

Design Strategy of Tibetan Cultural and Creative Products under the Concept of Cross-Cultural Identity

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Abstract

This research explores respecting and understanding Tibetan culture, focusing on creative thinking and design expression, designing and promoting Tibetan cultural and creative products with cross-cultural characteristics, promoting cross-cultural dialogues and exchanges, and attracting a wider audience. This paper adopts a qualitative research method. Through in-depth interviews with experts, scholars, Tibetan cultural inheritors and designers in related fields, we learnt about their personal views and experience sharing on Tibetan culture and cross-cultural identity. The research found that when designing Tibetan cultural and creative products, the "ATUMICS" model was used to balance the needs of traditional culture preservation and innovation through comparative analyses of traditional and modern Tibetan cultural products. Explore the values, beliefs and lifestyles of the Tibetan people to identify key elements that can be incorporated into the design. By designing cultural and creative products with Tibetan cultural characteristics, these traditional cultural elements can be passed on and protected to ensure their survival and development in contemporary society. The study proposes the concept of "culture + innovation + product" as a comprehensive approach to designing and developing innovative cultural and creative products with cultural connotations. By organically combining culture, innovation and products, designers can create cultural and creative products with unique charm and market prospects, bringing new ideas and perspectives to cross-cultural design. The results of this research are conducive to designers and engineers' in-depth knowledge of Tibetan history, traditional art, religious beliefs and folk customs, which helps to understand and respect the core values and expressions of Tibetan culture. It breaks through the function, technology and modelling of traditional products and creates innovative cultural and creative products with cultural connotations, which helps to protect and pass on the Tibetan cultural heritage.

Keywords: Intercultural Design, Cultural and Creative Products, Cultural and Creative Industries, "ATUMICS" Model

Introduction

Against the background of economic globalization, cultural and creative industries are flourishing. Cultural and creative industries require the production of cultural products. The Fourteenth Five-Year Plan for the Development of Cultural Industries, issued by China's Ministry of Culture and Tourism, states that it is necessary to "combine traditional culture with fashionable elements, Chinese characteristics with world trends, and endeavor to provide more cultural products that meet the needs of young people's cultural consumption, convey upwardly mobile values, and embody the spirit of Chinese culture" (China Network, 2021). Cultural and creative products are a multifunctional link between ancient and modern China and the world, between the audience and the designer, and between the audience and the product itself (Wu & Lin, 2022). Cultural and creative product design is the use of creative people's intelligence, skills and talents, and the application of modern design methods to create and improve cultural resources and cultural supplies to meet the needs and preferences of users from different cultural backgrounds.

This research discusses how to balance the protection of traditional culture and the need for innovation when designing Tibetan cultural and creative products. Through literature research, the model of ATUMICS is found, and the model is used to analyze the way and effect of the integration of traditional Tibetan culture and modern cultural elements in order to draw insights into the design strategy of modern Tibetan lamps. At the same time, under the concept of cross-cultural design, this research utilizes cross-cultural research methods to summarize the current design strategies of Tibetan cultural and creative products. The concept of "culture+innovation+product" is a comprehensive approach aimed at designing and developing innovative cultural and creative products with cultural connotations. By organically combining culture, innovation and products, designers can create cultural and creative products with unique charm and market competitiveness, bringing new creativity and perspectives to cross-cultural design.

Literature Review or Research Background

Cross-cultural Identity

There are many ways of using the word "trans", for example: trans-regional, trans-ethnic, trans-political, transnational, and trans-cultural. The concept of interculturalism is often used to describe the increasingly complex interactions between different cultures in the context of globalization, and it is also widely used in China for international exchanges and cross-cultural studies (Zhang et al.,2023). The so-called "intercultural" refers to cultures that cross the boundaries of different countries and ethnic groups. Globalization has brought about a great deal of exposure to foreign cultures, and the simultaneous emergence of different cultures highlights the incompatibility between foreign and local cultures, which can trigger very different reactions from people (Shi, 2020). Interculturalism is the exchange between different groups, which can be the exchange of different national cultures or different ethnic cultures. In the process of cultural exchange, groups with different cultural backgrounds interact with each other. Inspired by the research on creative cognition, cross-cultural fusion forms a hybrid culture immediately after with better creative performance (Leung, & Chiu, 2010). Thus, old cultural boundaries are broken and new cultural worlds are rebuilt (Ji, 2020). The purpose of intercultural communication is to change traditional and existing cultures and create new ones.

Today, interculturality is used in many fields of study, such as: diplomacy, trade, business activities, language teaching, cultural media, film and television, art exhibitions, and

design. In the field of apparel design, cross-cultural exchanges enable countries and nations to learn from each other in terms of design concepts, craftsmanship, and styles, forming a positive interaction in the industry (Yuan, 2021). In cross-cultural research, cross-cultural experience is not only the object of research, but also the way of research, that is to say, the researcher must himself become a cross-cultural experiencer, living, learning and experiencing in the culture or religion to be researched, so as to make his own cross-cultural experience or experiencing his most important cross-cultural research resources Agricultural Products Packaging Design for Cultural Research (He, 2014). In today's situation of frequent cultural exchanges, more attention should be paid to cross-cultural research and cross-cultural methods should be mastered.

Intercultural Design

Cross-cultural design refers to considering the differences between different cultural backgrounds and multiple cultures in the design process and integrating and respecting the elements and values of different cultures in the design. Intercultural design occurs when different cultures come together to find solutions to "intractable" global problems, and it is the result of knowledge transfer (Fanke & Scharoun, 2016). The core research of cross-cultural design is the ability to find proportional and matching meanings when expressing the same thing in the process of communication between different cultures (Zhang, 2012). As a bridge of communication and understanding between different cultures, cross-cultural design can not only meet the multiple cultural needs of consumers, which is in line with the law of market economy development, but also increase the cultural value of commodities and promote the excellent culture (Yang, 2022). The combination of new cultural and creative product design with cross-cultural design features and characteristic regional culture is a general trend, which will promote the theory of cultural and creative product design with regional cultural features to a new height (Zhang et al., 2022). Therefore, people with different cultural backgrounds have different ways of thinking and behaving, and designing user interfaces and products for different cultures will also affect the human factors design approach (Plocheret et al., 2021).

Cultural and Creative Products

Cultural and creative products refer to products that are produced by combining traditional culture with modern creativity through design, production and marketing with culture and creativity as the core elements. Cultural and creative products are products that combine elements of culture and creativity and are designed to convey unique cultural values and artistic experiences. Cunningham (2002) proposed a rationale for distinguishing between the concepts of culture and creative industries, which has implications for theoretical, industrial and policy analysis. Innovation is a key mechanism for explaining the relationship between creative industries and economic performance. based on empirical research in the Netherlands, Stam et al (2008) explored the impact of creative industries on innovation and, ultimately, on urban employment growth. The scope and scale of so-called new clusters of local cultural and creative districts and sub-regional creative hubs, which are the subject of policy interventions and public-private investment, and the use of creative districts/knowledge centers by cities as a panacea for broader urban expansion and regeneration plans (Evans, 2009). Through a survey of more than 2,000 creative industry firms, Müller et al (2009) found that creative industries are one of the most innovative sectors of the economy. A better understanding of why social inequality and discrimination still exist

in the creative industries can be achieved through an approach centered on creative industry production models (Eikhof & Warhurst, 2013).

Cultural and Creative Industries

Creative industries are economic sectors with creativity, innovation and knowledge as their core drivers. It encompasses a wide range of sectors, covering design, art, media, culture, digital technology and many other industries. Creative industries have a unique way of making profits, generating intellectual property through human creativity, talent and skills, making creative industries a new driving force for economic development (Hou, C.E. et.al, 2019). In the past decades, research on creative industries has been booming with contributions from different fields (Lehtonen et.al.,2020). Suqiu(2021) explores the discrete and diversified characteristics of cultural and creative industries, identifying and controlling their heterogeneous risks in the open financial market.

Cultural Creative Industry (CCI) is an important field of creative industry, which emphasizes on the industrial activities based on culture, innovative thinking and business model, transforming cultural assets into creative products and services. A new critical exploration of the concept of Cultural and Creative Industries (CCI) was conducted by Campbell et.al (2019) focusing on the rationale for grouping occupations and industries under this label. Research suggests that organizations develop collaborative models with Cultural and Creative Industries (CCIs), Santoro et.al (2020) assesses whether formal and informal modes of collaboration with CCIs affect innovation performance. Landoni et.al (2020) present an exploratory analysis of Business Model Innovation (BMI) carried out by firms from the Cultural and Creative Industries (CCIs) over their lifecycle Landoni et.al (2020) present an exploratory analysis of business model innovation (BMI) carried out by firms in the cultural and creative industries (CCIs) during their life cycle, which is closely related to closely related concepts such as the 'creative economy' and reflects the definitional struggles aimed at combining or dividing creativity and culture. small business performance and functioning, but also potential policy support. Nowadays, cultural and creative industries (CCIs) offer an alternative pathway to development through their wealth creation potential, socio-economic development, employment opportunities and promotion of cultural diversity (Edeh, et. al, 2021). China's cultural policy has shifted from a government-led to a model centered on a market-based development model, and the economic value of culture has come to be seen as a major engine of national development (Park, 2022). The important expression of creative thinking is closely related to art and design, and the results of Huang &Jia's (2022) study show that design art and cultural and creative industries are complementary.

ATUMICS model created by Adhi Nugraha

In 1996, Adhi Nugraha created a model known as ATUMICS. The ATUMICS method helps to transform tradition into the current environment by retaining key elements and replacing elements that inhibit aspects that are more acceptable in today's society (Sutrisno, 2020). ATUMICS is an acronym for Artifact, Technique, Utility, Material, Icon, Concept and Shape (Raden et al, 2020). Designers and engineers can use the model to create out-of-the-box products or systems that will continue to be acceptable to the modern marketplace while maintaining their intangible value (Edward et al, 2022). The ATUMICS method is a from combining technique, utility, material, icon, concept and shape (Gumulya, 2022). The use of ATUMICS approach to change the traditional to analyze the product in the form of data reduction, data presentation, and data validation in order to obtain the ideal arrangement of

the six basic elements: technology, utility, material, icon, concept, and shape to transform the traditional process (Septian & Leksono, 2020).

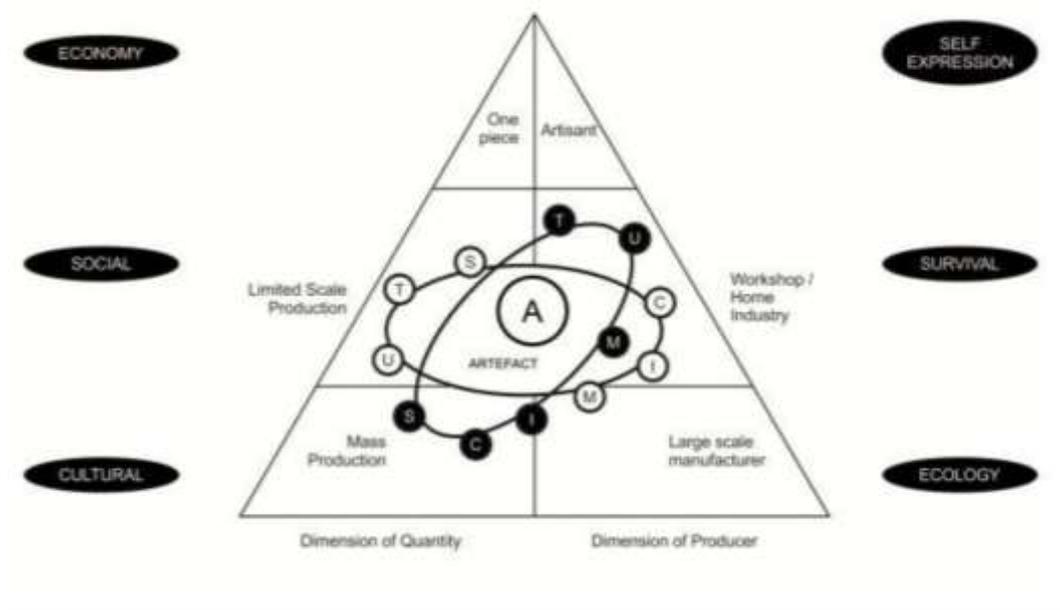


Figure 1 ATUMICS model (Source: Nugraha, 2012)

In Figure 1, it can be seen that there is a repetition of ATUMICS elements, both of which are represented by circles with different background colors (black and white). Black color represents the element of modern artwork and white color represents the element of traditional artwork. The background is a triangular plane divided into two halves (right and left). The purpose of the left part is to locate the volume target, while the right part represents the rank of the producer according to the size of the product sold (Septian & Leksono, 2020).

Current Situation of Tibetan Cultural and Creative Product Design

Tibetan cultural characteristics are often used as the main source of material for cultural and creative product design. Cultural and creative products have five thousand years of Chinese cultural heritage as the basis, but also by the influence of various regional cultures, forming a unique regional style, which is an indispensable part of cultural and creative product design (Chen, 2021). There are not many related researches on the design of Tibetan cultural and creative products, among which there are more results on the application of Tibetan patterns, thangkas, Tibetan architecture, Tibetan masks and so on to the research of cultural and creative products. Tibetan patterns have bright colors and diverse themes, which are not only rich in decorative features, but also cover the cultural customs and local beliefs of the Tibetan people. Due to the special geographical location of the Tibetan area, its traditional patterns have evolved into a variety of pattern features due to the geographical location, people's living habits and other factors, and thus have become the source of inspiration for the design of cultural and creative products nowadays (Liu, 2021). On the basis of digging deeply into the characteristics of traditional Tibetan patterns, we can explore the combination of traditional Tibetan patterns and modern design from a cultural perspective to provide reference for modern design, and also provide reference for the design of cultural and creative products of other ethnic groups (Guo, 2023).

Selected to the thangka art as the elements of cultural and creative product development and creation, because the thangka pattern art form using different styles of

expression, the material production needs to be based on the need to select the content of the topic, pattern pattern modified into different styles (Jiang, 2018). The Tibetan elements mainly based on thangka culture are presented through the form of artwork, which is known and loved by more and more people, and has attracted the attention of many developers of modern cultural and creative products (Ma, 2021). The visual elements of Tibetan masks are selected as the entry point, their shape and color elements are refined, and on the basis of the refinement, deformation, superposition and other techniques are used to expand the creation, based on the foundation of Tibetan folk culture, try different types and styles of expression, and then select the appropriate style to apply it to the tourism cultural and creative products (Liu, J., 2018). The research of Tibetan cultural and creative products concluded that the consumers of cultural and creative products are mainly based on tourism souvenirs. There is a lack of research on Tibetan cultural and creative products with their own ethnic group as the consumer group. The related research lacks thinking about designers' design strategies for cultural and creative products under the concept of cross-cultural design.

Methodology

This research examines the strategies of designing Tibetan cultural and creative products today under the concept of cross-cultural design using cross-cultural research methodology. In order to comprehensively examine the design of Tibetan cultural and creative products under the concept of cross-cultural identity, this research employs an interpretive qualitative analysis aimed at identifying the ATUMICS model created by Adhi Nugraha (2012) in Tibetan traditional products. A comprehensive literature review of relevant academic literature, books, articles and reports was conducted to understand the research findings and theoretical frameworks on Tibetan culture and cross-cultural identity. Through field research, in-depth interviews were conducted with experts, scholars, Tibetan culture bearers and designers in related fields to obtain their personal views and experience sharing on Tibetan culture and cross-cultural identity. Then, through the case study, the model of traditional Tibetan lamp ATUMICS is discovered, and the way and effect of the integration of traditional Tibetan culture and modern cultural elements are analyzed in order to derive insights into the design strategy of modern Tibetan lamps. The collected data are analyzed to summarize the findings and distill useful insights for designing Tibetan cultural and creative products with cross-cultural identity.

This research discusses how to balance the protection of traditional culture and the need for innovation when designing Tibetan cultural and creative products." The concept of "culture+innovation+product" is a comprehensive approach to designing and developing innovative cultural and creative products with cultural connotations. By organically combining culture, innovation and product, designers can create cultural and creative products with unique charm and market competitiveness, bringing new ideas and perspectives to cross-cultural design.

Results and Discussion

Cross-cultural design should identify with Tibetan culture

Cross-cultural design should identify with the national or ethnic culture of the country under study. Regarding the theory of cross-cultural identity, Dai (2013) analyzes three classic Western theories for interpreting cross-cultural identity: first, Adler understands cross-cultural identity from the pluralism and cosmopolitanism of identity, and defines it as a new sense of identity and the reintegration of its personality at a higher level, which demonstrates

cross-cultural people's multiple and fluid cultural belonging and cosmopolitan sentiment. Secondly, Yoshikawa starts from the interaction and union of identities, and understands it as a double helix cross-cultural relationship that is "neither one nor two", independent and connected, breaking down the dichotomy, and creating the possibility of "in-between" identities. Thirdly, Kim focuses on the individualization and universalization of identity, and sees cross-cultural identity as a process of constantly searching for one's true self and human commonality, which demonstrates the ability of communicators to break down ethnocentrism and cultural stereotypes, and to transform themselves and adapt to new environments. Another interpretation is that "intercultural identity is defined as the expansion and renewal of cultural identity, which shows the potential of communicators to open themselves up and integrate different cultural elements based on their own society". Tibetans are a nation with a long history and splendid culture in the Chinese nation. General Secretary Xi Jinping pointed out that "we should inherit and carry forward the excellent cultural traditions of Tibet, insist on inheritance in protection and development in innovation, and constantly promote the development and prosperity of Tibetan cultural undertakings". The national identity of culture reflects the recognizability of a nation. Cross-cultural design should take up a new cultural mission, identify with the excellent traditional Tibetan culture, and inherit and carry forward, so as to better promote the development and prosperity of Tibetan cultural undertakings.

Tibetan Culture Promotes Innovation in Cultural and Creative Product Design

To be different, cultural and creative products should first pursue innovation in design. The study found that the existing cultural and creative products of the Tibetan people have copied the excellent cultural and creative product design phenomenon at home and abroad, and the cultural and creative product design lacks originality and innovative competitiveness. The design of Tibetan cultural and creative products can't just be a simple collage of Tibetan patterns, articles and colors appropriated into the products. Tibetan culture can be used as the core part of cultural and creative product design, and the regional culture of each region where Tibetans live can be utilized to promote the innovation and progress of cultural and creative products. Innovation includes social innovation, marketing innovation, aesthetic innovation, reconnection innovation and technological innovation (Xiang, 2019). To innovate and develop cultural and creative products, the products need to have cultural connotations. For example, Tibetan decorative patterns can be used in product packaging design. Tibetan graphics are highly decorative, a reflection of Tibetan culture and aesthetics, and are formed by Tibetans in long-term labor, production and life. Integrating Tibetan graphics into product design, combined with modern design methods, the products designed are innovative, ethnic and contemporary, highlighting the characteristics of Tibetan cultural products, increasing the popularity of the products among the audience and increasing the economic benefits of product sales.

Analyzing the contrast between traditional and modern Tibetan lamps using the "ATUMICS" model

In this stage, we tried to find the traditional elements of the products to be studied and which products are suitable for this method. In this stage, information about Tibetan cultural and creative products was collected by interviewing Tibetan folk traditional handicrafts people. In addition to interviews, methods such as reviewing relevant literature and field surveys are needed to investigate the types of physical objects that fit traditional products

and to analyze relevant product elements. At the same time, it should also focus on modern comparative analysis of the product's use of function, aesthetics, styling, etc., to find out the differences between. When analyzing the differences between traditional and modern, the traditional definition of aesthetics emphasizes complexity and sophistication, while the modern definition of aesthetics focuses more on efficiency and visual honesty, detached from basic utility (Edward et al., 2022). The main methods used are shown in Figure 2:

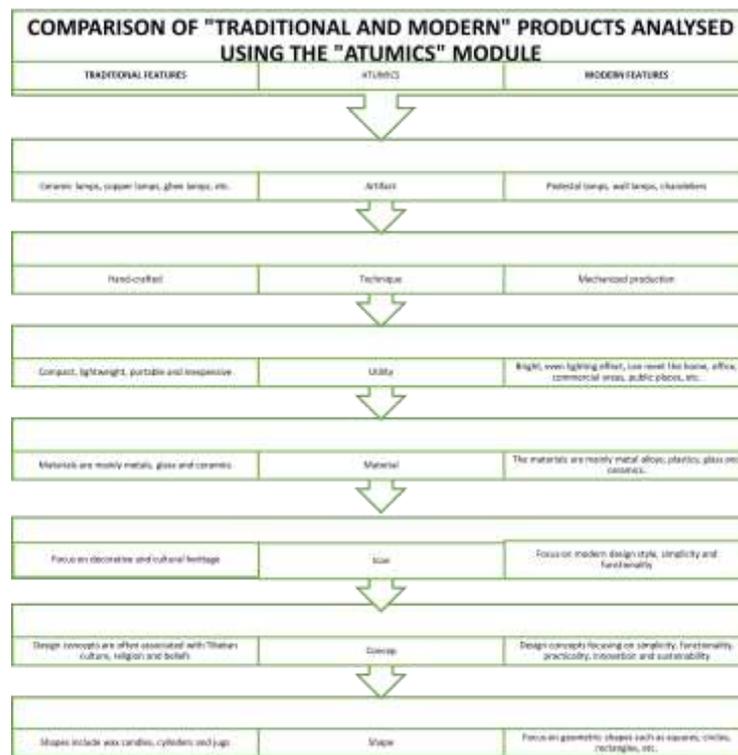


Figure 2 Comparison of traditional and modern Tibetan lamps analyzed using the "ATUMICS" model *Artefact*: Traditional Tibetan lamps used in homes include: ceramic lamps, copper lamps, ghee lamps, etc., and modern homes include pedestal lamps, wall lamps, chandeliers, etc.

Technique: Traditional Tibetan lamps are handmade, including carving, modeling, etc. Modern Tibetan lamps should be mechanized. Modern Tibetan lamps should use mechanized production, technology should be combined with modern equipment. Traditional oil lamps use an open flame to ignite the fuel, such as oil or candles. This technology requires ignition and combustion control and carries fire and safety risks. Modern lamps use advanced technologies such as LED technology, intelligent control and energy-saving and environmental protection, which provide higher efficacy, flexibility and environmental performance compared to traditional oil lamps. The technological innovation of modern lamps provides users with more choices and convenience.

Utility: Traditional Tibetan lamps use ghee, tung oil, etc. as fuel, usually just a lamp to add oil, light the wick can be used. Traditional oil lamps are simple devices that provide basic lighting. They can provide reliable illumination when there is no electricity supply or when electricity is interrupted. Traditional Tibetan oil lamps are usually small and lightweight, easy to carry and inexpensive. Modern lamps use energy-efficient LED technology to provide bright, even

illumination that can meet the lighting needs of a variety of places, including homes, offices, commercial areas, and public places.

Material: The housing of traditional Tibetan oil lamps is usually made of metal, such as copper, tin, iron or aluminum, ceramic and so on. These metal materials provide sturdy construction and good heat dissipation. Wood is also used as lamp base or grip material. Traditional Tibetan oil lamps often use glass materials for the shade or wick cover. Modern lamps often use metal alloys such as aluminum and stainless steel for their housings. These materials are lightweight, strong and durable, and easy to process. The use of plastic materials to manufacture lampshade, lamp base and switch, etc., lampshade or wick cover still use glass materials. In some modern lamps, ceramic materials are still used for lamp bases or decorative parts. The materials commonly used in traditional Tibetan oil lamps are mainly metal, glass and ceramics, while the materials commonly used in modern lamps are mainly metal alloys, plastics, glass and ceramics. Modern lamps pay more attention to light weight, durability and production cost considerations in material selection, and also use more engineering plastics materials

Icon: Traditional Tibetan oil lamps are usually inspired by Tibetan culture and traditions such as Buddhist scriptures, the eight auspicious symbols, Tibetan patterns, flora and fauna, etc. Patterns and decorations are often related to traditional Tibetan art and religious beliefs. The patterns of modern lamps include abstract shapes, geometric patterns, minimalist patterns, etc., emphasizing modernity and fashionability, usually in a modern design style, pursuing features such as simplicity, geometry, and smooth lines. The patterns of traditional Tibetan oil lamps usually reflect the characteristics of traditional culture and art, focusing on decorative and cultural heritage; while the patterns of modern lamps pay more attention to modern design style, simplicity and functionality, and can also have elements of personalization and technological innovation. Each style of pattern has its own uniqueness and can meet the aesthetic needs and cultural background of different people.

Concept: The design concept of traditional Tibetan oil lamps is usually related to Tibetan culture, religion and beliefs. The appearance of oil lamps often presents exquisite patterns, carvings and decorative elements, which represent the spiritual and religious pursuits of the Tibetan people, conveying the symbols of good luck, protection and blessings, and the design concept focuses on the decorative aspects. The design concept of modern lamps emphasizes simplicity and functionality, focusing on practicality and convenience. Designers are committed to reducing energy consumption, adopting environmentally friendly materials and production methods, attempting to use new materials, technologies and forms, as well as designing recyclable and reusable lamps and lanterns, and pursuing fashionable, avant-garde and personalized effects. Therefore, the design concept of traditional Tibetan oil lamps emphasizes cultural inheritance, religious significance and decorativeness, and pursues sacredness, solemnity and exquisite artistic performance; while the design concept of modern lamps focuses on simplicity, functionality, practicality, innovation and sustainability, and pursues modernity, convenience and environmental performance. Each design concept has its unique value and charm, meeting the needs of different people and scenes.

Shape: The shapes of traditional Tibetan oil lamps are usually related to traditional culture and art, and common shapes include wax candle, cylinder and pot. The common shape of traditional Tibetan oil lamps is wax candle, similar to the shape of a candle. Traditional Tibetan

cylindrical oil lamps are usually shorter and fatter, with a wider base and a hollow cylinder at the top for fuel. However, modern lamp shapes focus on geometric shapes such as squares, circles, and rectangles, highlighting the minimalist aesthetic of modern design styles. Some focus on abstract shapes and innovative shapes in pursuit of a minimalist, modern and functional design. There are obvious differences between traditional Tibetan oil lamps and modern lamps in terms of shapes, each of which has its own unique aesthetic and expressive power to meet different design needs and aesthetic orientations.

"Culture+Innovation+Product" Design Process of Tibetan Cultural and Creative Products

In order to design Tibetan cultural and creative products, it is necessary to carry out cultural research, obtain a large amount of effective data and information, classify and organize the content, and optimize and re-create them in combination with the characteristics and requirements of the project. Otherwise, the design and development of cultural and creative products will easily become hollow and flashy. Tibetan cultural characteristics of cultural and creative product design should focus on "culture + innovation + product", the actual design process can be carried out in accordance with several steps (Figure 3), this research introduces the design process of cultural and creative products as an example of Tibetan lamp design:

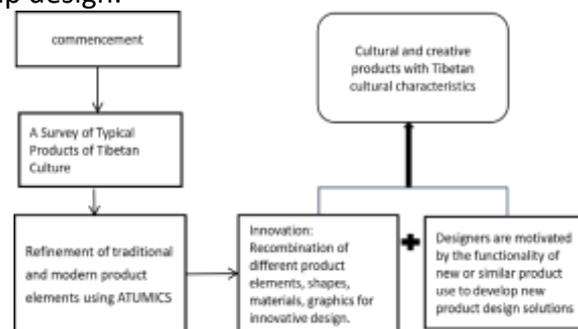


Figure 3 "Culture+Innovation+Products" Design Program Guidance Chart

NO1: Sorting out typical representative Tibetan cultures

Think about what cultural and creative products need to be designed. Sort out Tibetan culture in response to the needs, focusing on Tibetan handicrafts and artwork, such as: Tibetan clothing, Tibetan carpets, Tibetan boots, Tibetan hats, waist knives, gold and silverware, utensils (teapots, cups, etc.), Tibetan incense, Tibetan opera masks, thangkas, Tibetan architecture, etc. To study the history and theory of Tibetan culture, to sort out the classification of Tibetans, their habits and other related cultures, to categorize and organize them, and to find out which Tibetan cultures can be used in the design of cultural and creative products.



Figure 4 Tibetan teapot (shape inspiration)



Figure 5 Tibetan apron (color inspiration)

NO2: understanding and refining traditional Tibetan cultural elements. Finding the source of inspiration for cultural and creative product design, i.e., refining the shape, color and text of real objects. For example, Figure 4, the teapot commonly used in Tibetan life has a unique shape, if this teapot is made into other products, the shape of the teapot needs to be refined. As in Figure 5, Tibetan color is reflected more in clothing and paintings, and obvious Tibetan color elements are found on Tibetan aprons. The Tibetan color habits and main colors can be summarized through this stage, and the specific parameters of the recorded colors can be extracted.

NO3: cross-cultural innovative design applied to products.

According to the specific product we want to design is a lamp, we need to refine the lamp shape and color elements in Tibetan culture. According to the refinement of Tibetan cultural elements in the early stage, the appearance of the teapot triggered the thinking of the design of the lamp. The color of the lamps can be the elements found in the Tibetan color. This process needs to consider the styling design and color application methods.

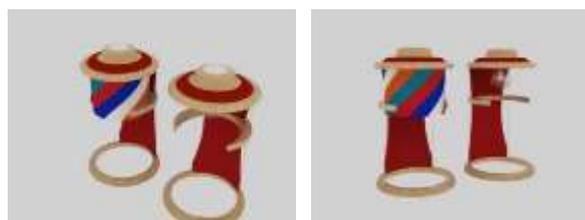


Figure 6 The effect of Tibetan lamps and lanterns cultural and creative products

NO4, cultural and creative products with Tibetan cultural characteristics. As shown in Figure 6, after refining the shape of the teapot, the shape of the lid and the structure of the pot were extracted, and the top was used as the location for installing the light bulb. The main color needed for the lamp is Tibetan red, and the lampshade is made directly from the Tibetan apron pattern. The biggest goal of cross-cultural design is to design products that can be recognized by different ethnic groups. In the case of the Tibetan lamps, the aesthetics are in line with the wishes of the Tibetans and other ethnic groups, and can be used in furniture furnishings, with a strong artistic and practicality.

Promotion Methods of Tibetan Cultural and Creative Products

In today's market of cultural and creative products, brand clutter, distortion and homogenization of products are very common. Many cultural and creative products do not study the historical and cultural elements deeply enough before designing them, ignoring the cultural characteristics that should be condensed on the cultural and creative products, resulting in the development of a brand image of the cultural and creative products that is not recognizable, and the cultural elements embodied in them are weakly or even out of touch with the local cultural heritage, thus losing the authentic cultural connotation of heritage (Ding, 2021). Affecting the sales of cultural and creative products in the market. Cultural and creative products can make good sales in the market, and after having the cultural connotation of cultural and creative products, they should focus on the promotion of the products. Tibetan cultural and creative products are user-centered, writing text introductions of cultural and creative products, and carrying out online promotion and sales through shopping websites, WeChat public numbers and other platforms.

Reasonable price control is needed for cultural and creative products to enter the market for sale. Designers should not think that the cultural and creative products are produced after they have worked very hard on the creative design, and add the value of culture to the price of the cultural and creative products, pricing them higher than other commodities. At the same time, when designing Tibetan cultural and creative products, the production cost of the products should be fully considered, and more thoughts should be given to the materials and processes of production to reduce the production cost. The cost should be reduced by reducing the cost, and the design should be modified by modifying the design. Design and produce cultural and creative products that are loved by everyone and have considerable sales, so that the cultural and creative products can be turned into commodities and the marketization of the sales of cultural and creative products can be realized. Price control, commonly known as pricing, necessarily needs to determine the sales price of each segment, including the retail price, the supply price at all levels, etc., and cultural and creative products are no exception.

Conclusion

Tibetan cultural and creative products have obvious ethnicity, with the expression of the beauty of graphics, words and colors close to the Tibetan people, so that consumers have the resonance of ethnic cultural and creative products, and play a role in guiding consumers from the spiritual and ideological level. The design of Tibetan cultural and creative products always takes the expression of Tibetan cultural connotation as the core, combines with modern product design methods, and utilizes cross-cultural concepts to design cultural and creative products to meet market demands. This method can be used in other cultural and creative product design fields. To do a good job in cross-cultural work, it is necessary to deeply

understand the law of culture spreading globally, further clarify the institutional mechanism of culture, and create more opportunities for cultural talents. As a designer, we should pay attention to the dissemination of classical culture and emphasize the development of popular culture, so as to provide stronger support for the dissemination of "cross-culture". Renewing the design concept with the support of Tibetan cultural connotation is a new way to explore the design of cultural and creative products.

The analysis of the data yielded several key findings. First, the incorporation of innovative design methods and the integration of different cultural influences make products more attractive and marketable to consumers who are interested in multicultural aesthetics. Second, the case study on designing Tibetan lamps was conducted with as much respect and understanding as possible of the meaning and value of traditional Tibetan lamps. Using the ATUMICS module, it is possible to compare and contrast traditional and modern lamps to demonstrate the differences in design and function. Such a design will adapt to the needs of modern life and harmonize with modern interiors while passing on and promoting Tibetan culture.

This research discusses how to balance the preservation of traditional culture and the need for innovation when designing Tibetan cultural and creative products." The concept of "culture+innovation+product" is a comprehensive approach to designing and developing innovative cultural and creative products with cultural connotations. It is important to combine tradition with modern design concepts, innovative production techniques and modern design concepts. The use of ATUMICS models can help designers gain in-depth knowledge of Tibetan history, traditional art, religious beliefs and folk customs, and help to understand and respect the core values and expressions of Tibetan culture. By organically combining culture, innovation and products, designers can create cultural and creative products with unique charm and market competitiveness, bringing new creativity and perspectives to cross-cultural design. Such efforts can promote the development of Tibetan culture while providing contemporary people with products that are characterized by Tibetan culture and modern aesthetics.

The results of this research contribute to the preservation and transmission of Tibetan cultural heritage. By designing cultural and creative products with Tibetan cultural characteristics, these traditional cultural elements can be passed on and protected to ensure their existence and development in contemporary society. Intercultural design requires interdisciplinary cooperation and cultural exchange. Collaborating with cultural experts, artists, designers and practitioners, sharing and drawing on knowledge and experience from different fields can bring new ideas and creativity to design.

Biodata

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