%
Museum	58	14.1%
Others	39	9.6%

Sustainable development: Sustainable development is an essential issue in current society, and cultural and creative products are also developing in the direction of environmental protection, recyclability, and low-carbon. Pay attention to the selection of materials, the environmental friendliness of the production process, and the reusability of products in line with the needs of green consumption (Mao, 2023).

Personalized Customization and Experiential Consumption

More and more young people are pursuing personalized products and unique consumer experiences. According to a survey, most consumers are under 25, as shown in Table 3. Cultural and creative products can

meet this demand through customized services. Users can choose designs, materials, and functions according to their preferences to obtain unique products.

Table 3. Age Distribution of Consumers

Age	Subtotal	Ratio
Under 18	76	11.3%
18-25	314	46.7%
25-35	185	27.5%
35-45	63	9.3%
Over 45	34	5.2%
Total	672	100%

Promotion Methods for Cultural and Creative Products of Hai Hun Hou

The popularity of the Hai Hun Hou Museum and its cultural and creative products complement each other. Excellent cultural and creative products can also enhance the museum's popularity. Increasing the museum's popularity can attract more consumers of cultural and creative products, promote their sales, and bring higher economic benefits. Therefore, increasing the popularity of both museums and cultural and creative products is an integral part of promotion methods.

In the promotion process, it is necessary to carefully design the brand logo and promotional language and create a unique image and values of Hai Hun Hou's cultural and creative products. Through social media, microblog, WeChat official account and other platforms, we regularly publish content about the culture and cultural and creative products of Hai Hun Hou, such as historical stories, product introductions, use experience, etc., to attract the attention and participation of target users, and establish a fan community of cultural and creative products of Hai Hun Hou (Fang & Zhang, 2022). Through online and offline interactions and exchanges, we will attract more users to join and share their user experience and recommendations. A membership system is also established to provide member privileges and benefits, enhancing user loyalty and purchasing desire. Offline, collaborate with local tourism bureaus, cultural and creative parks, cultural and creative enterprises, etc., to jointly promote the cultural and creative products of Haihun Hou. We can expand the market coverage of our products by organizing joint marketing activities, cross-border cooperation, and jointly creating a series of characteristic products. Organize themed exhibitions, lectures, salons, and other activities to invite experts, scholars, cultural artists, and others to participate to enhance the visibility and influence of Hai Hun Hou's cultural and creative products. Activities such as interactive experiences, craft demonstrations, and DIY production can be carried out based on product characteristics to increase user engagement (S. Liu, Guo, & Meng, 2022). When selling cultural and creative products, we are not limited to channels and use various online and offline channels for sales, including self-built online stores, third-party e-commerce platforms, physical stores, cultural and creative exhibitions, etc. At the same time, cooperate with relevant institutions such as tourist attractions and museums to combine cultural and creative products with scenic spots or exhibitions to increase exposure and sales opportunities.

Design Principles for Cultural and Creative Products of Hai Hun Hou

The design of cultural and creative products related to the Hai Hun Hou culture should follow the following basic principles (Cheng & Zheng, 2022). The first principle is the principle of inheritance. The design of cultural and creative products of the Hai Hun Hou culture should respect and inherit the original historical and cultural connotations with high historical and cultural value. Combining traditional cultural elements with creative design retains culture's essence and charm. There is also the principle of innovation: based on inheritance, designers need to have creative thinking, reinterpret and arrange cultural elements, extract the essence of culture, classify them, establish a cultural meme library, as shown in [Figure 1](#), and improve the innovation and fashion of cultural and creative products. The principle of sustainable development is also an important link. The production of cultural and creative products should comply with the principle of sustainable development, using environmentally friendly and recyclable materials, reducing waste and promoting reuse. The most important is the user experience principle, which involves paying attention to the user experience and feelings, designing products and services that can stimulate consumer emotional needs meet functional needs, and provide users with a better experience (Ma, Han, & Hu, 2022).

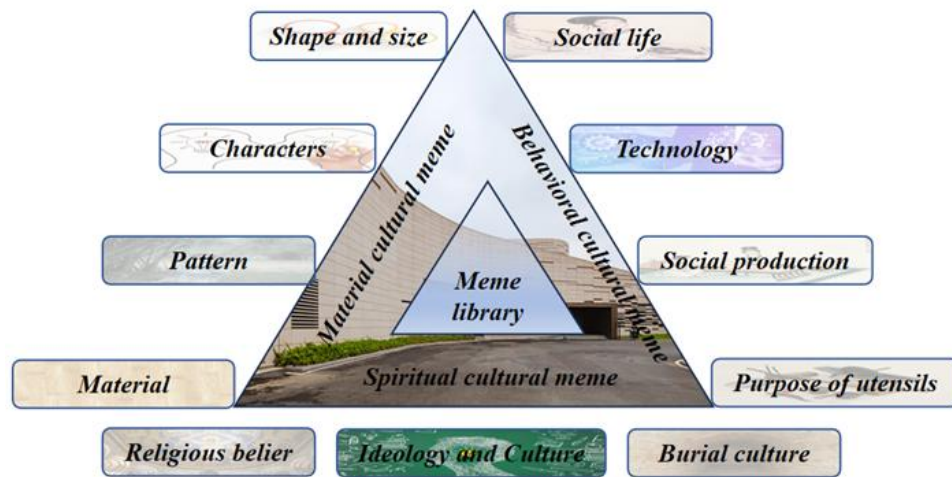


Figure 1. Cultural and Creative Culture Meme Library

The design process of cultural and creative products in this article mainly includes market research, product positioning, extraction of cultural memes, and how to assemble these contents, as shown in Figure 2.

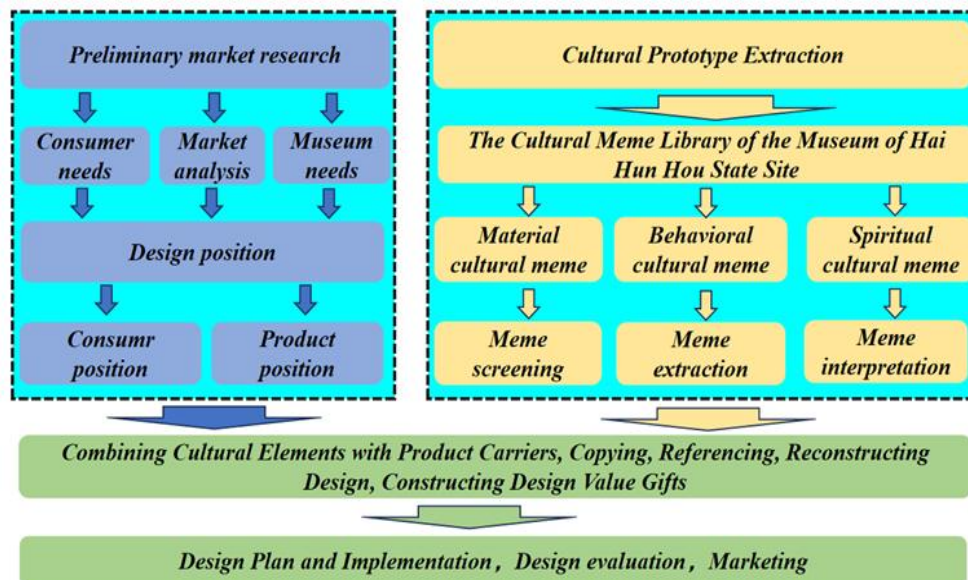


Figure 2. Cultural and Creative Design Process

By conducting a questionnaire survey on the influencing factors of consumers when purchasing cultural and creative products, the survey was conducted on random population, as shown in Table 4. It was found that when purchasing cultural and creative products, consumers attach great importance to the exquisite level of product style, followed by the quality of the product brand and the historical and cultural elements covered by the product. This indicates that in the development process of cultural and creative products, attention should be paid to product aesthetics and cultural connotations and the establishment of cultural brands.

Table 4. Factors Influencing Consumers' Purchase of Cultural and Creative Products

Factor	Min.	Max.	Average	Standard deviation	Variance	Sample size
Exquisiteness	1	5	4.21	0.92	0.87	110
Quality	1	5	4.03	0.99	0.93	110
Culture element	1	5	3.82	1.1	1.21	110
Commemoration	1	5	3.56	1.2	1.13	110
Practicality	1	5	3.58	1.27	1.42	110
Portability	1	5	3.4	1.31	1.25	110
Interest	1	5	3.2	1.23	1.32	110

At the same time, the survey results also show that the student group is the primary consumer of cultural and creative products, as shown in Table 5. Considering that students usually have limited economic capabilities, to attract more student groups to participate and purchase cultural and creative products, their prices should be affordable. The way to achieve affordable prices can be achieved through cost control, economies of scale, market positioning, promotional activities, and cooperation with educational institutions. Through these strategies, the price of cultural and creative products can be reduced, competitiveness and attractiveness can be improved, and it also helps to spread and promote traditional Chinese culture.

Table 5. Proportion of Cultural and Creative Product Consumer Groups

Consumer group	Subtotal	Ratio
Student	299	73%
Enterprise employees	74	18%
Government employees	16	4%
Freelance	12	3%
Others	9	2%
Total	410	100%

Design Case and Analysis of Cultural and Creative Products of Haihunhou

Correlation and Intersection

The Hai Hun Hou culture is an essential component of ancient culture in southern China, including rich cultural relics, architecture, clothing, and utensils. These cultural elements can be used as a source of design inspiration and integrated into contemporary cultural and creative products (Li, 2023). For example, jewellery, watches, wall clocks, and other products inspired by the gold artifacts unearthed from the tomb of Marquis Hai Hun reflect the values and aesthetics of traditional culture and conform to modern people's fashion pursuits (Z. Zhao, 2023).

The various elements in the culture of Hai Hun Hou, such as decorative patterns, patterns, colours, etc., can be regarded as cultural symbols used to convey specific cultural meaning (Yang & Cao, 2023). In contemporary cultural and creative product design, designers can use these cultural symbols to convey cultural information and values, as shown in Figure 3, to enhance the cultural connotation of the product.

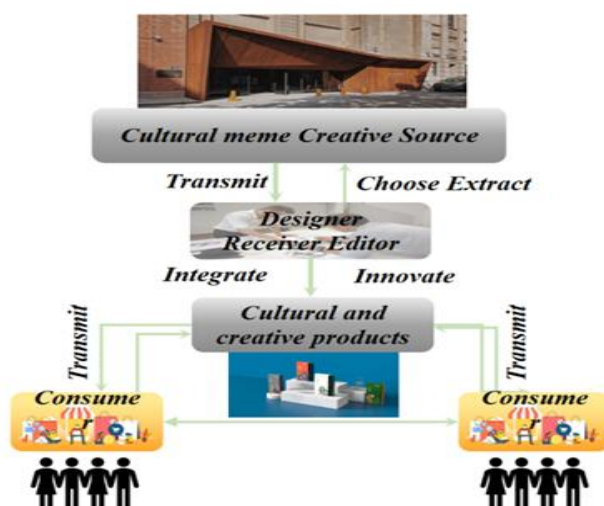


Figure 3. Cultural Integration Methods

The culture of Hai Hun Hou also includes many handicrafts, such as silk, porcelain, wood carvings, etc. These handicraft products still have a wide range of applications in contemporary cultural and creative product design (X. Du & Liu, 2022), such as combining traditional handicrafts with modern technology to create fashionable and high-quality cultural products, such as handicraft jewellery, coffee cups, etc.

The culture of Hai Hun Hou also has its unique story and historical background, which can be combined with external and internal spiritual and behavioural cultures as a source of creativity, as shown in Figure 4, for designing different products. For example, souvenirs, cultural shirts, bookmarks, and other products inspired by

the Marquis of the Sea story allow people to appreciate these cultural and creative products while gaining a deeper understanding and understanding of traditional culture.

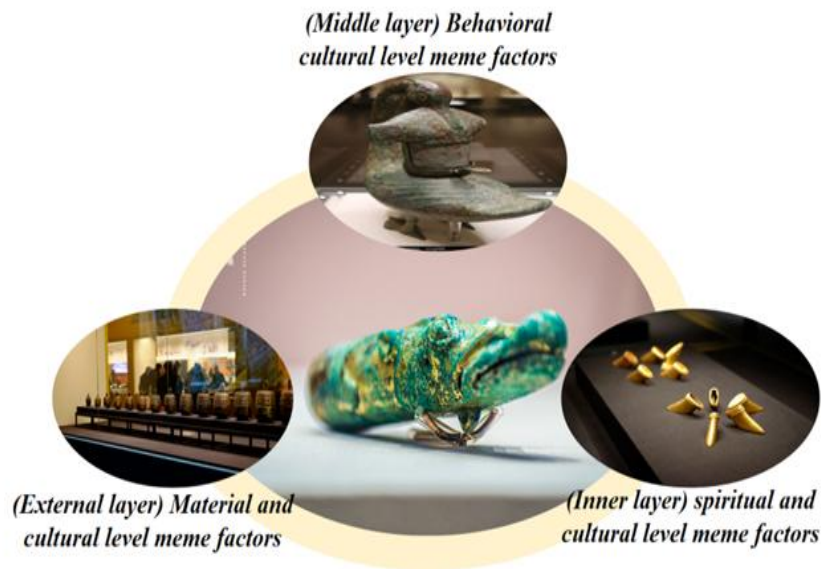


Figure 4. The Meme of Hai Hun Hou Culture

DISCUSSION

Case Study of Hai Hun Hou Cultural and Creative Products

The location of the Hai Hun Hou Site Museum has rich handicraft production techniques. Traditional handicraft production techniques can be applied to modern product production in the design of cultural and creative products, thus achieving the continuation of traditional techniques (Lu & Nie, 2022). Taking traditional culture as the theme and integrating traditional cultural elements into the design of cultural and creative products, consumers can have a deeper understanding of the local history, culture, and traditional customs. For example, in cultural and creative design works, the unearthed cultural relic Tongdanglu from the Marquis's Tomb of Haihun is used, and its patterns are combined for creation, as shown in Figure 5. Since the patterns used in unearthed cultural relics are often expressed as symbols of power and auspiciousness, among which the butterfly-shaped pendant pattern is a combination of dragon patterns (Shan, Ma, Lu, & Luo, 2022), reflecting that the pendant was a symbol of power and status in ancient times, and further highlighting imperial power. Tongdanglu is an essential embodiment of ancient technology, with fish patterns embodying auspicious meanings. Combining ancient patterns with modern metal craftsmanship and printed pattern design makes the patterns more modern and fashionable in colour.



Figure 5. Bronze Danglu Cultural Creativity

The prototype of the cultural and creative work shown in [Figure 6](#) is the Hai Hun Hou Yan Yu Lantern, a vital bronze artifact in Chinese history and one of the precious cultural relics inherited from ancient Chinese civilization. It was unearthed from the tomb of the Marquis Haihun in the southwest of Wenling City, Taizhou City, Zhejiang Province, and is considered a pinnacle of Chinese bronze ware production. The head of the Hai Hun Hou Yan Yu Lantern is a flying wild goose with its mouth open, a gourd pattern carved on its back, and two fish and two shrimp tied to its limbs. The lamp holder is square, with six dragon patterns of "King's Qi" around it, and patterns such as cloud and tiger patterns are engraved around it. The entire Yanyu Lantern has a smooth and natural shape with deep artistic value, especially in the exquisite and perfect carving details. The cultural and creative works cleverly preserve its use as a lamp while incorporating modern design, making it a lamp with cultural heritage characteristics.

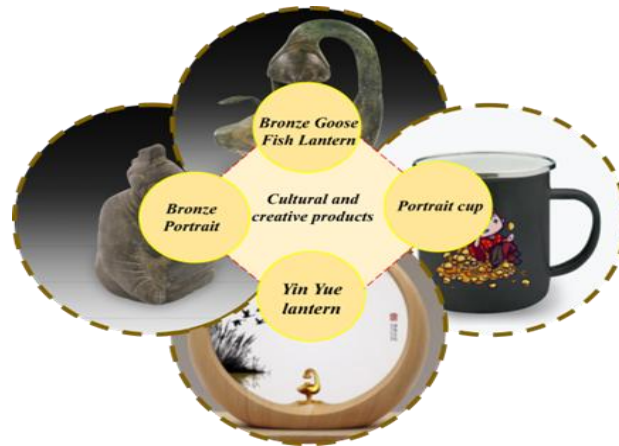


Figure 6. Cultural and Creative Works

Various types of clothing were in different regions during the Han Dynasty, but they shared some characteristics. The clothing materials in the Han Dynasty were usually mainly natural fibres, such as silk, cotton, hemp, wool, etc., and were processed to present different textures, glosses, and colours (H. Du, 2020). Colours and patterns are also very particular, with bright colours and exquisite patterns used to showcase aristocratic identity and beautify clothing. The production of Han Dynasty clothing requires multiple process steps, including cutting, sewing, weaving, dyeing, embroidery, etc., and jewellery such as metal threads, beads, and jade require patient and meticulous processing. The modern design of Hanfu, as shown in [Figure 7](#), retains its shape while adopting modern wage manufacturing, resulting in better material quality and more diverse and vibrant colours, and is widely loved by young people.



Figure 7. Modern Ancient Dress

Challenge of Contemporary Cultural and Creative Product Design

Contemporary cultural and creative product design must meet constantly changing market demands and consumer aesthetic standards. As a fashion emerging industry, the design of cultural and creative products should continuously pursue innovation and uniqueness to attract consumers' attention and purchase (Bai & Zhou, 2019). This requires designers to have high sensitivity and foresight, be able to insight into market trends, understand consumer needs, grasp the pulse of the times, and launch products with more sense of the times and cultural connotations.

At the same time, the design of contemporary cultural and creative products also needs to consider how to combine traditional culture with modern life. The essence of cultural and creative products is to innovate, deconstruct, and redesign traditional cultural elements, making them more widely applicable and compatible with modern aesthetic concepts and lifestyles. This approach not only inherits and promotes traditional culture but also presents it in a brand-new manner, in line with the needs and preferences of modern people.

In addition, the design of contemporary cultural and creative products also needs to pay attention to the sustainable development of the cultural and creative industry (W. Liu & Bao, 2019). In the design process, it is essential to consider maximising commercial value while also paying attention to cultural products' social and cultural value. Under the premise of ensuring the quality and creativity of cultural products, attract consumers to purchase at reasonable prices and promote the healthy development of the cultural industry.

Chinese culture is vast, profound, and has a long history. Various cultural relics exist throughout the country, and each has derived distinctive cultural and creative works (Zhang & Wen, 2022). For example, the cultural and creative works of the Beijing Palace Museum were the first to appear in the market and were loved by consumers across the country. They also opened online stores, allowing users to purchase cultural and creative works of the Beijing Palace Museum without leaving their homes. There is also the blind box series from the Henan Museum, where consumers can experience becoming an archaeologist and personally excavating cultural relics (Lyu, 2019). The imperial seal, a symbol of ancient imperial power, can be carved out in the surprise box. Therefore, cultural and creative works will face many challenges to develop and grow.

In general, from 2010 to 2020, a total of 14 articles met the inclusion criterion. From the literature search, only one relevant article was published from 2000 to 2009. Since 2011, the volume of literature has increased. In particular, in the three years from 2018 to 2020, eight articles illustrated the increasing interest in this area. This has to do with the rapid increase in the number of Chinese students studying abroad since 2010. According to data released by the Ministry of Education of the People's Republic of China in 2019, the number of Chinese studying abroad increased from 60,000 to 265,000 from 2001 to 2010, the number increased by 200,000 in ten years. With the implementation of "the Belt and Road policy" by the Chinese government and the increasingly frequent exchanges between China and other countries, the increasing number of Chinese students has attracted the attention of some scholars in recent years.

CONCLUSION

The Hai Hun Hou culture was a cultural form during the Chu period in China, and its historical inheritance is closely related to the design of contemporary cultural and creative products. The discovery and archaeological research of the tomb of Marquis Hai Hun provide valuable information and clues for exploring the history and culture of Chu, deepening our understanding of Chu society, aristocratic class, art, handicrafts, and other aspects. The artworks and cultural relics reflected in the Hai Hun Hou culture not only showcase the cultural level and artistic achievements of the Chu period but also provide valuable historical information for future researchers. Cultural and creative works, on the other hand, integrate the artistic elements of the Marquis of Haihun culture into various cultural and creative product designs, creating unique modern artworks and handicrafts. The artworks in the tomb of the Marquis of Haihun are presented to the audience with a new experience, enhancing people's understanding and interest in ancient culture, blending the Marquis of Haihun culture with contemporary art, and creating an artistic feast with modern and fashionable charm. At the same time, the design of contemporary cultural and creative products needs to meet constantly changing market demands and consumer aesthetic standards. It is also necessary to consider how to combine traditional culture with modern life, apply traditional handicraft production techniques to modern product production, and achieve the continuation of traditional techniques. Various elements in the culture of Hai Hun Hou, such as decorative patterns, patterns, colors, etc., can be regarded as cultural symbols to convey specific cultural meanings. Designers can use these cultural symbols to convey cultural information and values, and enhance the cultural connotation of products.

REFERENCES

- Bai, S., & Zhou, G. (2019). Analysis on Advantages and Influencing Factors of Design and Development of Museum Cultural & Creative Products. In *IOP Conference Series: Materials Science and Engineering* (Vol. 573, No. 1, p. 012067). Bristol, UK: IOP Publishing.
- Chen, K., Luo, H., Xiao, B. (2023). If the skills are there, there will be memories to carry research and modern view on the current wuzhou kiln inheritance in the context of intangible cultural heritage protection. *Journal of Social Science and Humanities*, 5(4), 138-141.
- Cheng, S., & Zheng, Y. (2022). The effect of the soul of packaging display design of cultural and creative products on consumers psychological will. *Psychiatria Danubina*, 34(2), 321-321.
- Du, H. (2020). Cultural creative product design from the perspective of Chinese ancient ware modelling. In *E3S Web of Conferences*, 179, 02033.
- Du, X., & Liu, F. (2022). Research on the application of visual symbols of new year paintings in the design of cultural and creative products. *Journal of Sociology and Ethnology*, 4(10), 95-101.
- Fang, X., & Zhang, R. (2022). Design and application of traditional craft in cultural and creative products--taking the hubei provincial museum as an example. *Frontiers in Art Research*, 4(16).
- Ge, J., & Liu, M. (2023). Analysis on how to apply manchu cultural symbols to cultural and creative products to enhance attractiveness. *Journal of Social Science and Humanities*, 5(5), 72-76.
- Huang, H., Chen, H., & Zhan, Y. (2023). A Study on consumers' perceptions of museum cultural and creative products through online textual reviews: an example from palace museum's cultural and creative flagship store. *Behavioral Sciences*, 13(4), 318.
- Li, M. (2023). Design thinking and teaching practice of cultural and creative products in museums. *Frontiers in Art Research*, 5(12), 51-56.
- Liu, S., Guo, J., & Meng, X. (2022). Design of Cultural and creative products under the characteristic analysis of industrial heritage elements in liaoning taking dalian's modern industrial heritage as an example. *Journal of Civil Engineering and Urban Planning*, 4(1), 52-58.
- Liu, W., & Bao, X. (2019). Research on national cultural creative products design from the perspective of internationalization. In *IOP Conference Series: Materials Science and Engineering* (Vol. 573, No. 1, p. 012011). Bristol, UK: IOP Publishing.
- López-Guzmán, T., Pérez Gálvez, J. C., Cordova Buiza, F., & Medina-Viruel, M. J. (2019). Emotional perception and historical heritage: a segmentation of foreign tourists who visit the city of Lima. *International Journal of Tourism Cities*, 5(3), 451-464.
- Lu, Z., & Nie, Y. (2022). Research on ceramic cultural and creative product design based on traditional creative thought taking Guilin plum vase as an example. *Art and Design*, 5(5).
- Lyu, F., Cheng, X., Yan, J., & Yang, X. (2019). A new way of inheriting traditional culture: A case study of the design of cultural and creative products of Laolongkou wine industry in Shenyang city. In *IOP Conference Series: Materials Science and Engineering* (Vol. 573, No. 1, p. 012099). Bristol, UK: IOP Publishing.
- Ma, J., Han, X., & Hu, M. (2022). Research on the development and promotion of museum's cultural and creative products: a case study of Dunhuang museum cultural and creative products. In *SHS Web of Conferences* (Vol. 148, p. 01005). Paris, France: EDP Sciences.
- Mao, L. (2023). The value of transforming traditional landscape paintings into "Digital oil paintings" in the design of cultural and creative products. *Art and Design*, 6(3).
- Pérez-Guilarte, Y., Gusman, I., & Lois González, R. C. (2023). Understanding the significance of cultural heritage in society from preschool: an educational practice with student teachers. *Heritage*, 6(9), 6172-6188.
- Segeur-Villanueva, S., Caicedo-Llano, N., Zarcón, R., Abdelmagid, A., Sabogal-Guachetá, N., Pérez-Guilarte, Y., Gusman, I., & Lois González, R. C. (2023). Parametric integration of multiple criteria from a cultural heritage perspective. *Applied Sciences*, 13(16), 9195.
- Shan, J., Ma, L., Lu, X., & Luo, A. (2022). Design of museum cultural and creative products based on perceptual consumption intention. *Psychiatria Danubina*, 34(5), 25-25.
- Shen, S., Yuan, L., & He, Y. (2023). Cultural heritage integrated into the landscape: inheritance and activation of xuan paper culture. *Architecture and Regional Planning*, 8(3), 44-53.

TK, G. K. (2023). Sustainable preservation and accessibility to cultural heritage in India. *Library Hi Tech News*, 40(2), 12-14.

Wang, X., & Gu, Y. (2023). Protection and communication strategy of traditional culture from the perspective of digital humanities—an example of digital dunhuang project. In *SHS Web of Conferences* (p. 02005). Paris, France: EDP Sciences, 2023.

Wu, N., Zhou, R., & Fu, Y. (2023). Research on the protection and renewal of Wanshougong historical and cultural vlock from the perspective of living inheritance. In *SHS Web of Conferences* (Vol. 152, p. 02004). Paris, France: EDP Sciences.

Yang, Z., & Cao, Y. (2023). Research on the design and practice of cultural and creative products of intangible cultural heritage elements - Take inner Mongolia as an example. *Art and Design*, 6(2).

Zhang, X., & Wen, K. H. (2022). Research on design of ceramic cultural and creative products in Macao—Case study of Macao University of Science and Technology Ceramic Art Laboratory. In *Knowledge Innovation on Design and Culture: Proceedings of the 3rd IEEE International Conference on Knowledge Innovation and Invention 2020 (IEEE ICKII 2020)* (pp. 261-265). Singapore City, Singapore: World Scientific Publishing.

Zhao, Z. (2023). Innovative exploration of traditional cultural elements in the teaching of cultural and creative product design in colleges and universities. *Advances in Vocational and Technical Education*, 5(5), 62-69.

ETHICAL DECLARATION

Conflict of interest: No declaration required. **Financing:** No reporting required. **Peer review:** Double anonymous peer review.