

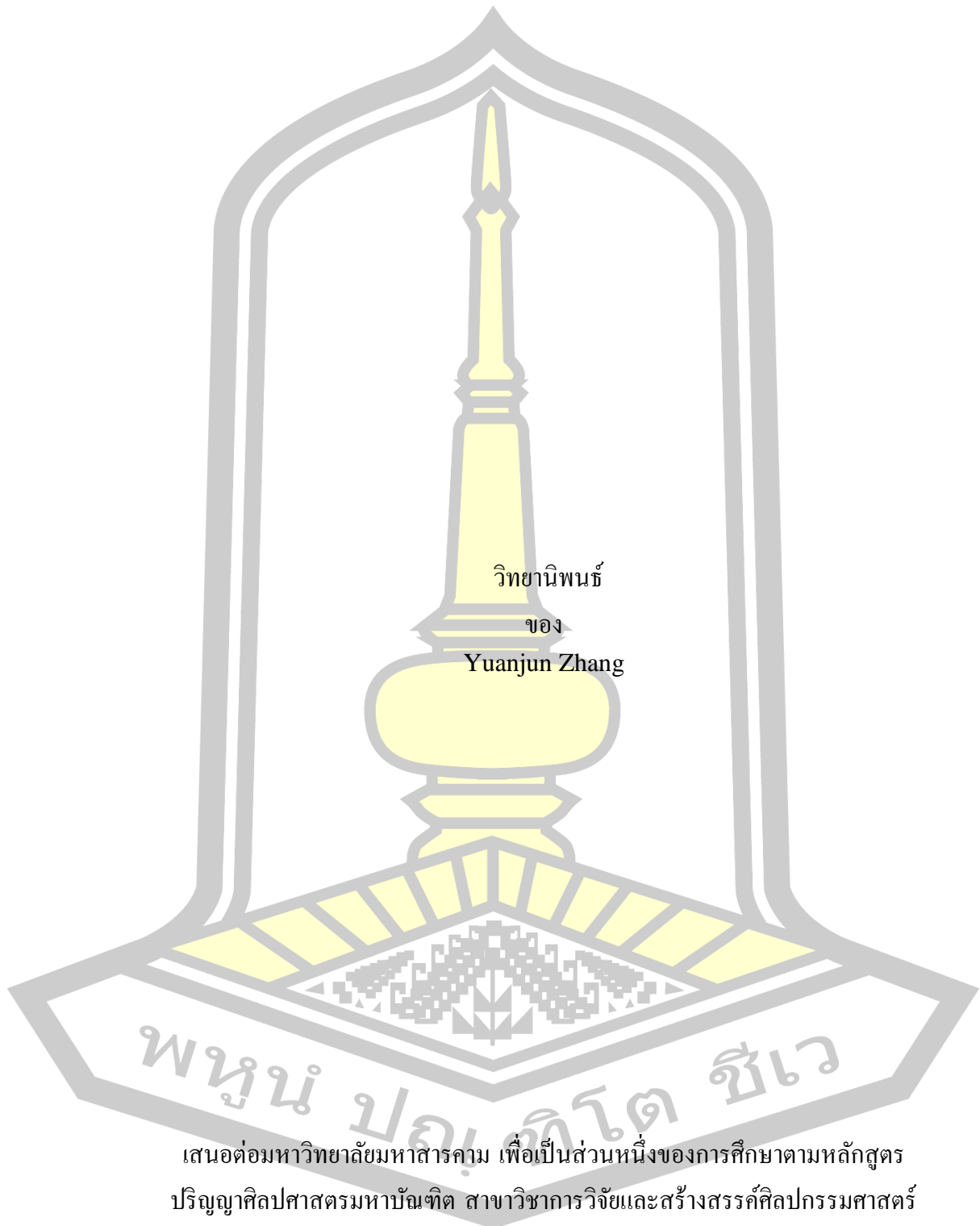
Blessing Cultural Product Packaging Design: Guanlin Temple in Luoyang

Yuanjun Zhang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Arts in Fine and Applied Arts Research and Creation
February 2024

Copyright of Mahasarakham University

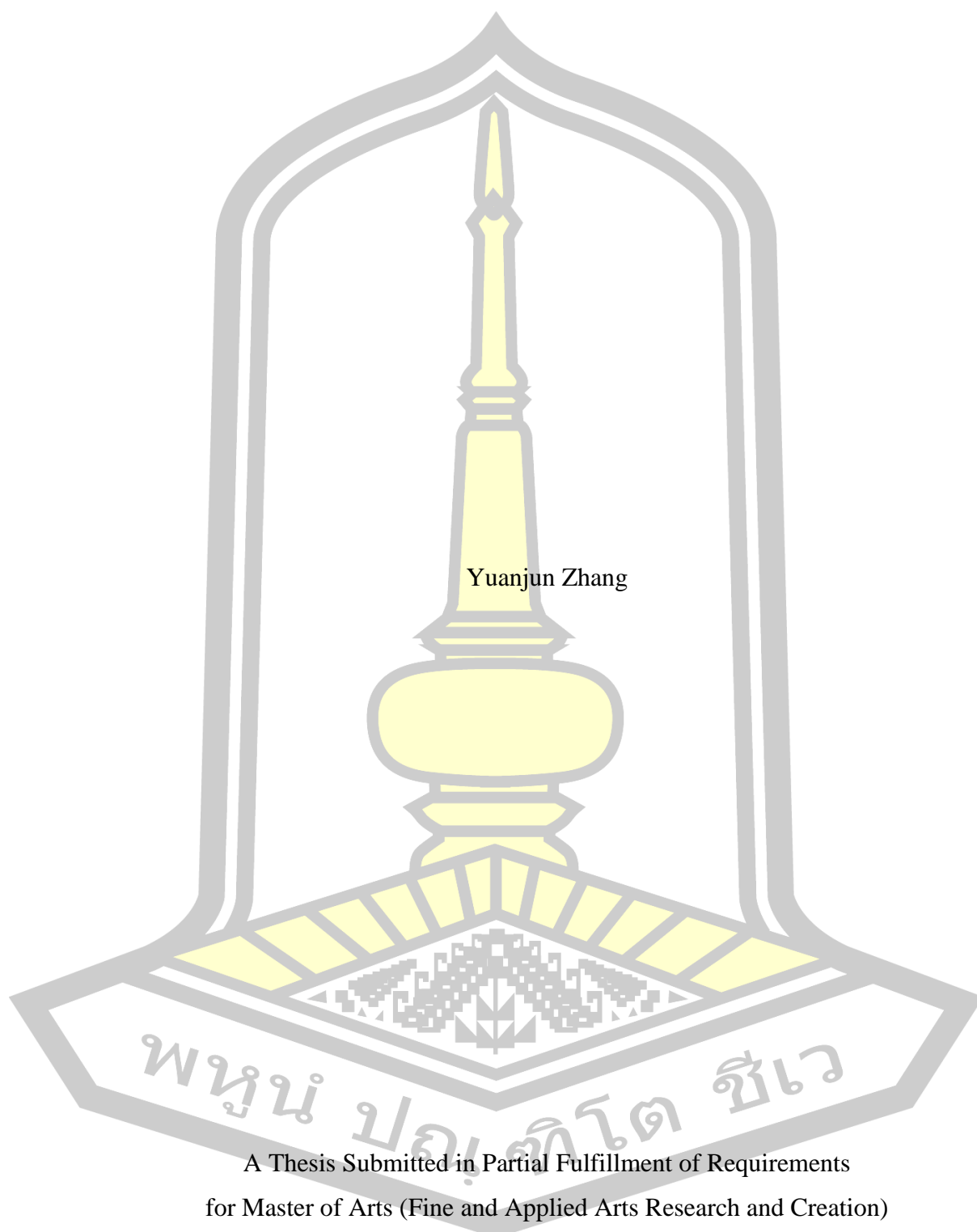
การออกแบบบรรจุภัณฑ์สินค้าที่เกี่ยวข้องกับวัฒนธรรมการบูชา: วัดควานหลินของเถาหยาง



กุมภาพันธ์ 2567

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Blessing Cultural Product Packaging Design: Guanlin Temple in Luoyang



Yuanjun Zhang

A Thesis Submitted in Partial Fulfillment of Requirements
for Master of Arts (Fine and Applied Arts Research and Creation)

February 2024

Copyright of Mahasarakham University



The examining committee has unanimously approved this Thesis, submitted by Ms. Yuanjun Zhang , as a partial fulfillment of the requirements for the Master of Arts Fine and Applied Arts Research and Creation at Mahasarakham University

Examining Committee

Chairman

(Asst. Prof. Songwit Pimpakun ,
Ph.D.)

Advisor

(Assoc. Prof. Sakchai Sikka , Ph.D.)

Committee

(Asst. Prof. Peera Phanlukthao ,
Ph.D.)

Committee

(Asst. Prof. Vuthipong
Roadkasamsri , Ph.D.)

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Master of Arts Fine and Applied Arts Research and Creation

(Asst. Prof. Peera Phanlukthao , Ph.D.)
Dean of Faculty of Fine - Applied Arts
and Cultural Science

(Assoc. Prof. Krit Chaimoon , Ph.D.)
Dean of Graduate School

มหาวิทยาลัยมหาสารคาม

TITLE	Blessing Cultural Product Packaging Design: Guanlin Temple in Luoyang		
AUTHOR	Yuanjun Zhang		
ADVISORS	Associate Professor Sakchai Sikka , Ph.D.		
DEGREE	Master of Arts	MAJOR	Fine and Applied Arts Research and Creation
UNIVERSITY	Maharakham University	YEAR	2024

ABSTRACT

Blessing culture has a profound history and great significance in Chinese traditional culture. With the development of tourism, blessing cultural products have gradually become hot commodities in the tourism market. This Researchers takes Luoyang Guanlin Temple as an example to discuss the packaging design of blessing cultural products, aiming to explore the packaging design scheme suitable for sales in the market.

This paper adopts the qualitative research method, using the concept of historical and cultural background of Guanlin Temple in Luoyang and the packaging design method of blessing cultural products. There are three research objectives here: 1) Study the blessing culture of Guanlin Temple in different periods 2) Research and analyze the packaging design and existing problems of the existing Guanlin Temple blessing cultural creative products 3) Design new blessing cultural product packaging Design and feasibility analysis, this paper conducts an in-depth study on the packaging of blessing cultural products in Guanlin Temple in Luoyang. The survey found that there are some problems in the existing packaging of blessing cultural products, such as similar designs, lack of cultural characteristics, and being too traditional. In addition, we also conducted a review of relevant literature to understand consumer demand and market trends for blessing cultural products.

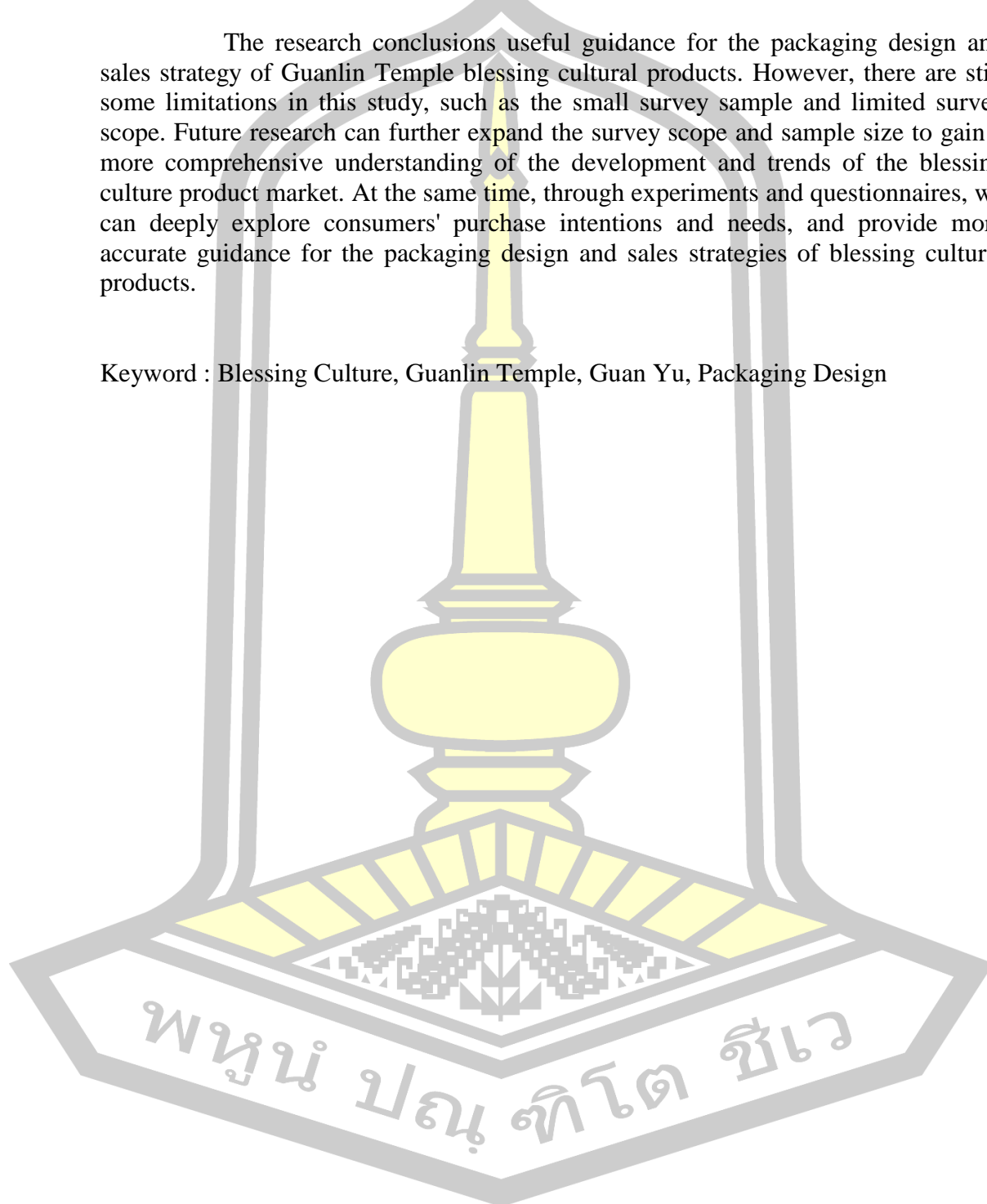
Through the analysis of market research, literature review, and expert argumentation, we have drawn some characteristics suitable for the packaging design of blessing cultural products. First of all, the packaging design should highlight the characteristics of the blessing culture and emphasize the cultural connotation. Secondly, the packaging design should be innovative and able to attract consumers' attention. Finally, the packaging design should take into account the actual use needs of the product to ensure the practicality and convenience of the product.

The research results of this paper have important practical significance for the packaging design and sales strategy of blessing cultural products. First of all, the packaging design should focus on highlighting the characteristics of the blessing culture to attract consumers' attention and interest. Secondly, the packaging design

should be innovative and able to attract consumers' attention. Finally, the packaging design should take into account the actual use needs of the product to ensure the practicality and convenience of the product.

The research conclusions useful guidance for the packaging design and sales strategy of Guanlin Temple blessing cultural products. However, there are still some limitations in this study, such as the small survey sample and limited survey scope. Future research can further expand the survey scope and sample size to gain a more comprehensive understanding of the development and trends of the blessing culture product market. At the same time, through experiments and questionnaires, we can deeply explore consumers' purchase intentions and needs, and provide more accurate guidance for the packaging design and sales strategies of blessing cultural products.

Keyword : Blessing Culture, Guanlin Temple, Guan Yu, Packaging Design



ACKNOWLEDGEMENTS

Here, I would like to express my heartfelt thanks to all the people who have supported and helped me. First of all, I would like to thank my advisor Dr. Assoc. Sakchai Sikka, under his guidance, taught me a lot of new knowledge, opened up my writing ideas, taught me research methods, and always encouraged me to be careful, Patiently guided me through this research. His enthusiasm for academic research, rigorous teaching attitude and tolerance to students will continue to guide my future research and teaching work.

Secondly, I would like to thank experts Yu Yang, teacher Zhang Mengmeng, local residents of Guanlin Village, staff of Guanlin Temple and other domestic scholars and experts for their suggestions and valuable data for my research. They provided my research venue and funding. Support, and provide the necessary conditions and guarantees for this research. Their enthusiastic help and thoughtful arrangements made me feel warm and made my research work go smoothly.

In addition, I would also like to thank the students who participated in the packaging design of blessing cultural products. They provided creativity and design ideas, and undertook specific design tasks. Their hard work and dedication provided valuable support for my research work, making my research more in-depth and comprehensive.

Here, I would also like to thank those friends who gave me help and support in the process of data collection, data analysis and research. Their help has made my research work more rigorous and accurate. At the same time, I would also like to thank my family for their support and encouragement, they are the strong backing for me to complete my research work.

Finally, I would like to express my sincere thanks to all those who have given me help and support. It is your support and encouragement that enabled me to overcome difficulties, make continuous progress, and successfully complete this thesis. I sincerely hope that in my future study and work, I can continue to carry forward the spirit of gratitude, sincerity, simplicity, and truth, and make greater contributions to academic career and social development.

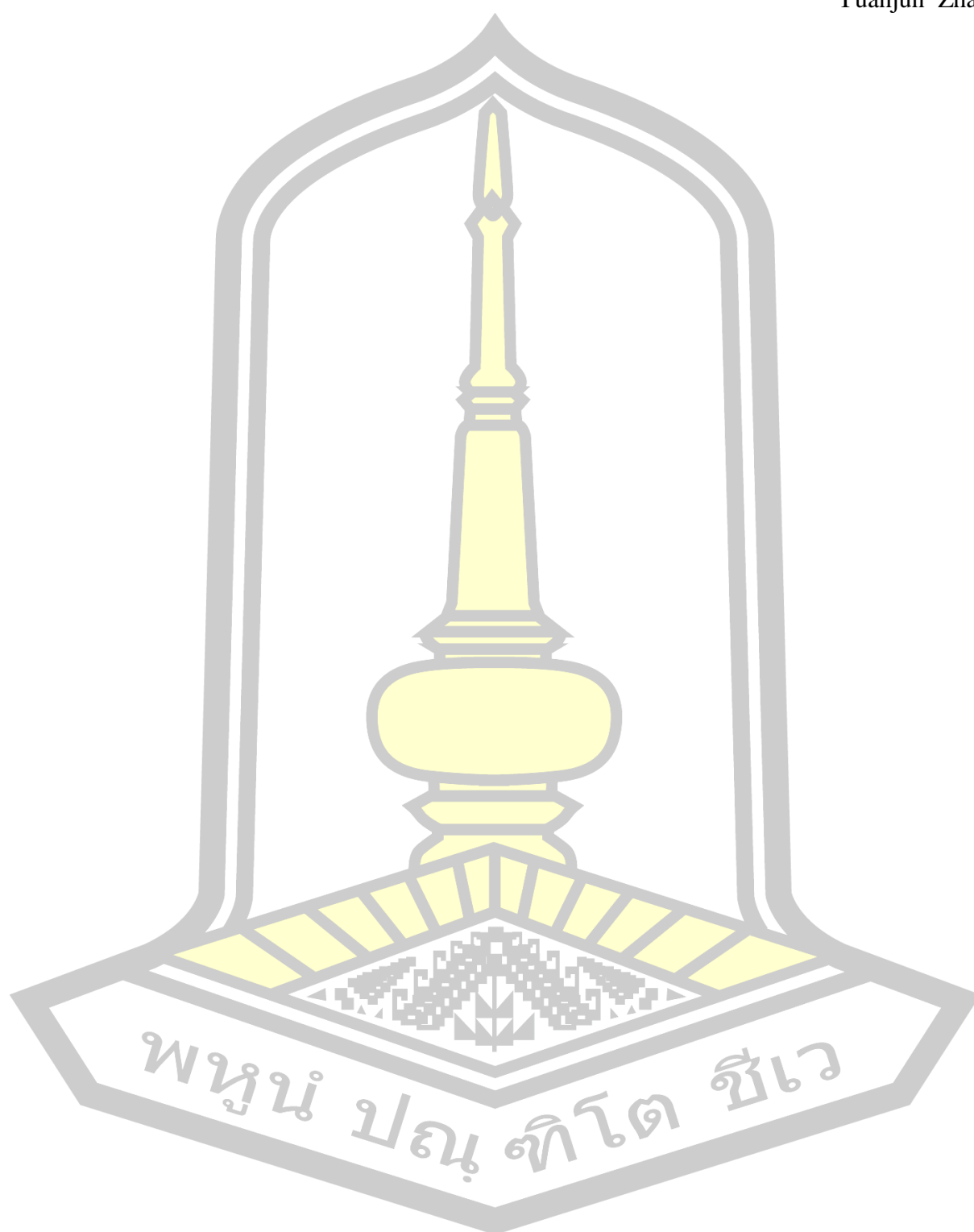


TABLE OF CONTENTS

	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	F
TABLE OF CONTENTS.....	H
LIST OF TABLES.....	K
LIST OF FIGURES.....	L
Chapter I.....	1
Introduction.....	1
1.1 Background of Research.....	1
1.2.Purpose of theResearch.....	4
1.3 Research Questions.....	4
1.4 Definition of Terms.....	5
1.5 Scope of Research.....	6
1.6 Research Methodology.....	6
1.7 Concept, Theory and Conceptual framework.....	7
1.8 Research plan.....	9
1.9 Benefits of Research.....	10
Chapter II.....	11
Concept of blessing culture and historical background of Guanlin Temple.....	11
2.1 Definition of blessing culture.....	11
2.2 The historical background and development status of Guanlin Temple.....	17
2.3 Luoyang Contemporary Blessing Culture and Guan Yu's Belief.....	26
Chapter III.....	35
Current situation and analysis of packaging design of blessing cultural products in Luoyang Guanlin Temple.....	35
3.1 Overview of Blessing Cultural Products.....	35
3.1.1 Evolution of Blessing Products.....	35

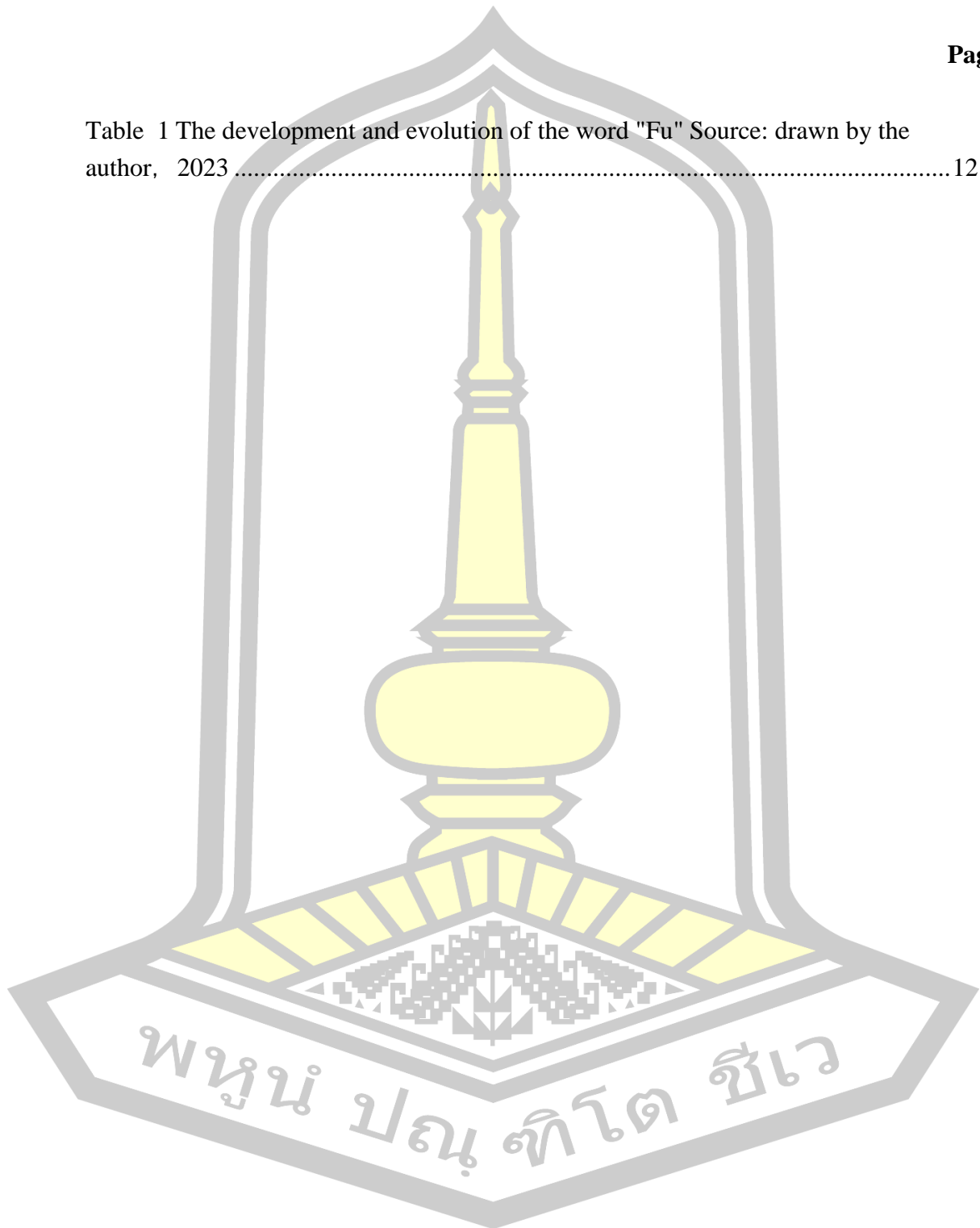
3.2 Analysis of Current Situation of Packaging of Luoyang Guanlin Temple Blessing Products	5
3.3 Difficulties in Luoyang Guanlin Temple Blessing Cultural Products	11
Chapter IV	13
Blessing culture product design and development strategy	13
4.1 The performance application in blessing cultural products	13
4.1.1 Product performance application of abstract blessing culture.....	13
4.2 Visual Language of Packaging Design of Luoyang Guanlin Temple Blessing Culture Products	19
4.2.1 Performance of auspicious patterns for praying for blessings	19
4.2.2 The color language transmission of Jixiang Furui	20
4.2.3 Selection of Ecological and Natural Modeling Materials	21
4.3 Embedding of auspicious shapes	23
4.3.1 Plant Morphological Embedding.....	23
4.3.2 Embedding of fetish forms	24
4.4 Innovating Luoyang Guanlin Temple Blessing Products and Paying Attention to Tourist Experience	27
4.4.1 Integration of regional cultural characteristics	27
4.4.2 Mapping of color and shape	29
4.5 Popular Trends of Packaging Design of Luoyang Guanlin Temple Blessing Cultural Products and Expert Demonstration.....	29
Chapter V	31
Luoyang Guanlin Temple Blessing Culture Inheritance and Product Packaging Innovation Design Performance	31
5.1 Consumption attributes of blessing cultural products in Luoyang Guanlin Temple.....	31
5.1.1 Customary	31
5.1.2 Utility.....	33
5.1.3 Secularity.....	34
5.2 Transformation of Luoyang Guanlin Temple Blessing Cultural Product Packaging Design	35

5.3.1 Plan 1: character design, scene design, product packaging application design.....	37
5.3.2 Plan II: character design, scene design, product packaging application design.....	44
5.3.3 Plan Three: Character Design, Scene Design, Product Packaging Application Design.....	56
5.4 Analysis and Positioning of Luoyang Guanlin Temple Cultural Product Packaging Design	59
5.4.1 Crowd positioning and cognition analysis of blessing culture in Luoyang Guanlin Temple	59
5.4.2 Product Packaging Design Demand Analysis	60
5.4.3 Scheme positioning analysis	62
5.5 Build Luoyang Guanlin Temple's blessing brand and drive industry development	63
5.5.2 Spreading blessing culture.....	64
5.5.3 Driving the Development of the Industry.....	65
5.6 Development Prospect of Luoyang Guanlin Temple Blessing Cultural Product Packaging Design	66
Chapter VI.....	68
Summary and Conclusion	68
REFERENCES	70
Annex.....	73
Annex A.....	73
Blessing Culture Product Packaging Design: Taking Guanlin Temple in Luoyang as an Example	73
Annex B.....	76
Outline of Interviews with Representatives of Experts and Scholars from Guanlin Temple in Luoyang.....	76
Name: Age: Occupation: Years of Experience:	76
BIOGRAPHY	78

LIST OF TABLES

Page

Table 1 The development and evolution of the word "Fu" Source: drawn by the author, 2023	12
--	----



LIST OF FIGURES

	Page
Figure 1 Research Conceptual Framework	9
Figure 2 The development of blessing culture	14
Figure 3 P ortrait of Guan Yu	17
Figure 4 Guanlin Temple in Luoyang, Henan	20
Figure 5 Guanlin Temple in Luoyang, Henan	20
Figure 6 Statue of Guan Yu in Guanlin Temple, Luoyang, Henan	23
Figure 7 Statue of Guan Yu in Guanlin Temple, Luoyang, Henan	24
Figure 8 Luoyang Paradise Scenic Area	27
Figure 9 Luoyang Longmen Grottoes Scenic Area	28
Figure 10 Decorative portrait of Guan Yu	31
Figure 11 Decorative portrait of Guan Yu	32
Figure 12 Blessing Bracelets at Baima Temple	32
Figure 13 Prayer Incense Burner	33
Figure 14 guan gong statue	34
Figure 15 Evolution of blessing supplies	3
Figure 16 Packaging of existing blessing products in Guanlin Temple	6
Figure 17 Guanlin Temple Blessing Products	7
Figure 18Guanlin Temple Blessing Products	7
Figure 19Guanlin Temple Blessing Products	8
Figure 20 Guanlin Temple Blessing Products	8
Figure 21 Packaging Design of Sanxingdui Blessing Chinese New Year Gift Box 1	14
Figure 22 Packaging Design of Sanxingdui Blessing Chinese New Year Gift Box 2	14
Figure 23 Packaging Design of Sanxingdui Blessing Chinese New Year Gift Box 3	15
Figure 24 Dunhuang Wufu Anning Sachet	16
Figure 25 Tiger head hat praying product design	17

Figure 26 The National Library's three mountains and five gardens outside the Sanying geography full map carving lamp products	18
Figure 27 Analysis of the integration of regional characteristics of blessing cultural products.....	28
Figure 28 (Guan Yu character design of Guanlin Temple Blessing Cultural Product Scheme 1 design).....	38
Figure 29 (Coloring design of Guan Yu characters in the first design of Guanlin Temple's blessing cultural product plan).....	39
Figure 30 (The coloring design of Guan Yu characters in the first design of Guanlin Temple's blessing cultural product plan is completed1)	39
Figure 31 (The coloring design of Guan Yu characters in the first design of Guanlin Temple's blessing cultural product plan is completed2)	40
Figure 32 (Guanlin Temple Gate Design of Guanlin Temple Blessing Cultural Product Scheme 1 Design).....	40
Figure 33 (Guanlin Temple Blessing Culture Product Plan 1 Design Design of Guanlin Temple Qianqiu Jian).....	41
Figure 34 (Guanlin Temple Blessing Culture Product Scheme 1 Design Design of Guanlin Temple Jieyi Pavilion)	41
Figure 35 (Guanlin Temple Blessing Culture Product Plan 1 Design - Blessing Product Packaging Design Application 1).....	42
Figure 36 (Guanlin Temple Blessing Culture Product Plan 1 Design - Blessing Product Packaging Design Application2).....	43
Figure 37 (Guanlin Temple Blessing Culture Product Plan 1 Design - Blessing Product Packaging Design Application3).....	43
Figure 38 (Guan Lin Temple Prayer Cultural Product Scheme 2 Design Line Draft of Character Design of Guan Yu Holding Qinglong Yanyue Knife).....	44
Figure 39 (Guan Lin Temple Prayer Cultural Product Scheme 2 design and coloring of the character design of Guan Yu holding the Qinglong Yanyue Knife)	45
Figure 40 (Coloring of Guan Yu Blessing Figure Poster Design of Guanlin Temple Blessing Cultural Product Scheme 2 Design).....	46
Figure 41 (Design of Guanlin Temple Hall 1).....	47
Figure 42 (Design of Guanlin Temple Hall2).....	48
Figure 43 (Design of Guanlin Temple Hall3).....	49

Figure 44 (Applied Design Figure 1 of Guanlin Temple Plan 2 Product Packaging Design).....	50
Figure 45 (Applied Design Figure 2 of Guanlin Temple Plan 2 Product Packaging Design).....	51
Figure 46 (Guanlin Temple Plan 2 Product Packaging Design Application Ticket Design Drawing).....	52
Figure 47 (Guanlin Temple Plan 2 product packaging design application coaster design drawing).....	53
Figure 48 (Guanlin Temple Plan 2 Product Packaging Design Application Blessing Food Packaging Design Drawing).....	53
Figure 49 (Guanlin Temple Plan 2 Product Packaging Design Application Blessing Pendant Design Drawing).....	54
Figure 50 (Guanlin Temple Plan 2 Product Packaging Design Application Prayer Pastry Packaging Box Design Drawing).....	54
Figure 51 (Guanlin Temple Plan 2 Product Packaging Design Application Blessing Canvas Bag Design Drawing).....	55
Figure 52 (Guanlin Temple Plan 2 Product Packaging Design Application Blessing Gift Bag Design Drawing).....	55
Figure 53 (Three Character Line Draft Design of Guanlin Temple Project).....	56
Figure 54 (Three Character Line Draft Design of Guanlin Temple Project2).....	57
Figure 55 (Three Character Line Draft Design of Guanlin Temple Project2).....	57
Figure 56 (Age Distribution of Survey Respondents)	59
Figure 57 (Distribution of knowledge about the historical background of Guanlin Temple in Luoyang).....	60
Figure 58 (Purchase distribution of blessing products from Guanlin Temple in Luoyang).....	60
Figure 59 (The distribution of motives for purchasing Luoyang Guanlin Temple blessing products)	61
Figure 60 (The distribution of the deficiencies in the packaging design of the blessing cultural products of Guanlin Temple in Luoyang)	61
Figure 61 (Distribution of Blessing Cultural Product Program Selection in Luoyang Guanlin Temple)	62

Chapter I

Introduction

1.1 Background of Research

Guanlin, located in Guanlin Town, Luolong District, Luoyang City, Henan Province, is the place where the head of the Shu general Guan Yu was buried during The Three Kingdoms Period. It is one of the three major Guan temples at home and abroad, and is called "Lin" alone among the hundreds of Guan Temples. It is the only ancient classical architecture in China where burial mound, temple and forest are integrated.

In the winter of 219, Sun Quan made a surprise attack on Jingzhou. Guan Yu was defeated and left Maicheng. In the first month of the spring of 220, Sun Quan was afraid of Liu Bei's retaliation, so he tried to send Guan Yu's head to Cao Cao of Luoyang. Cao Cao, who admired Guan Yu as a man, made Guan Yu the King of Jing. He carved the body of wood with aloes and buried him 15 miles south of Luoyang with royal ceremonies and built a temple to offer sacrifices. (Guo Tingcai, 2009: 16)

Guanlin was built in the Wanli period of the Ming Dynasty and expanded in the Qianlong period of the Qing Dynasty. The existing buildings are mainly in the Ming Dynasty and are a well-preserved ancient architectural complex. Guanlin's architectural specifications were built in accordance with the form of a palace, with a rigorous and spectacular layout. There is a stage in front of the temple, and the central axis of the building has the gate, the gate, the corridor, the temple, the main hall, the second temple, the third temple, the stone archway, the forest stele Pavilion, and the tomb. The central axis is attached on both sides by other symmetrical buildings of the same form. The title of Guan Lin Temple in Luoyang was also upgraded gradually with the enthronement of Guan Yu by successive emperors. In the Song and Yuan Dynasties, the title was "Wang" and "Hou", and Guanlin was called "Guan Wangzhong Temple" at this time. In the early Qing Dynasty, in the fifth year of Shunzhi, Guan Yu was honored with the posthumous title of "Faithful Shenwu Guansheng Emperor", and the temple of Guanwangzhong was renamed "Guandi Temple", commonly known as "Guanling". In the fifth year of Kangxi's reign, the tomb of Emperor Guan in Luoyang was designated as the "Forest of Faithful Gods and Emperors", and he erected steles and built Fangchi stele pavilions, standing side by side with the Forest of Confucius in Qufu, Shandong. (Luoyang City Local History Compilation Committee, 1999: 20)

In the Southern Dynasty, Chen Bozong, the emperor of the State of Chen, said that "Guan Yu became a god" and erected a temple for Guan Yu in the northwest of Dangyang Yuquan Temple and built a tomb for Guan Yu on Yuquan Mountain. In Sui Dynasty, myths and legends about Guan Yu began to appear, especially in his hometown and the place where he lived before his death, and the legend of Guan Yu

appearing to protect the people was widely spread. The construction of Guandi Temple of Jiezhou, home of Guan Yu in the ninth year of Emperor Wen's reign. Guan Temples began to be built in other places. By the Tang Dynasty, the belief in Guan Gong was basically formed. Many Guan temples appeared all over the country, and the belief in Guan Gong was further expanded. Dangyang regards May 13th as Guan Yu's birthday. Grand sacrifices are held. Another and gradually formed Tomb-sweeping Guan tomb custom. By the end of the Tang Dynasty and the Five Dynasties, it became a custom to hang Guan Gong gods in the palace and among the people and became popular.

The belief culture of Guan Gong ushered in its heyday in the Ming and Qing Dynasties. Guanlin Guanguan public faith and customs activities are unique and rich. Guan Lin had built temples and shrines for Guan Yu since the Han Dynasty to worship the gods, forming a strong atmosphere of belief in Guan Gong. Guan Lin's Guan Gong Blessing ritual is the most important carrier of faith and custom. Since the Ming and Qing Dynasties, Guan Lin Guan Gong blessing activities can be divided into official blessing and folk blessing. (Yang Dongmei, Zhang Yafang, 1999: 6)

From the perspective of the long-term development of prayer industry cultural and creative products, the design and development of prayer cultural and creative products has entered a bottleneck stage at present, and it is necessary to explore the vertical subdivision field and conduct vertical subdivision research. As one of the excellent traditional cultures in China, praying culture has huge cultural and spiritual connotations, and it has many advantages, such as most tourists do not need extra learning costs, and the audience has a wide coverage. At the same time, many tourist attractions in China have the basic elements of blessing, which can fit well with blessing literary creation. In this paper, the blessing culture of Guanlin Temple is combined with cultural creative products to form cultural products with Chinese characteristics, Chinese style and Chinese style, enhance cultural consciousness and self-confidence, enhance the soft power of national culture, and enhance the international influence of Chinese culture. Blessing culture is also an important part of excellent traditional Chinese culture. It is indispensable for the inheritance and development of Chinese excellent traditional culture. Based on the above-mentioned industrial development status and national encouraging policies, a pattern of "resonance and symbiosis" of "tourism cultural and creative + blessing culture" can be formed, which can not only form a new driving force for the cultural and creative industry, but also help inherit the excellent traditional Chinese culture and drive the progress of The Times with creativity.

Chinese scholars pointed out that the basic theoretical research of Chinese traditional prayer culture started relatively late, and most of them focused on works. In the early 21st century, China carried out research on intangible culture, and relevant scholars began to sort out the content of "prayer culture". In the beginning, Wu Zude and Zheng Tuyou wrote "Saying Blessings", which cut into the most common types of blessing culture and made a preliminary exploration of the

classification of blessing culture. Later, Yin Wei, who wrote "Chinese Blessing Culture" and "Picture Saying Five Blessings", made a more targeted study on blessing culture. Chinese Blessing Culture "is one of the Chinese Folk Auspicious Culture Series. It is more detailed and extends to allusions and auspicious words of "blessing Culture", and summarizes to a certain extent. At present, the more systematic review of "blessing culture" is the Research on Chinese Traditional Blessing Culture compiled by Li Jiang, and the research on the value connotation and root of "blessing" in the second and third chapters elevates the research on "blessing culture" to a new height. In particular, it elevates the "blessing" culture of traditional Chinese folk culture to cultural gene and psychological schema. More importantly, the last chapter, "The contemporary significance and Value of traditional blessing Culture", expounds the contemporary social value and application value of blessing culture and affirms the positive practical significance of blessing culture to the construction of contemporary values and social culture. (Jun Ho LAN, June 2022:4 pages)

Praying culture is a local cultural phenomenon in China. Foreign studies on Chinese praying culture have not yet been involved, but foreign scholars have explored the "praying culture" of some regions or nations. Most foreign "praying culture" appears in the form of "religious culture". "Prayer culture" has been applied in every aspect of people's life since ancient times. Now there have been many innovative applications of prayer culture plane and products. The first is the contemporary Chinese "prayer culture" plane application, which is the most common and abundant practical application in People's Daily life. 2018). This paper applies the blessing culture in the Spring Festival into the packaging of Spring Festival goods, and designs multiple series of packaging such as "Offering Packaging: Grain Harvest" through innovative application in multiple dimensions of form, image extension and paper materials. Secondly, the product application of "praying culture" includes the combination of praying culture and daily necessities, namely "praying products", and the combination of praying culture and tourism products, namely "praying cultural creation". For example, the innovative design application of "praying products" includes Li Dandan's "Research on the Application Method of Chinese Praying Culture in Household Product Design" (Li Dandan, 2018). Taking home furnishing as the carrier, the author seeks the design method and principle of applying praying culture in home furnishing products, and designs the "Five Blessings Screen". The innovative design application of "Praying Wenchuang" includes Wang Ping's "Research on Creative Design of Blessing Supplies in Tuolle Xilai Temple" (Wang Ping, 2019), and the design of "Tell" series of products, to improve the aesthetic demand of blessing supplies with creative design.

China is a country that pays special attention to etiquette. People often use various forms to convey their pursuit and yearning for happiness, such as pasting couplets during the Spring Festival, appreciating the moon on the Mid-Autumn Festival, celebrating the Lantern Festival, and not saying unlucky words during the festival. It is with the help of such implied objects in life that people convey an

abstract meaning of "happiness". Chinese people often send gifts to each festival. When worshipping gods, they pray for blessings to convey people's beautiful yearning for the spirit. This is a tradition passed down from generation to generation, which is the soul of "blessing the world".

The blessing culture contains two forms of material blessing and spiritual blessing. The so-called material blessing means that people use certain objects or figures to express their good wishes, while spiritual blessing is simply bestowed on themselves in some virtual form, which can be objects or figures. It is not difficult to see from the form that blessing can also be classified by articles and figures, namely articles and figures of blessing. This topic is the design and practical application research of the blessing cultural creative industry. Taking Guanlin Temple in Luoyang as an example, this paper mainly starts with the blessing cultural creative industry. This paper mainly analyzes the concept of blessing culture and the concept of cultural creative industry. From the perspective of cultural and creative industries, this paper firstly analyzes the cultural concept and form of prayer. Taking Guanlin Temple in Luoyang as an example, combining the surrounding culture of Guanlin Temple in Luoyang and the common historical and cultural background of Guan Yu Worship Festival and Guan Gong Faith, it starts from practice and innovation and bases on the folk culture background of praying in Guanlin Temple. Starting from the humanistic story, historical origin and regional characteristics of Guanlin Temple in Luoyang, this paper opens up a new path for the design and creation of blessing cultural products in Guanlin Temple, and innovatively creates a series of blessing cultural products with Guanlin Temple as the background.

1.2.Purpose of theResearch

1.2.1 To study and research information about the blessing culture of Guanlin Temple in different periods.

1.2.2 To analyze the data for packaging design and existing problems of the existing Guanlin Temple blessing cultural and creative products.

1.2.3 To design cultural product packaging for Guanlin Temple in Luoyang.

1.3 Research Questions

1.3.1 What is the historical, cultural and social background of Guanlin Temple from past to present? What is a blessing culture?

1.3.2 What is the packaging design of Guanlin Temple's existing blessing cultural and creative products? What role and significance does it have in promoting the blessing culture for the local people? What kind of problems exist in the packaging design of Guanlin Temple's existing blessing cultural and creative products?

1.3.3 From what aspects to design the new blessing cultural product packaging design? What impact does it have on promoting Guan Gong culture and blessing culture?

1.4 Definition of Terms

1.4.1 Blessing culture: China is a country that pays special attention to etiquette. People often use various forms to express the pursuit and yearning for happiness. People use such symbolic objects in life to express the abstract meaning of "happiness". "Blessing" is the act of asking the gods for their blessings or making gifts to fulfill their wishes. Through the ages, the culture of praying has a long history." The original meaning of "Fu" is "praying for heaven", and later "Fu" refers to the articles used for sacrifice.

1.4.2 Clifford Cultural Creative Products: First of all, the product named "Clifford Wenchuang" in this paper has the same name as "Clifford Wenchuang", and the two have the same meaning. It can be understood that "Clifford Wenchuang" is short for "Clifford Wenchuang". Up to now, supplicant products have developed into "Supplicant Text creation" products, which is the exclusive vertical field of tourism text creation proposed in this paper. From the current development trend, "Supplicant text creation" no longer exists in the form of a single product, but is a systematic supplicant product, and the scope of "product" has been greatly extended. Therefore, it is distinguished from the "blessing-type cultural creative products" mentioned above. Similar to the "product" mentioned in the tourism route, this "product" is a holistic concept, which includes multiple dimensions such as prayer products, prayer sites, prayer IP and prayer brands. Such a whole set of content is called "product", which greatly extends the connotation of "Prayer cultural innovation". The concept of "Supplicant Cultural Innovation" is as follows: "Supplicant Cultural innovation" is a systematic cultural tourism product that designers transform creative design based on regional auspicious culture, so as to improve tourist experience and management side additional benefits.

1.4.3 Guanlin Temple: This paper studies the praying culture and praying products of Guanlin Temple. Guanlin, located in Guanlin Town, Luolong District, Luoyang City, Henan Province, is the burial place of General Guan Yu of the State of Shu during The Three Kingdoms Period. It is one of the three major Guan temples in China and abroad, and is called "Lin" alone among hundreds of Guan temples. It is China's only collection of tomb, temple, forest in one of the classical architecture. The existing products of Prayer and cultural creation in Guanlin Temple cannot meet the needs of economy, culture and society.

1.4.4 Luoyang has a civilization history of more than 5,000 years, a city history of 4,000 years and a capital history of 1,500 years. Luoyang is one of the birthplaces of Chinese civilization, the eastern starting point of the Silk Road and the center of the Grand Canal of the Sui and Tang dynasties. Thirteen dynasties have established their capitals in Luoyang in history. Its status as a World Heritage city

also helps it become a world-class city for cultural tourism. In the meantime, this is an important background to the study.

1.5 Scope of Research

1.5.1 Research area: Luoyang City in Henan Province is one of the birthplaces of Chinese civilization, the eastern starting point of the Silk Road, the center of the Sui and Tang Grand Canal, and a world-class cultural tourism city. Focus on Luoyang City Guanlin Temple blessing culture to the surrounding economy, culture drive.

1.5.2 Research period: The author will study the development of Guanlin Temple from ancient times to present, which can be divided into two periods:

1.5.2.1 History of Guan Yu in the period of meritorious service in the battlefield (before 219 AD)

1.5.2.2 Guanlin Temple was built and worshipped by the world, implying the course of the blessing period (AD 1702-2022)

1.5.3 Research and analysis Under the historical background that Guanlin Temple is prayed for by people, and under the influence of economic society, the design and innovation of the blessing cultural creative products are carried out.

1.6 Research Methodology

This study adopts qualitative research method to study the blessing culture and blessing cultural products in Guanlin Temple. The research methods are as follows:

1.6.1 Population

1.6.1.1 Groups participating in the blessing During the annual temple fair in Guanlin Temple, a large number of youth and elderly groups buy blessing products to express their good hopes. These groups are the main groups engaged in blessing culture. Therefore, this group of people who participate in blessing plays a very important role in the development of blessing culture. This target group creates favorable conditions for the economic development around Guanlin Temple, increases the income of local residents and the old town, and promotes the blessing culture of Guanlin Temple.

1.6.1.2 Domestic and foreign tour groups. Since Luoyang was designated as a world-class cultural tourism city, more and more tourists have been visiting the various cultural heritage sites in Luoyang, and Guanlin Temple has become one of the tourist attractions popular with the well-wishers. Tourists at home and abroad are an important factor affecting the artistic changes of blessing cultural and creative products in Guanlin Temple. During this period, the development of blessing products was more robust, such as incense paper packaging, pastry packaging and so on.

1.6.1.3 R&D Group.

This is a group of experts, professors, lecturers from universities, colleges, experts from national institutions... From the perspective of research methods, with

professional qualification, the author puts forward the idea of new and more valuable praying cultural and creative products to serve the development of Guanlin Temple.

1.6.2 Instruments/tools

1.6.2.1 Interview questionnaire

1.6.2.2 Questionnaire form, interview form, assessment form, observation form.

The author collected and sorted out the research results of Guan Yu cultural phenomenon under the multi-disciplinary background and clarified the development of worship forms of Guan Yu customs and beliefs in various historical periods. On the basis of previous studies, this paper draws on the research results of Guan Yu's popular belief under the theory of sacrifice, and takes this as the historical and cultural background of the generation of Guan Yu's popular belief, to find the material basis and basis for the following discussion. - Observation: participating observation and non-participating observation.

1.6.3.2. Fieldwork method.

Fieldwork is the main research method in anthropology and folklore. In December 2021, a field trip was made to Guanlinmiao area in Luoyang. The first method of field investigation is to combine the two basic investigation methods of participation observation and interview, and to participate in sacrificial activities three times a year in Guanlin Village, Guanlin Temple and affiliated villages. By means of cameras, recording pens, paper and pens, a large number of first-hand folk data were collected. Secondly, interview as many people as possible who live near the temple, as well as people from all over the country who participate in the temple tourism or Guan Yu worship activities, and truthfully record the daily interviews. During the field trip, the author gained a more comprehensive understanding of the social and cultural phenomena in the area of Guanlin Temple in Luoyang, and established an equal cultural exchange relationship with different post reports in various fields in the dialogue. The random interviews with believers provided valuable information for the cultural scene and in-depth understanding of the cultural creativity of the daily sacrifice in Guanlin Temple, which was presented in the form of existing products.

1.6.4 Data Analysis

1.7 Concept, Theory and Conceptual framework

1.7.1 Research Concepts

The main concepts of this paper are the connotation of blessing culture in Guanlin Temple and the impact and innovation of blessing cultural and creative products on economy, society and culture.

1.7.1.1 Blessing culture originated from Shang Shu · Hongfan and systematically proposed the composition of blessing culture, "Five blessings: one is longevity, two is wealth, more money, three is health and peace, four is good morality, advocating virtue, five is the end of life, the life of the end. The meaning of

"Fu" in Chinese culture is not only material satisfaction, but also spiritual satisfaction and the pursuit of a better life. Zhuangzi put forward "peace is happiness", taking peace as the guarantee and symbol of happiness and the pursuit of national happiness. In the process of human culture creation, blessing is one of the most primitive and universal spiritual activities, and the blessing culture formed is a reflection of this spiritual activity.

1.7.1.2. This research concept comes from Zhou Rui, Research on the Strategy of Cultural Experience Construction in the Design and development of Tourism Commodities in Sichuan Province. Around 2015, the concept of "cultural innovation" was introduced into China, empowering many industries, and at this time, the blessing culture was gradually introduced into the concept of "cultural innovation", especially in the field of tourism. It can be said that blessing products gradually tilt from the original field of ordinary commodities to the field of tourism commodities.

1.7.1.3 In this study, mainly reflected in theory, it means to combine blessing culture with cultural and creative products to improve tourists' experience under the background of integration. At present, there are few theoretical studies on the combination of blessing culture and cultural and creative products in the academic circle, and there is a lack of corresponding theoretical support and guidance. For example, the application form, application carrier and application direction of blessing culture in cultural and creative products still have some problems, such as ambiguity and unclear boundaries. By summarizing the contents of Chinese praying culture, this topic finds out the problems in the experience of praying people in Guanlin Temple based on flow theory, and then builds design and development strategies based on practical needs to provide corresponding theoretical support.

The practical significance is reflected in the research and summary of the relevant contents and design methods of blessing culture, and the application of experience-related theories to design practice, which enhances the consumption experience of blessing crowd from the perspective and expands the design ideas of cultural and creative products.

1.7.2 Research conceptual framework

In this research framework, the main research object is the blessing culture of Guanlin Temple. Taking Guanlin Temple in Luoyang as an example, it mainly starts from the blessing cultural creative industry. This paper mainly analyzes the concept of blessing culture and the concept of cultural creative industry. From the perspective of cultural and creative industries, this paper firstly analyzes the cultural concept and form of blessing, combines the surrounding culture of Guanlin Temple in Luoyang with the common historical and cultural background of Guan Gong belief, Starting from practice, and bases on the folk cultural background of blessing in Guanlin Temple. Based on the humanistic story, historical origin and regional characteristics of Guanlin Temple in Luoyang, this paper breaks a new path for the design and creation of the blessing cultural products in Guanlin Temple, Create a series of blessing cultural products with Guanlin Temple as the background.

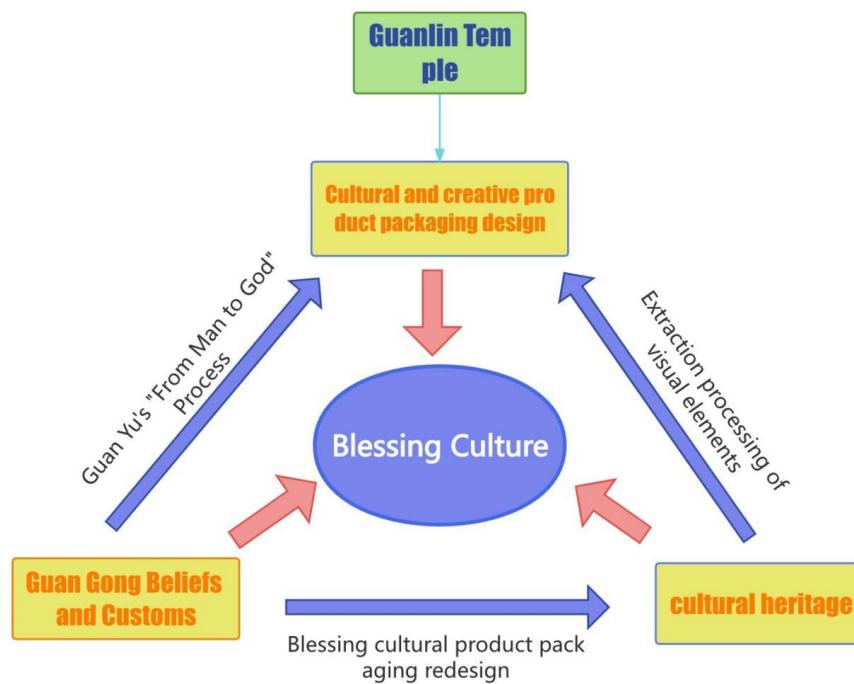


Figure 1 Research Conceptual Framework
source: drawn by Researcher, 2023

1.8 Research plan

The research plan is as follows:

Step 1: Collect site work data and document data:

Collect related articles and summarize them

Organize knowledge points through seminars

Collect pictures and other relevant information

Study Location:

Field survey, interview Guanlin Temple, interview people praying for blessings, take notes and make audio recordings

Observe, photograph, measure, draw

Step 2: Synthesize and organize data with any chapter

Literature review, consumer and market research and analysis

Analyze the problems and causes encountered in the implementation plan

Step 3: Establish the basis of topic selection and clarify the idea (Introduction)

Step 4: Define the structure (define the outline)

Step 5: Literature review

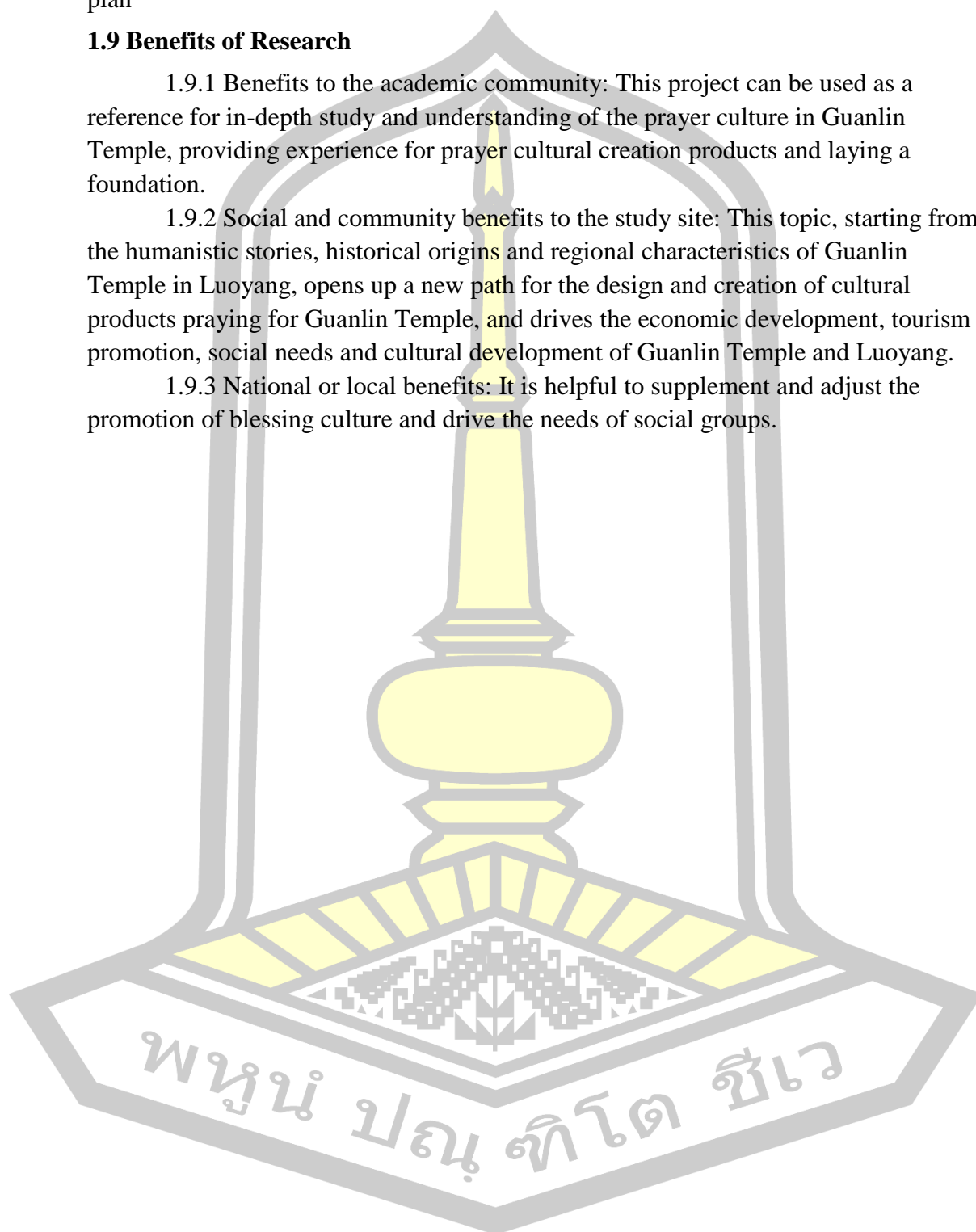
Step 6: Analyze the problems and causes encountered in the implementation plan

1.9 Benefits of Research

1.9.1 Benefits to the academic community: This project can be used as a reference for in-depth study and understanding of the prayer culture in Guanlin Temple, providing experience for prayer cultural creation products and laying a foundation.

1.9.2 Social and community benefits to the study site: This topic, starting from the humanistic stories, historical origins and regional characteristics of Guanlin Temple in Luoyang, opens up a new path for the design and creation of cultural products praying for Guanlin Temple, and drives the economic development, tourism promotion, social needs and cultural development of Guanlin Temple and Luoyang.

1.9.3 National or local benefits: It is helpful to supplement and adjust the promotion of blessing culture and drive the needs of social groups.



Chapter II

Concept of blessing culture and historical background of Guanlin

Temple






2.1 Definition of blessing culture

2.1.1 Origin and concept of blessing culture

Fu culture is rooted in Chinese native culture, and it is one of the important components of Chinese traditional culture. Judging from the evolution of the character "Fu" itself, the character "Fu" is one of the oldest characters in our country. It was first discovered in oracle bone inscriptions. Worshipping heaven is related to offering sacrifices and praying for blessings; in the Jinwen period, the composition of pictures and drawings was relatively weakened, and the character structure was more regular; in the later period of seal script, the character "Fu" was further simplified and consolidated, and the strokes gradually became smooth and round, initially showing the characteristics of contemporary characters; During the official script period, its structure has not changed compared with seal script, but the shape of the characters has become square, which is convenient for writing. Among them, the "mouth" and "field" in "畺" have been slightly deformed; the last During the regular script period, the structure of the official script was inherited and adjusted to make it narrower on the left and wider on the right, which is more convenient for writing. The earliest appearance of the word "Fu" can be traced back to the period of oracle bone inscriptions. From the time of its appearance alone, it can be seen that "Fu" has appeared very frequently in people's lives since ancient times. "The glyph. (Li Shoukui, 2021: 11-29.)

The concept of blessing culture was mentioned above, and the source of "blessing" and the evolution of blessing culture were explained, making necessary preparations for explaining the concept of blessing culture. "Fu" was first born as a material meaning: a tribute. In the subsequent development, new ideas were continuously integrated, becoming an abstract collective concept, and gradually forming a traditional Chinese folk culture, and the blessing culture was born in it. Comparing "blessing" and "blessing" alone, blessing is more like a result, the best wish that Chinese people can achieve; while "blessing" is the process before obtaining "blessing", and it is endless. Doing everything is similar to asking God for blessings. "Blessing" has different manifestations in human cultures all over the world. From the beginning of totem worship, when human civilization has a certain sense of fear for physiological conditions such as birth, old age, sickness and death, and external subjective factors such as diseases and natural disasters, send Hope to achieve good wishes with the help of prayers.

Table 1 The development and evolution of the word "Fu" Source: drawn by the author, 2023

period	font	feature
Oracle period		It has the characteristics of pictures and is extremely pictographic. The shape of the characters is that both hands hold wine and pour it on the sacrificial altar, and the meaning expressed is sacrificial offering.
JinWen period		In its shape, the hands are subtracted, so the composition of text and graphics is weakened, and the font becomes more regular.
Zhuan script period		In its shape, the hands are subtracted, so the composition of text and graphics is weakened, and the font becomes more regular.
Lishu Period		Its basic structure is basically unchanged, but the strokes are stronger, and the font becomes square and straight, with slight deformation in some places.
regular script period		Its basic structure is basically unchanged, but the strokes are stronger, and the font becomes square and straight, with slight deformation in some places.

Blessing is an act of satisfying one's material or psychological needs through certain rituals or psychological forms, so as to achieve one's own purpose or psychological balance. For thousands of years, from the emperors and generals to the common people, there have been acts of praying and offering sacrifices. The forms of praying and the ultimate goals they want to achieve are various, but they all reflect their yearning for a better life.

In Chinese feudal society, the imperial power had all kinds of standardized rituals for blessing and sacrifice. The ancients were in awe of things that could not be controlled in the future, so they held blessing and sacrifice rituals to pray for the protection of the gods. It is recorded in "Chunqiu Fanlu Shunming": "Heaven is the ancestor of all things, and all things cannot be born without the sky", and the sky, as the supreme god in ancient times, is in charge of everything and connects all things to create all things. Taking the Ming and Qing Dynasties as an example, the so-called

"Temple of Heaven" where people prayed for blessings and worshiped heaven and earth was an important place for offering sacrifices and praying for blessings, and it also promoted the orthodox status of the divine right of the monarch.

In traditional Chinese culture, due to the influence of "Book of Changes", "prayer" has been regarded as a very serious etiquette during the imperial rule since the Zhou Dynasty. After the establishment of Confucianism, the thought of "benevolence" has formed a close relationship with the blessing culture, so that the blessing culture in Chinese civilization has been widely spread in the Chinese "friend circle". Today, not only in China, there are various official and folk rituals every year. Blessing activities, even in countries and regions such as Southeast Asia, Japan and South Korea, the blessing culture also has a deep influence.

2.1.2 Characteristics of blessing culture

If we say that the behavior of offering sacrifices and praying for blessings in the ancient imperial power is closer to the level of ritual culture, then the ancient folk prayers for blessings and disasters show the level of vulgar culture. Due to the differences in their classes, the blessings of the Chinese nation are also a blend of elegance and vulgarity. In ancient times, the behaviors of praying for blessings among the people were even more diverse, and there were all kinds of gods praying for blessings. Folk blessing behavior has three characteristics. First, it is extremely utilitarian. Blessing has evolved from a slave society to a feudal society. Different ideas have been integrated into the blessing culture at different stages. During the Tang Dynasty, the combination of Confucianism, Buddhism and Taoism culture led to its rich cultural connotation. Ordinary people usually only use its "exterior" and cannot understand its "inside". In contemporary times, we can also see the ways of praying from ancient times to the present, can be said to be a "living fossil" for the study of folk culture-prayer culture, just as people now go to temples to "petition" whenever they have a wish that they want to realize. In fact, the people do not understand Buddhist culture, and only want to use this form of prayer to satisfy their own demands. Secondly, the second major feature is the secular way of praying, which is different from the ancient royal way of praying. Its regulations, ceremonies, ritual vessels, etc. have strict regulations. As long as you entrust the "god" you want to worship in some physical substance, you can carry out blessing activities, such as burning incense and kneeling in Taoist temples, temples, ancestral halls, etc. Hang red strings on the top, throw coins in the water and so on.

Blessing culture is a cultural phenomenon resulting from people's awe of the unknown and good wishes for future results. This phenomenon is a folk culture that is finally evolved from the combination of other cultures and ideas. It is rooted in the extensive and profound Chinese traditional culture, has a long history, and is one of the most important elements in Chinese traditional culture. From a certain point of view, the study of "blessing culture" is the study of China's local universal values. It is not only of great significance for tracing the values and worldview of ancient

ancestors, but it still plays an important role today and glows with new It perfectly interprets the performance and expression of the Chinese people's concept of auspiciousness, and is a cultural gene deeply rooted in the Chinese people's bones.

2.1.3 The development context and current status of blessing culture

Regarding the development of the blessing culture, the blessing culture in different periods is affected by many factors such as regions, ethnic groups, and beliefs, presenting a variety of mainstream cultures and non-mainstream cultures. Therefore, the appearance of the blessing culture at the same stage is also different. From Looking at the overall law, the connotation of blessing culture is still expanding. From the perspective of the mainstream culture of Chinese civilization, the development of blessing culture can be roughly divided into these stages: ancient times, slave society, slave feudal alternation, The middle period of feudal society, the late period of feudal society, and today's society.祈福文化的发展脉络

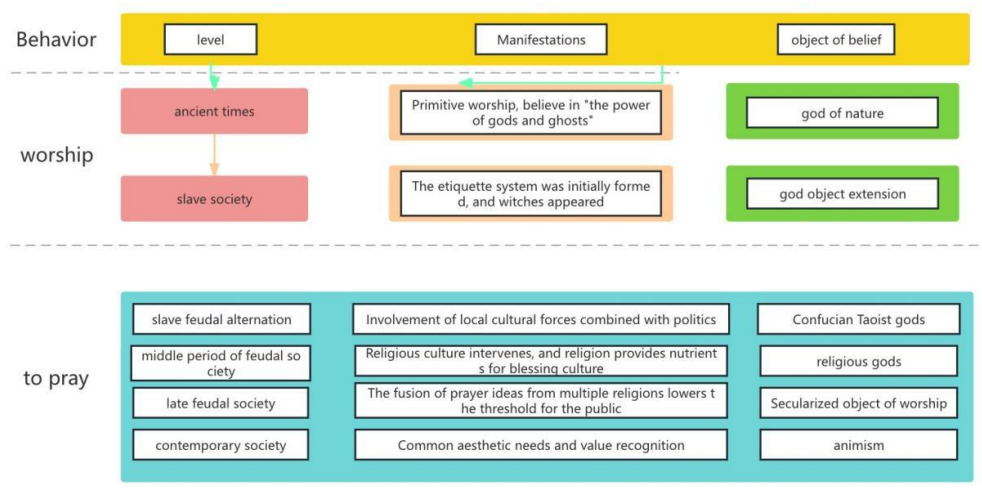


Figure 2 The development of blessing culture

Source: drawn by the author, 2023

Primitive worship generally refers to nature worship. Nature Worship refers to the ancient times when tribal races' understanding of the objective world was still in its infancy, unable to correctly explain many objective phenomena in the physical world, such as the most basic wind, rain, thunder, electricity, etc., the ancient ancestors at that time wanted to use their own To explain these phenomena with our own cognition, we must rely on their imagination. In terms of the objective conditions at that time, "God" was the best explanation, and it was also the inevitable result of the ancient ancestors explaining these natural phenomena, and gradually formed the

worldview of the ancestors at that time. Such "gods" are often carried by natural phenomena that the ancestors could not explain. Through their own imagination, the ancestors believed that these "gods" possessed "divine power". Symbolization, specifically manifested as murals on ancient rocks, offering sacrifices and praying to these symbols representing different "gods", human beings will be blessed, and the production and life of the ancestors will not be affected.

During the period of slave society, the emergence of witchcraft enriched the content of blessing and sacrificial activities. Ancient witchcraft and religious rituals began to develop, and people believed that through prayer and sacrifice, they could obtain the blessing and protection of the gods, so as to obtain peace, happiness and good luck. With the evolution of society and the development of religion, the blessing culture has gradually formed a diversified appearance and has taken root in various cultural and religious systems. During the Xia and Shang dynasties, the culture of praying for blessings was further developed, which showed more standardized rituals and rituals, a stronger atmosphere of witchcraft, and more blessing links. Among them, the important point was to add divination links, which became sacrifices and divination, which symbolized blessings. The impact spans from the spiritual level to the real level. It is hoped to understand the blessings or disasters of God through man-made will. Before making any major decisions, divination is needed to determine the next behavior.

In the alternate period between slavery and feudal society, Confucian culture, Yin-Yang and Five Elements theory intervened. During the Spring and Autumn Period and the Warring States Period, China entered the Iron Age from the Bronze Age, from a slavery society to a feudal society, and its productivity was significantly improved. As a result, various schools of thought began to emerge, such as Confucianism, Legalism, Taoism, Mohism, and military strategists. During this period, the culture of praying for blessings incorporated a variety of political ideas, such as Taoism's "inaction" and Mohism's "universal love" and so on. Later in the Western Han Dynasty, Emperor Wu of the Han Dynasty Liu Che accepted Dong Zhongshu's suggestion to "dismiss all schools of thought and respect Confucianism alone". At this time, Confucian culture began to become the mainstream thought of Chinese civilization and has continued to this day. Since the beginning of the period, it has been closely integrated with Confucian culture.

The culture of praying for blessings did not develop until the mid-feudal society, and the material and spiritual civilizations of the Tang Dynasty flourished, and the religious culture flourished. Among them, the Buddhist idea of "reincarnation" and Taoism's concept of "ascension to immortality" deeply influenced the blessing culture. They both believed that People can't be limited to the present world, they can achieve a deeper continuation through cultivation or redemption. This kind of behavior has affected people's concept of blessings. From a deeper

understanding, at this time, "religious belief is equal to praying for blessings" has been established in the minds of ordinary people. With this reciprocal value concept, the act of praying for blessings is officially linked to religion, and the connotation of blessing culture also adds part of the content of religious culture, and temples, Taoist temples, etc. also provide comparative objective conditions for blessing behaviors, such as venues, ceremonies, guidance, etc.

In the late feudal society, the improvement of the status of the commercial economy in the Ming Dynasty in the same period was also an important breakthrough, providing "commercial support" for the people to pray and pray for blessings. At this time, the level of agriculture, handicrafts and commerce has been greatly improved, the commodity economy has shown prosperity, and the country has lived and worked in peace and contentment for a long time. Worrying about the physiological needs of people, more is the pursuit of psychological needs. At this time, the content of blessing culture has gradually expanded, adding more content such as longevity, family, and marriage. Thanks to the development of commercial culture, folk blessings The forms are also more varied.

The contemporary blessing culture has become a local value in China, and the people have established an aesthetic need and value identity for blessing. Throughout the development of blessing culture, its cultural representation has been very rich. The blessing in folk art is an aesthetic concept, the blessing in Buddhism is a kind of causal reincarnation, and the blessing in Taoism is a kind of attainment of Taoism. The causes of its values are complex, and it is difficult to sort out each component factor in detail. The author can only analyze it from the perspective of culture and society. But what remains unchanged is that "blessing culture" has become a part of China's local universal values, and the Chinese people's pursuit of "blessing" will continue to become the spiritual connotation and cultural genes of Chinese people.

In Eastern culture, blessing culture is often combined with religious traditions such as Buddhism, Taoism and Confucianism. People express their respect and devotion to the gods by visiting temples, shrines and Taoist temples, burning incense and worshipping Buddha, lighting candles, offering incense, and ringing bells. They pray for health, happiness, success in their careers, harmony in their families, etc.

In Western culture, religions such as Christianity and Catholicism also have their own blessing rituals and traditions. People will pray silently, light candles and read scriptures in the church to seek God's protection and blessing. In addition, some Western cultures also have customs similar to making wishes, such as making wishes on birthdays, Christmas or New Years.

The current status quo is that despite the rapid development of modern society and the rapid advancement of science and technology, blessing culture still plays an important role in people's lives. Many people still tend to turn to gods or supernatural powers for comfort, support and guidance in the face of difficulties, stress and challenges. Therefore, places of worship such as temples, churches, and shrines still attract a large number of believers and visitors. At the same time, with the popularity

of social media and the Internet, blessing culture has also been spread and shared in the virtual world. People can share their blessing experiences, blessing wishes or insights on social media platforms, and communicate and interact with others. This digital approach expands the influence of blessing culture and enables it to transcend geographical and cultural constraints.

However, the fast-paced and materialistic influence of modern society also brings some challenges to the blessing culture. Some people may pay more attention to the practical needs and achievements in real life, and their belief in and participation in the blessing culture have weakened. In addition, some commercial activities may also weaken the purity and significance of blessing culture, making it utilitarian and commercialized.

Generally speaking, blessing culture still has certain influence and significance in modern society. It is not only the expression of people's pursuit and belief in supernatural power, but also the desire for inner peace, happiness and spiritual sustenance. With the continuous change and development of society, the blessing culture is also constantly evolving and adapting, maintaining the characteristics of advancing with the times, and continuing to bring confidence and hope to people's lives.

2.2 The historical background and development status of Guanlin Temple

2.2.1 The historical background story of Guan Yu's "From Man to God"

Guan Yu (AD 161-AD 220), courtesy name Yunchang, was an outstanding general in the late Eastern Han Dynasty and the Three Kingdoms period, and one of the most respected and admired heroes in Chinese history. Guan Yu is famous all over the world for his loyalty, bravery and noble character. He is honored as the "Sage of Martial Arts".



Figure 3 P ortrait of Guan Yu

Source: <https://image.baidu.com/>, 2023

Guan Yu was born in Zhuojun, Hebei Province (now Zhuozhou City, Baoding City, Hebei Province) in his early years, and his family was poor. He showed extraordinary martial arts and courage when he was young, and was known as "the fierce general of the Yan people of the Eighteenth Route Princes". Later, Guan Yu met Liu Bei during the Battle of Guandu and became his loyal subordinate and close friend. Guan Yu became sworn brothers with Liu Bei and Zhang Fei, and swore the oath of "three sworn brothers in Taoyuan", determined to jointly build a country of benevolence and righteousness. He carried out a series of campaigns with Liu Bei and made many military exploits. He defeated Cao Cao's army in the Battle of Changbanpo and resisted Cao's attack in the Battle of Chibi, becoming one of the most influential generals in the Three Kingdoms period. He also participated in the crusade against Zhang Lu, Lu Bu and other hostile forces, as well as the South and North War against Sun Quan. After Liu Bei established the Shuhan, he handed over Jingzhou to Guan Yu for protection. During Guan Yu's stay in Jingzhou, he won the love and respect of the local people with his wise and just governance. He valued military discipline and treated people generously, and was admired by soldiers and civilians alike. Guan Yu and Cao Cao became brothers for a time, but because Cao Cao attacked Liu Bei's wife and son, Guan Yu broke off diplomatic relations with Cao Cao and defected to Liu Bei. After the establishment of the Shu Han, Guan Yu tried to seize Jingzhou to compete with Sun Quan's forces, but ultimately failed, and was captured and executed by Sun Quan. Guan Yu's death caused great grief and anger among Shu Han and Liu Bei's supporters. Liu Bei honored Guan Yu as "Marquis of Zhongwu" in recognition of his loyalty and military exploits. Guan Yu's death also marked that the war between Shu Han and Soochow has entered a new stage. Guan Yu's heroic and loyal image made him an object of worship and belief in later generations. He was revered as "Wu Sheng", widely circulated among the people, and became one of the most admired heroes in Chinese history. (Zhao Lijun, 2013: 40)

Chen Bozong, the emperor of the Chen Kingdom in the Southern Dynasty, entrusted that "Guan Yu manifested his spirit and became a god". In the Sui Dynasty, the myths and legends of Guan Yu began to appear, especially in Guan Yu's hometown and the places where he lived before his death, the legend of Guan Yu appearing to protect the people was widely circulated. In the ninth year of Emperor Wen of the Sui Dynasty, the Guandi Temple in Xiezhou, Guan Yu's hometown, was built. Other places also began to build Guan Temple. By the Tang Dynasty, the belief in Guan Gong was basically formed. There are many Guan temples all over the country, and the belief in Guan Gong is further expanded. Danyang took May 13th as Guan Yu's birthday, and held grand sacrifices, far and near. In addition, the custom of worshiping Guan Tombs on Qingming Festival gradually formed. By the end of the Tang Dynasty and the Five Dynasties, it became a custom to hang statues of Guan Gong in the palace and among the people, and it became popular. (Xiao Fang, 2004: 23)

After Guan Yu died in 220 AD, his image was regarded as a god by the people. People's worship of him gradually evolved into religious belief, and many Guandi temples were built to worship him. He was conferred the title of "Sage of Martial Arts", became a symbol of war and courage, and was widely regarded as a god of protection and protection. His stories are also widely narrated and expressed in literary works, dramas and arts, further deepening people's admiration and admiration for him.

The phenomenon of Guan Yu being believed in has gradually evolved into religious belief in history. He was named the god of war and became the god of protection and protection. This kind of worship and belief formed the belief of Guandi, which was widely spread in China and East Asia. The core of Guandi belief is to regard Guan Yu as a god and enshrine in Guandi Temple. The Guandi Temple is a temple specially built for Guan Yu, where his statue is enshrined and various sacrifices and celebrations are held. The most famous Guandi Temple is the Guandi Temple in Zhuankou, Wuhan, Hubei and the Guanlin Temple in Luoyang, Henan. The believers of Guandi belief are mostly people, businessmen, soldiers, etc. They hope to be blessed and protected by Guan Yu, and pray for success, victory, safety and auspiciousness. Believers often go to Guandi Temple to burn incense, pray for blessings, and offer offerings to express their reverence and devotion to Guan Yu.

In addition to temple worship, the belief in Guandi has a profound influence in culture, art and literature. The image of Guan Yu is widely depicted in paintings, sculptures, dramas, novels, poems and other works. He is portrayed as a mighty, brave, loyal and loyal image, which has become one of the important themes of culture and art.

To sum up, the reasons why Guan Yu is believed in include his heroic military exploits, loyalty, loyalty, protection of the people and deeds of good deeds, as well as the admiration and cultural influence of later generations. These factors made him a highly respected and admired hero in Chinese history. The belief in Guandi has been widely passed down among the people, forming a unique religious belief and cultural phenomenon.

2.2.2 Historical Background of Guanlin Temple

Guanlin, located in Guanlin Town, Luolong District, Luoyang City, Henan Province, is the place where the head of Guan Yu, the general of Shu during the Three Kingdoms period, was buried. The temple is called "Lin" alone, and it is the only ancient classic building in China that combines the three sacrifices of the tomb, the temple and the forest.



Figure 4 Guanlin Temple in Luoyang, Henan

Source: Photographed by the author on the spot, 2022



Figure 5 Guanlin Temple in Luoyang, Henan

Source: Photographed by the author on the spot, 2022

The earliest establishment of Guanlin Temple in Luoyang can be traced back to the end of the Eastern Han Dynasty. According to historical records, after Guan Yu was captured and executed by Soochow in 219 A.D., his body was sent back to Shu by an envoy bestowed by Sun Quan. After Liu Bei learned of Guan Yu's death, he was very sad and greeted Guan Yu's body in person. He buried Guan Yu's body near the White Horse Temple in the south of Luoyang City, and built a temple dedicated to Guan Yu, which later developed into the Guanlin Temple. Over time, Luoyang Guanlin Temple gradually expanded and became an important center of Guandi belief in Luoyang area. At the end of the Eastern Han Dynasty and the Three Kingdoms period, Luoyang was the center of politics, economy and culture, and the scale of Guanlin Temple has also been continuously expanded. The statue of Guan Yu is enshrined in the temple. Believers come to worship, burn incense and worship to express their reverence and devotion to Guan Yu

Luoyang Guanlin Temple has been destroyed by wars and disasters many times in history. During times of war and political upheaval, temples were often vandalized and damaged. However, whenever the political situation is stable and the society is stable, Guanlin Temple is often rebuilt and repaired. The architectural style of the temple has also been adjusted and changed with the changes of the times. The modern reconstruction of Luoyang Guanlin Temple began in the 20th century. After the founding of the People's Republic of China, the government attached great importance to the protection of cultural heritage and the freedom of religious belief. Luoyang Guanlin Temple has been repaired and rebuilt to restore its historical features and religious functions. There are statues of Guan Yu and cultural relics displayed in the temple, attracting believers and tourists to visit and worship.

The architectural style of Guanlin Temple in Luoyang usually adopts typical ancient Chinese palace-style architecture, focusing on solemnity and respect for Guan Yu's image. Inside the temple, there is often a statue of Guan Yu, accompanied by ornately decorated halls and sacrificial facilities. The structure and layout of the building have been repaired and rebuilt in successive dynasties, showing the characteristics of ancient Chinese architectural art. There is a stage in front of the temple, and the buildings on the central axis include the gate, the instrument gate, the corridor, the worship hall, the main hall, the second hall, the third hall, the stone archway, the forest stele pavilion, and the Guan tomb. Other symmetrical buildings of the same form are attached to both sides of the central axis. Among them, the most distinctive one is the dance building, the combination of the resting mountain style in the front and the hard mountain style in the backstage, and the pavilion with double eaves. The wonderful construction is rare in the country, and it is also the location of the "Luoyang Ancient Art Museum".

In terms of religious belief, Luoyang Guanlin Temple, as a temple dedicated to Guan Yu, carries the tradition of Guan Yu's belief. The belief in Guandi originated from the Taoist belief system in ancient China. As one of the gods of Taoism, Guan Yu was revered as the sage of martial arts and the god of loyalty. In this belief system, believers seek Guan Yu's protection and protection through prayers and offerings.

The Luoyang area where Luoyang Guanlin Temple is located is deeply influenced by Confucian culture. Confucianism emphasizes values such as human ethics, benevolence, righteousness, propriety and wisdom, and Guan Yu is regarded as a model of loyalty, righteousness and bravery. Therefore, the value orientation in the blessing culture of Guanlin Temple in Luoyang is also related to Confucian culture. Believers seek virtues such as justice, loyalty and success through blessing.

In terms of social and historical background, the blessing culture of Guanlin Temple in Luoyang is closely related to the local social and historical background. Luoyang used to be the political, economic and cultural center of ancient China in history. Therefore, the blessing culture of Guanlin Temple was also influenced by social spirit and values. In difficult times such as social turmoil, war or natural

disasters, people are more inclined to seek religious belief and pray for protection and peace.

Under the cultural exchange and evolution, along with historical changes and cultural exchanges, the blessing culture of Guanlin Temple in Luoyang has gradually formed certain characteristics and styles. Believers express their reverence and devotion to Guan Yu through rituals such as burning incense, worshiping, and offering sacrifices. At the same time, the blessing culture permeates every aspect of daily life. For example, on important occasions such as business, school, and marriage, people will go to Guanlin Temple to pray for good luck and success.

To sum up, the historical background of Luoyang Guanlin Temple blessing culture is rooted in the religious beliefs and cultural traditions of ancient China, as well as the local social and historical background. Guanlin Temple is a temple dedicated to Guan Yu, and the blessing culture is the expression of worship and protection of Guan Yu by believers.

2.2.3 The cultural connotation of Guanlin Temple in Luoyang

As a temple with a long history, Luoyang Guanlin Temple contains rich cultural connotations. In terms of religious belief and humanistic care, Luoyang Guanlin Temple is not only a religious place, but also a center that cares about social well-being and humanistic care. Luoyang Guanlin Temple is a temple dedicated to Guan Yu. People go to pray for blessings based on their worship and belief in Guan Yu's gods. The blessing culture reflects people's devotion and respect for Guan Yu, seeking blessings and gods' attention through prayers and offerings.

In terms of inheritance and cultural protection, the connotation of Luoyang Guanlin Temple's blessing culture also involves the protection and inheritance of traditional culture. As part of the historical and cultural heritage, temples carry the religious beliefs, architectural arts and cultural traditions of ancient China. The practice of blessing culture and temple fair activities are conducive to the inheritance and promotion of this important cultural heritage. (Li Fuqing, 2006:12)

In terms of social cohesion and mutual care, the blessing culture of Luoyang Guanlin Temple also has the characteristics of social cohesion and mutual care. Temple fairs and sacrificial activities are social activities that people participate in together. By sharing the experience of belief and praying with others, social cohesion and friendship are enhanced. In addition, commercial activities and charities around the temple also contribute to social welfare.

In addition, the blessing culture of Guanlin Temple in Luoyang also attaches great importance to the protection and inheritance of traditional culture. The architectural style of the temple, the sculpture of gods, and the collection of cultural relics all represent the architectural art and cultural traditions of ancient China. Through the maintenance of temples, the protection of cultural relics and the holding of related activities, people can deeply understand and experience the charm of ancient culture, and promote the inheritance and development of cultural traditions.



Figure 6 Statue of Guan Yu in Guanlin Temple, Luoyang, Henan

Source: Photographed by the author on the spot, 2022

Through the practice of blessing culture, people integrate their beliefs and expectations into Guan Yu's gods to seek protection and blessings. This kind of belief and prayer not only meets the spiritual needs of individuals, but also builds social cohesion and common identity to a certain extent. Believers gather in temples to participate in sacrificial ceremonies and temple fairs, which strengthens mutual ties and mutual assistance. Generally speaking, the connotation of Luoyang Guanlin Temple's blessing culture includes worship and belief in gods, prayers for peace and happiness, spiritual comfort and hope sustenance, inheritance and cultural protection, social cohesion and mutual care and so on. These connotations make Luoyang Guanlin Temple blessing culture a comprehensive system integrating religion, society, culture and humanistic care.

To sum up, Luoyang Guanlin Temple's blessing culture has rich and diverse connotations, including not only the expression of personal beliefs and expectations, but also cultural inheritance, social cohesion, and mutual care. This cultural tradition has been continued and carried forward in Luoyang Guanlin Temple, bringing spiritual comfort, cultural heritage protection and social development value to believers and society.

2.2.3 Development Status of Luoyang Guanlin Temple

In 219 AD, Guan Yu died in a military battle against the Cao Wei and Sun Wu regimes. Sun Quan beheaded Guan Yu's head and sent it to Cao Cao, intending to blame him. Cao Cao respected Guan Yu's loyalty, bravery, benevolence and righteousness. In the 25th year of Jian'an in the Eastern Han Dynasty (AD 220), he used agarwood woodcarving as his body, and Guan Yu's head was buried thirty miles south of Luoyang city. Standing stone The archway, the book says: Tomb of Hanshou Houting. People in Luoyang area call Hanshou Houting Tomb as Guanzhong, and the existing Guanlin Temple ancient building was built in the 20th year of Wanli in Ming Dynasty. (Zhou Yaoming, 2004: 184)

Luoyang Guanlin Temple is a temple with a long history and important cultural heritage. The current development status is as follows: In terms of cultural protection and restoration, Luoyang Guanlin Temple has been highly valued and protected by the government and society. The buildings and artifacts of the temple are regularly maintained and restored to ensure their integrity and historical value. Relevant departments are committed to protecting and inheriting the cultural heritage of Guanlin Temple, including temple buildings, statues, and cultural relics collections.

In terms of religious activities and temple fairs, Luoyang Guanlin Temple, as an important place for Guan Yu's belief, still attracts a large number of believers and tourists to visit and pray. Religious ceremonies and temple fairs held in the temple, such as blessing and sacrifice ceremonies, celebration of Guan Yu's birthday, temple fairs, etc., have attracted many believers and tourists to participate, enriching the cultural atmosphere of Guanlin Temple.



Figure 7 Statue of Guan Yu in Guanlin Temple, Luoyang, Henan

Source: Photographed by the author on the spot, 2022

In terms of cultural tourism, Luoyang Guanlin Temple has also become one of the important cultural tourist attractions in Luoyang. Tourists can visit the cultural relics and exhibitions in the temple to feel the charm of history and the uniqueness of religious culture. The Luoyang Municipal Government and relevant tourism agencies are also committed to promoting the popularity of Guanlin Temple as a tourist destination and attracting more tourists.

In terms of education and research, Luoyang Guanlin Temple is committed to the advancement of religious education and research. The temple has set up a Guan Yu cultural research center or related academic institutions to carry out research and educational activities on Guan Yu's beliefs. These institutions provide platforms for academic exchanges and research results display to promote in-depth research and academic inheritance of Guan Yu's blessing culture.

In terms of integration and innovation, Luoyang Guanlin Temple is also constantly integrating and innovating, combining traditional culture with modern elements. For example, modern performances, art exhibitions and interactive experiences have been added to temple fair activities to attract more young people to participate. In addition, the temple also actively uses new media platforms and social media to promote Guanlin Temple's blessing culture and increase its popularity and influence.

In terms of social participation and public welfare activities, Luoyang Guanlin Temple actively participates in social public welfare activities and gives back to the society through charity and community services. The temple officials and believers organize charitable donations, volunteer activities, etc. to support social welfare undertakings such as vulnerable groups, disaster relief, and education, which embodies the care and feedback spirit of Guanlin Temple's blessing culture.

The blessing culture of Luoyang Guanlin Temple maintains vitality and innovation in the current development status. Through the efforts of cultural protection, temple fair activities, religious tourism, cultural exchanges, and application of modern technology, Guanlin Temple's blessing culture has been inherited and developed, and it plays an active role in society, culture, and economy. At the same time, it is also facing the challenges and opportunities of the new era, and needs to keep pace with the times, adapt to the needs of social change, and maintain its unique religious and cultural charm.

2.3 Luoyang Contemporary Blessing Culture and Guan Yu's Belief

2.3.1 Characteristics of Luoyang Blessing Culture

Blessing culture includes two forms of material blessing and spiritual blessing. The so-called material blessing is that people borrow certain objects or characters to entrust their good wishes, while spiritual blessing is simply to bestow blessings on themselves from a certain virtual form, which can be objects or characters. From the form, it is not difficult to see that blessings can also be classified by objects and characters, that is, blessings of objects and blessings of characters.

At present, there are many kinds of blessing cultures in Luoyang, and this article studies the blessings of characters. There are many representatives of the blessing culture in Luoyang. For example, the Baima Temple in Luoyang is one of the Buddhist temples with a long history in China, and its blessing culture has been popular for thousands of years. Luoyang Baima Temple is a Buddhist temple, and its blessing culture is centered on Buddhist belief. Believers go to the White Horse Temple to express their respect for the Buddha and Bodhisattva through religious rituals such as chanting, burning incense, and worshipping Buddha, and hope to obtain blessings and wisdom through prayer. Luoyang Baima Temple's blessing culture integrates Buddhist beliefs, practice practices, religious ceremonies, cultural inheritance and social care, aiming to guide believers to pursue inner peace, wisdom and compassion, and provide people with spiritual comfort and well-being. It is an important part of the religious culture in Luoyang, and it also contributes to the inheritance and development of Buddhist culture.

Luoyang Tiantang Mingtang is a temple dedicated to the gods, and the culture of blessing is centered on worshipping the gods. Believers go to the Ming Hall to express their respect to the gods by praying and burning incense, and hope to obtain the blessing and protection of the gods. Luoyang Tiantang Mingtang blessing culture is the practice of people praying and praying to the gods. Believers go to the Ming Hall to pray for blessings from the gods in various aspects such as peace, happiness, health, and harvest. Through blessing activities, people express their expectations and wishes for the future. As an important site of ancient religious buildings, Luoyang Tiantang Mingtang carries rich historical and cultural connotations. The practice of blessing culture helps to promote the inheritance and protection of traditional culture, and allows people to have a deep understanding of ancient religious beliefs and etiquette customs.



Figure 8 Luoyang Paradise Scenic Area
Source: Photographed by the author on the spot, 2022

The Longmen Grottoes in Luoyang are the grotto art of Buddhist temples, and the blessing culture takes Buddhist belief as the core. Believers go to the grottoes to pay respects to the Buddha and Bodhisattvas and pray for blessings and wisdom. Longmen Grottoes, as a Buddhist practice place, attracts many believers and practitioners. Practice activities such as meditation, chanting Buddha, and meditation in the grottoes are aimed at cultivating inner peace and wisdom, and enlightening the spirituality and growth of believers. The Longmen Grottoes in Luoyang are one of the outstanding representatives of Chinese Buddhist grotto art, with rich historical and cultural connotations. A large number of Buddhist murals, sculptures and scriptures are preserved in the grottoes, showing the development and inheritance of Chinese Buddhist art. The practice of blessing culture also helps to promote the inheritance and promotion of Buddhist culture. As one of the important religious tourist attractions, the Longmen Grottoes in Luoyang attract a large number of religious tourists to visit and experience. By visiting the grottoes, appreciating murals, sculptures and Buddhist artworks, people feel the charm of Buddhist culture and the tranquil atmosphere exuded by the grottoes. The prosperity of religious tourism has also contributed to the development of local tourism.



Figure 9 Luoyang Longmen Grottoes Scenic Area

Source: <https://image.baidu.com/>, 2022

The Luoyang area integrates multiple religious beliefs, such as Buddhism, Taoism, and folk beliefs. The blessing culture of different religions is reflected in various scenic spots in Luoyang, each with its own characteristics. For example, the Guanlin Temple demonstrates the characteristics of people's worship of Guan Yu and wishing for good wishes, the Longmen Grottoes demonstrates the Buddhist culture of blessing, the White Horse Temple demonstrates the characteristics of Buddhist practice and prayer, and the Mingtang of Heaven expresses respect and prayer for gods. These scenic spots have a long history and rich cultural connotations. Blessing culture is an important part of historical culture in these scenic spots. Through blessing activities and celebration ceremonies, the value of historical culture is inherited and promoted.

Luoyang's scenic spot blessing culture aims to bring people spiritual comfort and prayers for peace and happiness. Believers and tourists can express their blessings and wishes to themselves and others by praying, burning incense, and chanting scriptures in these places, hoping to receive blessings and blessings. They are often combined with social and community interactions. Temple fairs, celebrations and other cultural exchange activities provide a platform for people to participate and interact together, enhancing the sense of social connection and solidarity and cooperation.

In general, the blessing culture of various scenic spots in Luoyang reflects the characteristics of religious diversity, cultural inheritance, spiritual comfort and happiness prayer, social interaction, tourism and economic development. These characteristics make Luoyang a blessed place with rich religious culture and historical heritage, attracting many believers and tourists to experience and participate. The comprehensive characteristics of the blessing culture displayed by these scenic spots have enriched the religious culture and tourism resources in Luoyang, and also provided people with a place to seek tranquility, pray and spiritual comfort.

2.3.2 Guan Yu's Beliefs and Customs in Luoyang Area

The prevalence of Guan Yu's beliefs and customs in Luoyang has an inseparable relationship with the cultural background of "worship of all spirits" and "worship of many gods" in Chinese social history. Guan Yu beliefs and customs are typical folk beliefs and customs in my country. Guan Yu (160 or 162-220), courtesy name Yunchang, was originally from Shanxi. He was a famous general of Shu Han during the Three Kingdoms period. In 219 AD, Guan Yu died in a military battle against the Cao Wei and Sun Wu regimes. Sun Quan beheaded Guan Yu's head and sent it to Cao Cao, intending to blame him. Cao Cao respected Guan Yu's loyalty, bravery, benevolence and righteousness. In the 25th year of Jian'an in the Eastern Han Dynasty (AD 220), he used agarwood woodcarving as his body, and Guan Yu's head was buried thirty miles south of Luoyang city. Standing stone The archway, the book says: Tomb of Hanshou Houting. People in Luoyang area call Hanshou Houting Tomb as Guanzhong, and the existing Guanlin Temple ancient building was built in the 20th year of Wanli in Ming Dynasty. Compared with the Jingzhou area where Guan Yu's burial formed Guan Yu's belief, Luoyang area was the burial site of Guan Yu. Although people worshiped here in history, Guan Yu and his soul worship did not form a fixed sacrificial custom in Luoyang. The custom of worshipping Guan Yu on a large scale in the Luoyang area and taking Guan Yu as the main protective deity in the area began in the Wanli period of the Ming Dynasty. (Ni Liangkang, 2007:36-37)

After the establishment of the Ming Dynasty, the rulers strengthened their rule with the idea of "divine right of kings", claiming that the supreme power of the emperor was bestowed by the gods. Under the influence of this custom of worshipping gods and believing in ghosts, the entire social life of the Ming Dynasty was shrouded in a layer of mystery. Regarding this situation, "the ruler is willing to advocate and support, because he wants to use the power of theocracy to consolidate the order of the imperial line, to firmly twist the political power, theocracy, clan power, and husband power together, and to maintain the existing order of human relations and real rule. ." (Zhou Yaoming, 2004: 186)

In this cultural atmosphere, the image of Guan Yu, who was already well-known to the general public along with Yuan and Ming Guan Yu dramas, "Romance of the Three Kingdoms" and other popular forms of entertainment, and because of his spiritual dimension in the three schools of Confucianism, Taoism and Buddhism, is particularly important. The attention of the rulers of Ming and Qing Dynasties. In the forty-second year of Wanli in the Ming Dynasty, Emperor Chongzhen Zhu Youjian granted Guan Yu the title of "The Great Emperor of the Three Realms, the Great God of Subduing Demons, the Great God, the Great Power, and the Heaven-shocking Guan Sheng Di Jun"; , Guanlin Temple in Luoyang was selected as the largest Guandi Temple. "Loyalty, God, martial arts, spirit, benevolence, courage, protection, protection of the country, protection of the people, sincerity, appeasement, praise of

Xuande, Emperor Guandi, and the Holy Monarch." (Cai Dongzhou, Wen Tinghai, 2001: 340-343)

Today, the worship of Guan Yu in Guanlin Temple in Luoyang takes a year as a cycle, and there are three main blessing and sacrifice activities in a year: Spring Festival, Chen Festival and Autumn Festival. The Spring Sacrifice and the Chen Sacrifice are folk blessing and sacrificial activities organized spontaneously by the people of the surrounding villages with Guanlin Temple as the core; the Autumn Sacrifice is sponsored by the Luoyang Municipal People's Government and undertaken by the Guanlin Management Committee, which is an official sacrificial activity; In addition to the collective prayer and worship activities, believers in Luoyang area and its surrounding cities (such as Zhengzhou, Kaifeng, etc.) will also go to Guanlin Temple to burn incense and worship on the first and fifteenth day of each month. In addition, people from all over the world who travel to Guanlin Temple also have habitual or occasional worship behaviors.

2.3.3 The Current Situation of Packaging of Luoyang Blessing Cultural Products

From the perspective of traditional style, the packaging of Luoyang blessing cultural products may generally adopt traditional design elements and patterns, such as the image of Guan Yu, ancient buildings, dragon and phoenix patterns, etc., to show Luoyang's historical and cultural characteristics and religious beliefs. This kind of packaging often uses antique tones and textures, giving people a traditional and solemn feeling.

From the perspective of integrating modern elements, the packaging of some Luoyang blessing cultural products incorporates modern elements to meet the needs and aesthetics of the contemporary market. This kind of packaging may add some modern patterns, colors and design styles to the traditional basis to increase the fashion sense and attractiveness of the product.

From the perspective of artistic packaging, the packaging of Luoyang blessing cultural products generally focuses on artistry and delicacy, and creates high-quality packaging effects through fine patterns and printing techniques. These packages may feature high-grade paper materials, metal decorations, ribbons, etc. to demonstrate the uniqueness and value of the product.

From the perspective of regional characteristic packaging, the packaging of Luoyang blessing cultural products generally highlights Luoyang's regional characteristics, such as Luoyang's urban landscape, patterns of famous scenic spots, and Luoyang dialect. This kind of packaging design aims to emphasize the connection between the product and Luoyang culture, so that consumers can have an emotional resonance with Luoyang's blessing culture.

From the perspective of environmental protection awareness, with the enhancement of environmental protection awareness, Luoyang Blessing cultural product packaging pays more attention to the concept of sustainable development.

Reduce environmental impact by using recyclable materials, eco-friendly inks and reducing unnecessary packaging materials in packaging design, etc.

Luoyang blessing cultural products are rich and diverse, covering all aspects of religious beliefs and cultural traditions. The following are some common Luoyang blessing cultural products:

Guan Yu Blessing Cultural Products: As one of the important cultural symbols in Luoyang, Guan Yu is closely related to the blessing culture. Guan Yu's cultural products include statues of Guan Yu, portraits of Guan Yu, engraved seals of Guan Yu, ornaments of Guan Yu, etc. These products are often themed with the image of Guan Yu and related blessing elements for worship, wearing or collection by believers.



Figure 10 Decorative portrait of Guan Yu
Source: <https://image.baidu.com/>, 2023



Figure 11 Decorative portrait of Guan Yu

Source: <https://image.baidu.com/>, 2023

Blessing bracelets and rosary beads: In the blessing culture of Luoyang, bracelets and rosary beads are widely used for blessing and spiritual practice. These products are often made of wood, agate, crystal and other materials, and the number and shape of beads are various, which are used for reciting scriptures or performing spiritual meditation and prayer.



Figure 12 Blessing Bracelets at Baima Temple

Source: Field shot by the author, 2022

Blessing Censer and Incense: Censer and incense play an important role in blessing culture. Blessing cultural products in Luoyang often include various styles of blessing incense burners and incense products, such as traditional copper incense burners, incense powder, aromatherapy, etc., which are used to burn incense and pray for blessings, purify the air and create a sacred atmosphere.



Figure 13 Prayer Incense Burner
Source: <https://image.baidu.com/>, 2023

Blessing handicrafts and souvenirs: Blessing cultural products in Luoyang area also include various handicrafts and souvenirs. These products may be based on historical sites, religious buildings, traditional culture and other elements in Luoyang, such as ceramics, porcelain, wood carvings, stone carvings and other handicrafts, as well as Guan Yu seals and souvenirs.

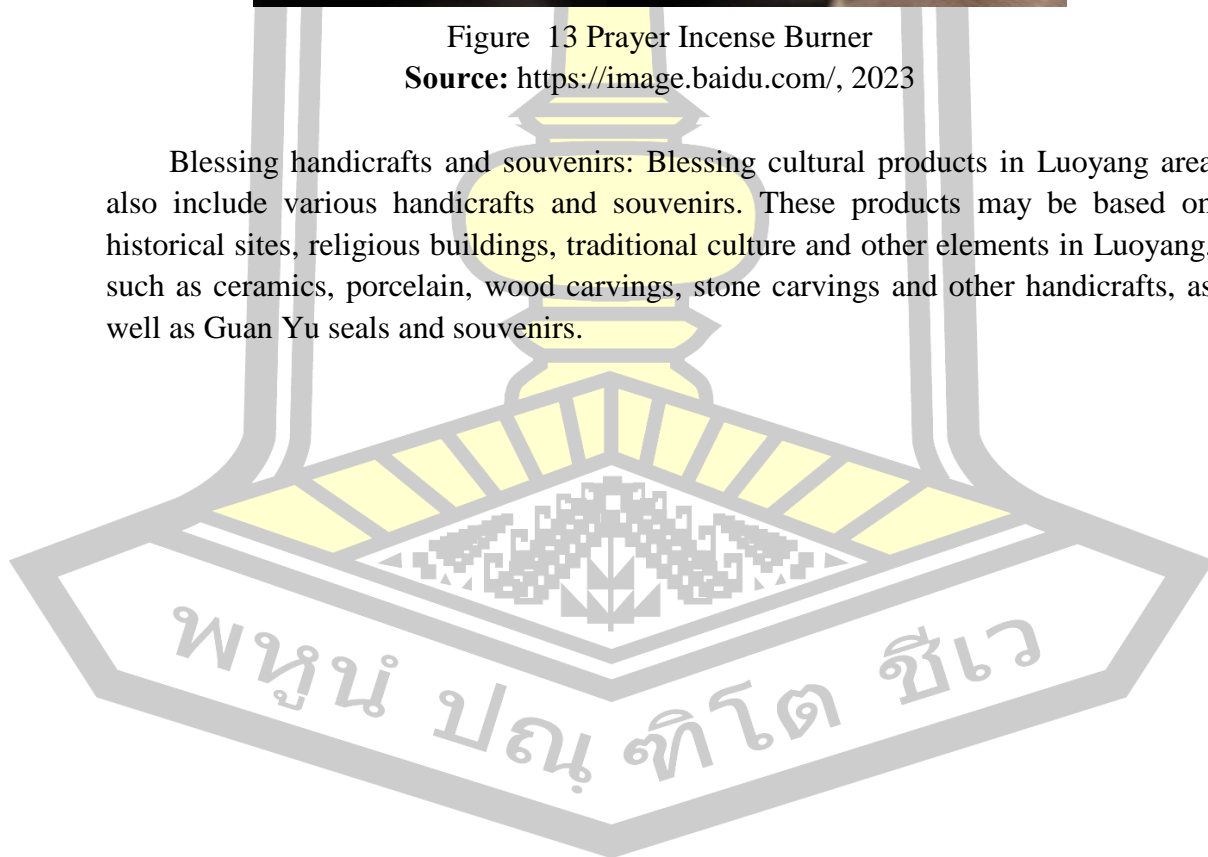




Figure 14 guan gong statue

Source: <https://image.baidu.com/>, 2023

Props and articles for blessing activities: In the blessing activities in Luoyang area, some specific props and articles are often used. For example, special blessing sacrificial utensils, lanterns, candlesticks, candles, etc. are used in blessing activities, as well as paper money, paper lanterns and other props related to blessing rituals.



Chapter III

Current situation and analysis of packaging design of blessing cultural products in Luoyang Guanlin Temple

3.1 Overview of Blessing Cultural Products

3.1.1 Evolution of Blessing Products

3.1.1.1 Original offerings

The blessing culture is almost in sync with the five thousand years of cultural development of the Chinese nation. Its development and evolution are closely related to the economy, politics, and society at that time, and have become the brand of the behavior of the Chinese nation. From the earliest blessing offerings to today's "blessing cultural and creative" products, it can be said that blessing supplies have become an indispensable part of people's daily life. The evolution of blessing supplies can be started from three dimensions, namely primitive society, feudal society, and contemporary society. Secondly, according to the item attribute dimension of blessing items,

It can be divided into two stages, that is, daily necessities and blessing references; finally, it can also be divided according to the dimension of expression of blessing supplies, which can be divided into four stages, namely, original sacrifices, blessing commodities, blessing cultural and creative products and "Blessing Culture and Creation" products. (Zhao Yanling, 2014:24)

In order to present the evolution process of blessing supplies more clearly and comprehensively, it is divided according to the dimension of expression of blessing supplies, that is, three stages-original offerings, blessing commodities, and "blessing culture" products, which can be clearly distinguished according to this dimension. The whole process of evolution of blessing supplies.

The earliest blessing supplies appeared in the form of sacrifices, and the direct carriers of early sacrifices were expensive living materials necessary for life such as pigs, cattle and sheep. The important reason for this phenomenon is that people at that time understood the existence of "gods" with self-cognition, thinking that "gods" have the same emotions as humans, so the needs of "gods" are also connected with people, and only the needs of gods can be met. , in order to obtain the blessing of God. Therefore, it is necessary to sacrifice the most valuable items. At that time, the social productivity was low, and the primitive ancestors were still meeting the most basic physiological needs. As a matter of course, the necessities of life such as "food" became the most valuable blessing items. .

And the word "Fu" is used as a pictograph, as mentioned above, it describes the sacrifice of "wine" by human beings, and "wine" also belongs to the category of food. There is a record in "Book of Rites: Li Yun": "At the beginning of the husband's ceremony, all kinds of food and drink began. The burnt and turbulent dolphin, the dirty respect and the scorpion, the scorpion and the earth drum, can still pay respect to ghosts and gods", to the effect that The sacrificial ceremony originated from offering food to the gods, using pork for the gods to enjoy, and digging holes in the ground as water pots. Holding water in one hand and accompanied by the music of beating earth drums can convey people's prayers and respect to ghosts and gods. It can be seen that The earliest sacrifice was "food". Among all food sacrifices, "meat" is the most important. The main way for humans in the primitive period to obtain "meat" was through hunting, and the uncertain factors of hunting were extremely high, and it was extremely difficult to obtain, which also greatly increased the "meat". The rarity of "meat food" is recorded by Mencius in "King Hui of Liang": "For a house with five acres, the trees are covered with mulberry trees, and those who are fifty can wear silk clothes. Chickens, pigs, dogs, and pigs are not lost at the right time. Seventy Only the 70-year-old can eat meat. This is the time when slavery and feudal society are changing, and in the case of the low life expectancy in ancient times, it also shows the value of "meat" from the side. (Lei Jinbei.,2018(03):17-19.)

Blessing ceremonies in primitive societies often included food offerings. People will put fruits, grains, vegetables, meat and other foods in front of altars or shrines to offer to the gods. These food offerings represent respect and prayers to the gods, and also express people's expectations for a good harvest, abundance and a happy life. Animal sacrifices were also widely used in ancient blessing ceremonies. People will sacrifice livestock, poultry and other animals to the gods to express their piety. These animal sacrifices represent people's dedication and gratitude to the gods, and they also entrust people's wishes and expectations. Burning items are also often used as offerings in primitive offerings. People will burn firewood, herbs, leaves and other items to produce smoke and aroma to show respect and call to the gods. The smoke and aroma are believed to convey messages of wishes and blessings, allowing the gods to perceive people's wishes. Primitive offerings in different regions may have some specific characteristics. For example, in areas near the ocean, people may offer sea creatures such as shells and fish as sacrifices; in mountainous areas, people may use natural objects such as rocks and mountains and waters as sacrifices. These offerings are closely related to the local natural environment and cultural traditions.

With the passage of time and the progress of civilization, the forms and types of blessing supplies have also evolved. People created more artworks, decorations and religious utensils to meet the needs of different religious beliefs and cultural traditions. At the same time, the development of modern technology also provides more possibilities for the innovation and diversification of blessing cultural products.

3.1.1.2 Blessing products

At this stage, the blessing supplies gradually developed into a commodity, which has the attribute of circulation, and its manifestations are more diversified. It not only inherits the previous way of directly using living materials to pray for blessings, but more importantly, the emerging reference of blessing supplies is also an inevitable development of leaps and bounds. Just like the ancient currency of our country, "Jiaozi, the earliest banknote in my country" appeared in the Song Dynasty, and the banknote was used as a reference to wealth materials such as gold and silver, which increased its circulation from the side [2]. (Yang Mingli, Wang Weiqiang. Research on the evolution of the relationship between Jiaozi and iron money in the Song Dynasty [J]. Journal of Wenshan University, 2019, 32(04):39-43.) There are many reasons for the emergence of blessing commodities. After the Spring and Autumn and Warring States period, along with Productivity, production technology, and people's ideas are constantly changing. The small-scale peasant economy occupies a dominant position. China has entered a feudal society, and the social stage has changed. Therefore, there are roughly the following reasons for the emergence of blessing commodities.

The first is the crossing of classes. In the past, the blessing ceremony of primitive tribes was mainly completed by tribal leaders or witches, that is, the ruling class dominated, and the ruling class had rich production and living materials. Most of the blessing supplies used expensive meat. Leading and participating in the blessing behavior, which also leads to the need for blessing items to be able to circulate and be economical; followed by the emergence of public demand, the emergence of blessing references has become an inevitable phenomenon. This evolution has led to the formation of products specially used for sacrifices and prayers. The advantages of these products are that they can be mass-produced, low-cost, and easy to spread. The original necessities of life have been evolved into special blessing commodities. Ordinary people do not need to sacrifice their most precious things, but only need to sacrifice blessing references to get blessings from the gods. From another perspective, it also reduces the burden of blessing behavior. The threshold enables the large-scale popularization of blessing supplies and becomes the main "sacrifice" of blessings. At this stage, blessing supplies have become a commodity that can be circulated in the market, further expanding the content of blessing culture, and blessing supplies have gradually become an independent commodity category.

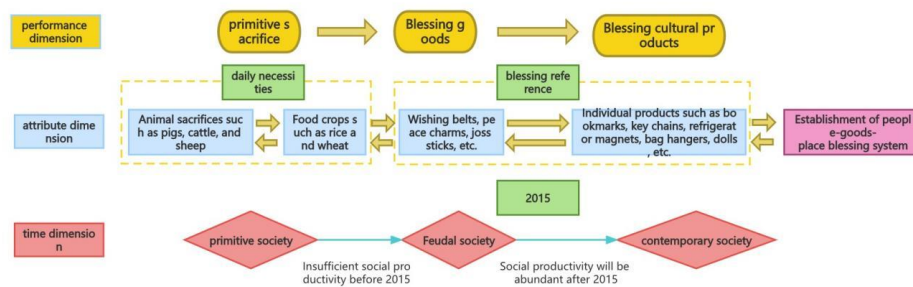


Figure 15 Evolution of blessing supplies

Source: self-made by the author, 2023

Here are some common traditional blessing items:

Statues of Gods and Buddhas: Statues of gods and Buddhas are one of the most common traditional blessing commodities. They are usually made in the image of a specific deity or Buddha, such as Guan Yu, Guanyin, Manjushri, etc. Believers will worship these gods and Buddha statues, and pray to them through worship and burning incense.

Scriptures and scriptures: Scriptures and scriptures are traditional blessing commodities that contain religious teachings and blessings in classical Chinese. These scriptures and scriptures may be Buddhist scriptures, scriptures, classics, prayers, etc., for believers to read, recite and pass on to obtain blessings and guidance.

Censer and Incense: Censer and incense play an important role in traditional blessings. People will burn incense or incense powder in the incense burner to produce aroma, and believe that aroma can convey prayers and purify the soul. Fragrances may include various face powders, aromatherapy, sesame oils, etc.

Blessing Knots: Blessing Knots are a special weaving handicraft, usually made of colored threads. People will tie auspicious nodes on the blessing knots, symbolizing blessings and prayers. These knots can be worn on the body or used as decorations or gifts.

Rosary beads and prayer beads: Rosary beads and prayer beads are a traditional blessing item used for counting and silent verses. They are usually made of materials such as beads, wood, agate, etc. and are used by devotees.

3.1.1.3 Blessing cultural products

Blessing products are defined as a category of tourism products, and the carrier appears as a single product. At this point in the development of blessing culture, it is gradually breaking away from religious culture and becoming a popular folk culture. Along with it, the development of blessing supplies has lost its fertile soil, and the development of blessing supplies has encountered a staged bottleneck. By around 2015, blessing-related cultural and creative products will also occupy an important part. Thanks to the blessing cultural genes of many scenic spots and the travel habits of the Chinese people, the blessing culture will continue to develop in the new tourism cultural and creative field. At this time, blessing products have also developed into a category of tourism cultural and creative products. Generally speaking, they are blessing cultural and creative products in "tourism cultural and

creative". At this time, blessing cultural and creative products often exist in the form of single products. , not systematically and on a large scale.

Blessing cultural products refer to a class of products or commodities whose design, production and sales are aimed at satisfying people's blessing needs and spiritual sustenance under the background of religion, belief or traditional culture. These products often contain elements that symbolize auspiciousness, blessing and happiness to help people express their wishes, obtain blessings or seek inner peace. In the 21st century, many religious academic works studied by foreign experts and scholars began to emerge. In most developed countries, national and local governments also attach great importance to the industrialization of local cultural and creative industries and local religious culture in terms of policies. Therefore, the development of creative products and industries for religious blessings is strong, showing a grand scene of contention among a hundred schools of thought. In Japan, "Zen Tao" is the most common religious belief, and its central idea is to pray for the peace of all things and the harmonious coexistence of man and nature. Famous Japanese product design masters have well integrated this traditional belief into product design creativity, materialized the Zen artistic conception of "harmony, respect, silence, and purity" into their works, and created many well-known designs with unique spirituality. For example, the "unconscious design" proposed by Kenya Hara pays attention to the details of life that we ignore, and enlarges these details and injects them into product design. This change is sometimes more meaningful than creating a new product. The domestic cultural and creative industry is still in its infancy. In 2014, the Palace Museum in Beijing also put the development of cultural and creative products on the agenda. It joined hands with Rococo designers to start the trial voyage of the cultural and creative industry in the Palace Museum, which will become more "cute". The Forbidden City has promoted through the Internet and launched a series of products aimed at different consumer needs. The first category is the high-end Forbidden City national gift series, which cooperates with famous arts and crafts masters to add unique elements of the Forbidden City into the product design; the second category is cultural and daily necessities; the third category is tourist souvenirs, which incorporate the emperor Chaozhu made into earphones, Make big fat dolls into teacups and more. These three types of products combine the rich and colorful cultural and artistic resources of the Forbidden City with the creative industry, "live" the original serious and distant image of the Forbidden City in the hearts of the people, and enter our lives through its derivative creative products. This article will refine its "local characteristics" on the basis of in-depth research on the blessing culture of Guanlin Temple in Luoyang, build a systematic, three-dimensional, and diversified creative product structure through the analysis and investigation of the audience of blessings, and try to integrate the elements of blessing culture Real creative products are simulated by computer-aided system.

3.2 Analysis of Current Situation of Packaging of Luoyang Guanlin Temple

Blessing Products

3.2.1 Types of Blessing Products in Luoyang Guanlin Temple

In Luoyang Guanlin Temple, as a place with profound historical and religious significance, people can find various blessing products to meet their belief and prayer needs. The following are some common types of blessing products in Luoyang Guanlin Temple:

Statues of Guan Yu and Buddha: Guanlin Temple enshrines the statues of Guan Yu and Buddha. Believers can buy small statues of Guan Yu and Buddha to enshrine at home or in the office.

Blessing incense and incense burners: People can buy various incense powders, aromatherapy, aromatherapy oils and special incense burners to light incense candles in Guanlin Temple or at home to express devout prayers.

Blessing Amulets and Hanging Ornaments: Guanlin Temple offers a variety of amulets, hanging ornaments in the image of Guan Yu and Buddha, which people can wear as symbols of protection and blessing.

Blessing bracelets and rosary beads: Luoyang Guanlin Temple also provides a variety of bracelets and rosary beads for chanting scriptures, silently praying or meditating.

Blessing souvenirs and cultural derivatives: Guanlin Temple sells various souvenirs and cultural derivatives related to Guan Yu and Buddhist culture, such as T-shirts, key chains, bookmarks, postcards, etc., for believers to buy or give as gifts.

Blessing stationery and paper products: People can buy Guan Yu and Buddhist culture-themed paper money, blessing paper pens, memorial books, etc., for writing prayers, recording wishes or performing religious ceremonies.

Blessing decorations and decorations: Guanlin Temple provides a variety of decorations and decorations, such as Guan Yu ornaments, Buddha statue decorations, god picture scrolls, etc., for believers to use for home decoration or as decorations for religious places.

Blessing clothing: Guanlin Temple may provide clothing related to Guan Yu or Buddhist culture, such as Guan Yu's head scarf, Buddhist clothing, etc. These garments can be worn during blessing ceremonies or special occasions to demonstrate faith and participation.



Figure 16 Packaging of existing blessing products in Guanlin Temple
Source: <https://image.baidu.com/>, 2023

3.2.2 Status quo of Luoyang Guanlin Temple Blessing Product Packaging Design

The status quo of Luoyang Guanlin Temple's blessing product packaging design may change in different times and situations.

Blessing cultural products are mainly cultural and experiential, emphasizing the psychological level and emotion of users

Positive and positive feedback at the level, so consider integrating user experience into product design, and fully convey and display the blessing meaning and cultural connotation contained in blessing cultural products. Based on the user's emotional experience, the design of blessing cultural and creative products takes the three-level elements of user experience as the main line, and uses tangible forms to symbolize transformation, behavior experience and story context to restore and interpret directions in the perception layer, action knowledge layer and reflection layer respectively.

As a blessing product of Luoyang Guanlin Temple, there may be some problems in its current situation:

Outdated packaging: Due to the long history of Luoyang Guanlin Temple blessing products, there may be some old problems in the packaging design. The design and style of packaging may lack modernity, fail to keep up with the needs and aesthetic trends of the times, and make it difficult to attract the attention of young consumers.

Lack of design sense: The design sense of packaging is one of the important factors to attract consumers. If the packaging of Luoyang Guanlin Temple blessing products lacks innovation and aesthetics in design, it may affect product sales and market competitiveness.

Lack of brand recognition: Brand recognition is an important factor for consumers when purchasing a product. If the packaging design of Luoyang Guanlin Temple blessing products lacks brand characteristics and recognition, it will be difficult to form a differentiated competitive advantage in the market, which is not conducive to the establishment and promotion of brand image.

Insufficient environmental awareness: In modern society, environmental awareness is getting more and more attention. If the packaging materials and design of Luoyang Guanlin Temple blessing products do not take into account environmental protection factors, it may affect the product's image and market recognition.



Figure 17 Guanlin Temple Blessing Products
Source: Photographed by the author, 2023



Figure 18Guanlin Temple Blessing Products
Source: Photographed by the author, 2023



Figure 19 Guanlin Temple Blessing Products
Source: Photographed by the author, 2023



Figure 20 Guanlin Temple Blessing Products
Source: <https://image.baidu.com/>, 2023

3.2.3 Reasons Affecting Product Packaging of Luoyang Guanlin Temple

Reasons affecting the packaging design of Luoyang Guanlin Temple blessing products, which lead to changes or differences in packaging design:

Market demand is an important factor affecting the packaging design of Luoyang Guanlin Temple blessing products. Different market needs and consumer preferences may require different packaging designs to meet. Designers need to pay attention to market trends and changes in order to design packaging according to market demand. Brand strategy is also a factor that affects the packaging design of Luoyang Guanlin Temple blessing products. A brand may need to communicate its image and values through packaging design. Designers need to understand the positioning and image of the brand to ensure that the packaging design is in line with the brand strategy.

Cost control is also one of the factors that need to be considered in packaging design. For some price-sensitive products, such as incense, souvenirs, etc., designers need to provide attractive packaging designs while controlling costs.

Transportation and storage are also factors that affect the packaging design of Luoyang Guanlin Temple blessing products. Designers need to consider the size, weight and safety of products to avoid damage or loss during transportation and storage.

With the increasing awareness of environmental protection, sustainability and environmental protection have become important considerations in packaging design. Designers need to choose recyclable and biodegradable materials, and design minimalist and green packaging to reduce the impact on the environment.

The production process is also a factor that affects the packaging design of Luoyang Guanlin Temple blessing products. Designers need to consider the feasibility, cost and efficiency of the production process to ensure that the packaging design can be produced smoothly.

Cultural differences in different regions and religions may also affect the packaging design of Luoyang Guanlin Temple blessing products. Designers need to understand the cultural background and preferences of the target market in order to provide a packaging design in line with the local culture.

Product packaging design is often adjusted according to the preferences and needs of the target audience. The product packaging of Guanlin Temple may target different groups of believers, taking into account their religious beliefs, cultural background and aesthetic preferences, in order to attract and meet their needs.

Consumers in different regions may have differences in purchasing habits, product usage and storage, etc. Designers need to carry out corresponding packaging design according to the consumption habits of the target market, so that consumers can use and store products more conveniently.

Regulations and compliance requirements may vary in different regions, such as regulations on product identification, safety, etc. Designers need to understand the regulatory requirements of the target market to ensure that the packaging design meets local regulations and compliance requirements.

The choice of packaging material may also affect the appearance and texture of Luoyang Guanlin Temple blessing product packaging design. Designers need to choose appropriate materials according to the characteristics of the product and the needs of the target market to provide an attractive packaging design.

Design and aesthetic standards may change over time. Designers need to pay attention to fashion and aesthetic trends in order to constantly update packaging design to keep it up-to-date and eye-catching. Luoyang Guanlin Temple may have some specific festivals or activities, such as temple fairs, sacrifices, etc. Designers can design corresponding packaging according to the characteristics of these festivals or activities to highlight the atmosphere and importance of the festival.

3.2.4 The influence of Luoyang Guanlin Temple blessing cultural products

The blessing cultural products of Guanlin Temple in Luoyang have a major impact on the culture and economy of the local and surrounding areas. The sales and promotion of blessing cultural products of Guanlin Temple in Luoyang have brought economic benefits to the local and surrounding areas. These products usually have certain uniqueness and local characteristics, attracting many tourists and consumers, and promoting the development of local tourism and related industries.

In terms of disseminating traditional culture, Luoyang Guanlin Temple blessing cultural products convey the value and significance of traditional culture through its packaging design and the cultural connotation it carries. These products have received attention and love in the market and are conducive to the inheritance and promotion of traditional culture.

In terms of enhancing the local image and brand value, the packaging design of Luoyang Guanlin Temple blessing cultural products incorporates local culture, history and landscape features, which helps to enhance the local image and brand value. The publicity and promotion of these products will help shape a unique local brand image.

In terms of increasing employment opportunities, employment opportunities have been created during the production, sales and promotion of Luoyang Guanlin Temple blessing cultural products. From design, production to sales, certain human resources are required, which provides employment opportunities for the local area and promotes the development of the local job market.

In terms of enriching local cultural diversity, Luoyang Guanlin Temple's blessing cultural products are diverse and varied, bringing rich cultural diversity to the local and surrounding areas. The sale of these products in different regions and under different cultural backgrounds helps to display the charm of different cultures and promote cultural exchanges and integration.

Luoyang Guanlin Temple blessing cultural products have had a positive impact on the local and surrounding areas, promoting economic development, spreading traditional culture, enhancing local image and brand value, increasing employment opportunities, and enriching cultural diversity. These positive impacts help to promote the sustainable development of local society and economy.

3.3 Difficulties in Luoyang Guanlin Temple Blessing Cultural Products

In the development of blessing culture, there are many difficulties in the development of Luoyang Guanlin Temple blessing cultural products, which hinder the inheritance and promotion of Guanlin Temple blessing culture.

In terms of market competition, the blessing cultural product market is facing fierce market competition. There are many similar products, and there is a lot of room for consumers to choose. How to attract consumers' attention and improve the competitiveness of products is the challenge that Luoyang Guanlin Temple blessing cultural products need to face.

In terms of innovation ability, the current market competition is not only the competition of price, but also the competition of innovation ability. Luoyang Guanlin Temple's blessing cultural products are relatively lagging behind in innovation, and the product packaging design is relatively simple and simple. It needs to strengthen innovation capabilities and update design concepts to meet the ever-changing and diversified needs of consumers.

In terms of brand building, brand building is the key to enhancing the added value of products. Luoyang Guanlin Temple's blessing cultural products are relatively weak in brand building, and it is necessary to strengthen the shaping and publicity of the brand image to enhance the popularity and reputation of the products.

In terms of production technology, although blessing cultural products have certain uniqueness, they are relatively backward in production technology. It is necessary to continuously improve the level of production technology and equipment to improve product quality and production efficiency.

In terms of marketing means, Luoyang Guanlin Temple blessing cultural products are relatively single in marketing means, lacking diversified marketing strategies and channels. It is necessary to expand emerging marketing channels such as the Internet and social media to improve the marketing and sales effects of products.

In terms of cultural inheritance, with the acceleration of social modernization and urbanization, the inheritance of traditional culture is facing the challenge of faults. Luoyang Guanlin Temple blessing cultural products need to strengthen the inheritance and protection of traditional culture to ensure the continuation and development of traditional culture.

In addition to the difficulties mentioned above, Luoyang Guanlin Temple's blessing cultural products also face the following challenges:

Blessing cultural products mainly rely on consumers' recognition and demand for traditional culture. However, with the change of society and the diversification of culture, the uncertainty of market demand increases. How to predict and respond to changes in market demand is a problem that needs to be considered and solved for Luoyang Guanlin Temple blessing cultural products.

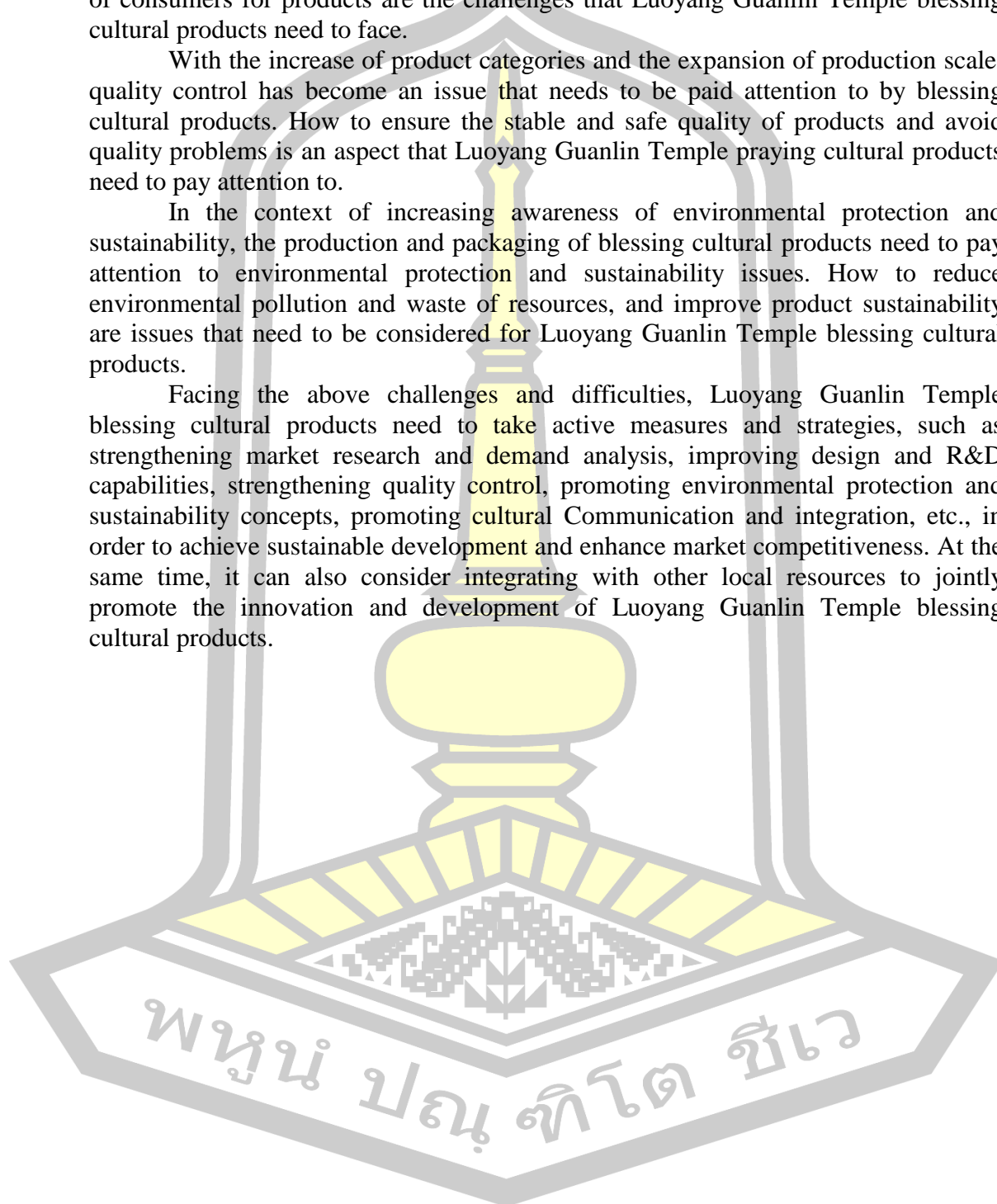
In market competition, price is one of the important factors affecting consumers' purchasing decisions. Luoyang Guanlin Temple blessing cultural products may face certain pressure in price competition, and it is necessary to balance the relationship between price and cost to ensure the profitability and sustainable development of the product.

The design of blessing cultural products needs to combine traditional culture and modern aesthetics, which has a certain design difficulty. How to improve the creative level and design ability of design, and how to meet the needs and preferences of consumers for products are the challenges that Luoyang Guanlin Temple blessing cultural products need to face.

With the increase of product categories and the expansion of production scale, quality control has become an issue that needs to be paid attention to by blessing cultural products. How to ensure the stable and safe quality of products and avoid quality problems is an aspect that Luoyang Guanlin Temple praying cultural products need to pay attention to.

In the context of increasing awareness of environmental protection and sustainability, the production and packaging of blessing cultural products need to pay attention to environmental protection and sustainability issues. How to reduce environmental pollution and waste of resources, and improve product sustainability are issues that need to be considered for Luoyang Guanlin Temple blessing cultural products.

Facing the above challenges and difficulties, Luoyang Guanlin Temple blessing cultural products need to take active measures and strategies, such as strengthening market research and demand analysis, improving design and R&D capabilities, strengthening quality control, promoting environmental protection and sustainability concepts, promoting cultural Communication and integration, etc., in order to achieve sustainable development and enhance market competitiveness. At the same time, it can also consider integrating with other local resources to jointly promote the innovation and development of Luoyang Guanlin Temple blessing cultural products.



Chapter IV

Blessing culture product design and development strategy

4.1 The performance application in blessing cultural products

4.1.1 Product performance application of abstract blessing culture

Regarding the expression and application of blessing culture in products, culture itself can be concrete or abstract, similar to tangible cultural heritage and intangible cultural heritage. Therefore, blessing culture can also be distinguished in the expression and application of products. For the expression and application of concrete blessing culture in products, and the expression and application of abstract blessing culture in products. The blessing culture has been developed along with Chinese traditional culture for thousands of years, and has been deeply rooted in people's daily life. It has rich connotations and exists in the cultural system in a multi-dimensional form. In layman's terms, people can pray, talk about blessings, and praise blessings. Blessings can exist without physical objects, and at the same time, they can be expressed in objective materials, such as red lanterns, firecrackers, and paper-cuts.

Auspicious vocabulary can be said to be one of the representatives of the abstract blessing culture, which is passed on from word to mouth among the people, and the most representative ones are the words "Fu" or words related to "Fu". First of all, the word Fu itself is very auspicious, so it is widely used. The frequency of using these words composed of the word "Fu" is also extremely high, and can be roughly divided into two types: the first type is related to praise and envy of others, and the second type is to hold positive comments on objective things. Evaluation of people: For example, praising others for their good looks is "blessed appearance", good life is "happiness", good appetite is "youkoufu", prosperity is "blessing", leisurely and self-satisfaction is "enjoying happiness", giving People who are auspicious are called "blessings", and even people who are fat also say "fat blessing" and so on. Evaluation of things: Fengshui treasure land is called "blessed land", bringing good news is "gospel", and the oranges during the Spring Festival are also called "blessed oranges" and so on. The application of abstract blessing culture such as auspicious vocabulary in cultural and creative products is also quite common, which can very intuitively convey the blessing culture and express the meaning of auspiciousness. (Huang Le, 2021: 13)

In the blessing culture, homophonic blessing is an important abstract component. The homophonic blessing uses the harmony of voices as a means to form a mouth color through voice, and uses objects, patterns, clothing and other forms to convey a certain symbolic meaning. (Wang Shaoliang. Exploration of the folk culture of "homophonic prayer" [J]. Chongqing Social Sciences, 2017(06): 121-126.) There are many homonyms of traditional blessing, such as the homophony of "bat" and "fu" of bat, "deer" "" and "Lu" homophonic, "orange" and "auspicious" homophonic, etc., applying these blessing homonyms to blessing cultural and creative products can bring tourists a sense of creativity and exquisiteness, and at the same time, the homonyms and designed products are consistent in appearance and meaning. Harmonious words can achieve the effect of a double meaning. (Wang Shaoliang, 2017(06):121-126.)

The gods of blessing in China are different from various foreign myths and legends. The myths and legends of various foreign gods have an extremely strict system. The relationship between gods is closely related and can be assembled into religious epics, such as the twelve main gods of Norse mythology. However, China has a large number of praying gods, which are relatively loose, and there are no tortuous stories in Western mythology, etc. Individual gods can exist independently, and are often closely related to real life. People do not worship a certain god fixedly, but When there is a specific need, I will worship a fixed god. If I want to improve my studies, I will worship Manjushri Bodhisattva. The application of blessing products in the legend of praying gods often requires rich imagination, and its shape needs to rely on some descriptions and self-creativity for product output, and storytelling of the background of the gods. The following blessing products, the Sanxingdui New Year Gift Box, have evolved the large bronze mask of the Sanxingdui cultural relic into a god, endowing it with a character form, and at the same time combined the New Year festival to output the product.



Figure 21 Packaging Design of Sanxingdui Blessing Chinese New Year Gift Box 1

Source: <https://www.baidu.com/>, 2022



Figure 22 Packaging Design of Sanxingdui Blessing Chinese New Year Gift Box 2

Source: <https://www.baidu.com/>, 2022

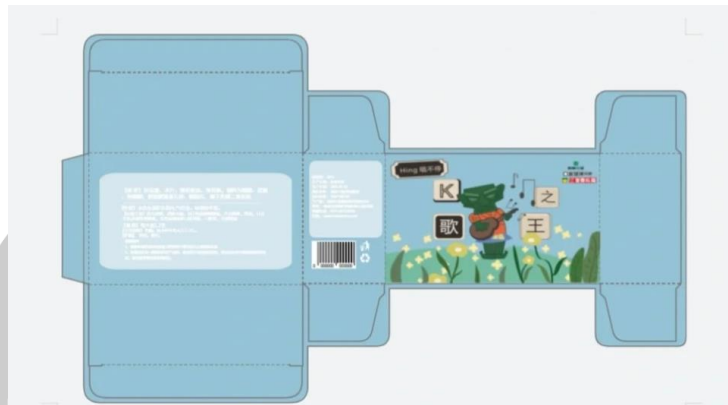


Figure 23 Packaging Design of Sanxingdui Blessing Chinese New Year Gift Box 3

Source: <https://www.baidu.com/>, 2022

Blessing folk customs are closely combined with the festival activities mentioned above. Blessing folk customs are festival behaviors created by the people according to their daily needs, and are the external manifestations of national culture and national characteristics. The folk customs of praying for blessings are too diverse. Here are some typical cases, such as the common folk customs of praying for Han people: ① Religious temple fairs: common Buddhist temple fairs, Taoist temple fairs, local cultural temple fairs, etc., such as the Wuhou Temple Temple Fair in Sichuan (Three Kingdoms Culture Temple Fair), Emeishan Great Temple Temple Fair (Buddhist Temple Fair) and Qingcheng Shanyaowang Temple Temple Fair (Taoist Temple Fair), etc. Temple fairs have developed from early sacrificial activities to today's festival activities, gradually integrating the functions of markets and entertainment; ② Festival behavior: Specific festivals require specific blessing behaviors, such as sticking blessing characters upside down, setting off firecrackers, giving lucky money, etc. during the Spring Festival, eating zongzi, wearing sachets, drinking realgar wine, hanging wormwood, etc. Worshipping ancestors, outing, planting willows, planting trees, etc. Whether it is a religious temple fair or a festival, it can be transformed into cultural and creative products for blessings. By combining the specific blessing methods of the people, while capturing key elements and combining them with product carriers, cultural and creative products with auspicious meaning can be exported. During the Dragon Boat Festival, people will buy sachets to pray for blessings. Taking this folk custom and combining it with the connotation of "five poisons", this is the blessing cultural and creative product "Five Blessings and Peace Sachets" produced by the Dunhuang Research Institut



Figure 24 Dunhuang Wufu Anning Sachet
Source: Dunhuang Taobao flagship store, 2023

4.1.2 Product performance and application of concrete blessing culture

Clothing is a concrete blessing culture, which can be seen and touched, and is an important concrete carrier of blessing culture. From ancient times to the present, clothing has been one of the most obvious external manifestations of national culture and national characteristics. From the deep clothes of the Spring and Autumn and Warring States periods to the chest-length skirts of the Tang Dynasty and the short jacket skirts of the Republic of China, they all show the character of the Chinese nation. The traditional costumes of our country also contain the content related to the blessing culture. People inject the expectation of a better life into the clothing, and the clothing becomes the carrier of expressing the thoughts of blessing [1]. For example, in the Guanzhong area of Shaanxi, the elders will sew aprons for the new life that is about to come, praying for a safe birth, and the daughters will sew aprons for the elderly, praying for health and longevity; buttons are buttons that fix the skirts of clothing, and their forms are varied. Such as gourd buttons, chrysanthemum buttons, pan-long knot buttons, etc., all carry people's blessings; the most representative clothes are the "hundreds of clothes" in children's clothing, which are made by praying for cloth pieces from relatives and friends, and combining and splicing. And the hem of the clothes does not need to be stitched, which is called "Boundless", which means boundless fortune and boundless happiness and longevity. As shown in Figure 2.9, the blessing cultural and creative products in the apparel category use the tiger head hat as a prototype, use modern technology, and combine the design techniques of the national trend. Pray for cultural and creative products.



Figure 25 Tiger head hat praying product design

Source: Taobao flagship store, 2022

Chinese people have their own unique views on food. From the nobles in the palace to the common people in the city, they are all on the road of exploring food. As a part of the traditional Chinese cultural genes, the blessing culture will naturally be integrated into the food. For example, our most common dumplings and glutinous rice balls, among them, dumplings are also called "Jiaozi", which means the alternation of old and new, and its shape is similar to ancient ingots. The homonym is also a specific dietary embodiment of the concept of "circle" in Chinese traditional culture. Cases of transforming food content in blessing culture into blessing products are rare at present, but in the cultural and creative series of museums, some explorations of blessing food products have begun to appear.

Blessing culture not only endows traditional Chinese architecture with more beautiful and profound connotations, but also beautifies the structural components in traditional architecture. People hide their expectations for a better life in their living quarters. The first is the architectural form, which contains the concept of "combination", such as a courtyard house, "combination" and "harmony", which are the architectural embodiment of "harmony" in Confucian culture, implying harmony in family affairs and harmony. Secondly, architectural components, such as the screen wall, as a unique part of traditional Chinese architecture, not only have practical functions, but also an important means of blessing and protection. The most common one is the word "Fu" on it, as is the case with the screen wall of Shanxi Qiao Family Courtyard. . The last is architectural decoration, such as painted beams and columns, window styles and patterns, etc. The most typical one is Prince Gong's Mansion, where a large number of Fu culture content is used as decoration content in its ancient buildings, such as a large number of Fu characters, bats, pomegranates, peaches, etc. Imagery and allegorical imagery, etc. These elements provide a large number of sources of inspiration for the design of blessing cultural and creative products. With the help of these elements, a large number of creative blessing cultural and creative products can be produced. The National Library's three-mountain five-garden and three-ying geography full-drawing carving lamp products are the core of the product.

The element is the building drawn in the cultural relics. Through the integration of the product carrier, when using the product, turn on the light, and the performance of light and shadow can show the prosperity of the country. The concept of "blessing" is hidden in it, and the best wishes for the prosperity of the country .



Figure 26 The National Library's three mountains and five gardens outside the Sanying geography full map carving lamp products

Source: Taobao, 2022

The items in the blessing culture mainly refer to the media used by the people to pray for blessings, and there will be some differences in different ethnic regions. For example, "Jiama", a kind of popular blessing article among the people, is mainly made of overprinting woodcut prints on handmade paper, and is an important medium for communication between gods and ghosts. Among them, the "Bai Jiama" is the most distinctive. The patterns include "Canglong", "Cailong" and other images with the meaning of praying; in areas where Han people gather, Kongming lanterns, also called sky lanterns, commonly known as wishing lanterns, also known as praying sky lanterns, are also common items for folk blessings. Write your own wishes and wishes on it, and pray for happiness; in Tibetan areas, dancing god masks are popular, called "Ba" in Tibetan, and are mainly used for folk performances, and their sources are mainly ancestor worship and totem worship. With the theme of divine power, its implication is to subdue ghosts and exorcise evil spirits. These traditional figurative blessing supplies can all be transformed into blessing cultural products.

my country's blessing culture is widely used in art works, such as New Year pictures, paper-cutting, etc., which also makes the expression and application of blessing culture products more artistic and spread wider, gradually becoming a popular folk culture. For example, New Year pictures, as a kind of painting carrier carrying blessing culture, are widely spread and closely integrated with people's daily life. It is common that door gods are posted on the doors of every household during the New Year. As the gods guarding the door, the most common "door god" There are Shentu and Yulei, which are recorded in "Shan Hai Jing" and "Customs and Customs". They are used to defend the house, keep safe, help utilitarianism, and reduce auspiciousness. Another example is that the art of paper-cutting is also one of the important carriers of blessing culture. As a kind of hollow-out art, paper-cutting uses "implication with images" as its content, and pays attention to "pictures must be intentional, meaning must be auspicious", and the population is prosperous and healthy. Longevity, good luck, good luck, etc. all have their own representative

symbols. In the end, whether the "blessing culture" expresses auspicious connotations has become an important criterion for judging whether a work of art is good or bad. This kind of auspicious art works can be found everywhere in the application performance of cultural and creative products. Due to its unique artistic aesthetics and cultural connotation of blessing, it is rich enough in itself, and it can be designed only by adding cultural and creative attributes. An excellent blessing cultural product.

4.2 Visual Language of Packaging Design of Luoyang Guanlin Temple Blessing Culture Products

4.2.1 Performance of auspicious patterns for praying for blessings

Pattern is an important part of the visual communication design of commodity packaging, and it is the main form of non-literal communication. It can cooperate with people's behavior and thoughts, and can convey ideas without specific expressions in words, so it is more attractive than words. When consumers buy Taishan specialty products, they are not just ordinary visual acceptance behaviors, but more importantly, judgments generated by visual perception, which cause psychological effects.

The visual design of the packaging image requires the accuracy of its visual language to be persuasive, and the pattern should be selected according to the content of the message. The packaging design pattern of Luoyang Guanlin Temple blessing cultural products is inseparable from the profound cultural background of blessing in Luoyang area. When choosing patterns, designers mostly choose folk traditional auspicious patterns with blessing cultural connotations. These auspicious patterns are born of the long-standing blessing culture in the lives of the people, expressing the most simple desire for a better life, and are symbolic art with a unique concept of life.

The visual language of Luoyang Guanlin Temple blessing cultural product packaging design usually takes traditional cultural elements as the main feature to convey the connotation of blessing and prayer. The following are some commonly used visual language elements and auspicious patterns:

Dragon and phoenix pattern: Dragon and phoenix are important elements in Chinese traditional culture, symbolizing auspiciousness, nobility and harmony. In the packaging design of blessing cultural products in Guanlin Temple in Luoyang, dragon and phoenix patterns are often used to convey a blessing and auspicious atmosphere.

Peony pattern: Peony is known as the "king of flowers" and symbolizes wealth, glory and auspiciousness in Chinese culture. In the packaging design of blessing cultural products in Guanlin Temple in Luoyang, peony patterns are also widely used to convey the connotation of blessing and auspiciousness.

Auspicious cloud pattern: The auspicious cloud pattern is often used to express auspiciousness, auspiciousness and good wishes. In the packaging design of blessing cultural products in Guanlin Temple in Luoyang, auspicious cloud patterns are often combined with dragon, phoenix, peony and other patterns to enhance the atmosphere of blessing.

Shou character pattern: Shou character pattern represents longevity, health and happiness. In the packaging design of blessing cultural products in Guanlin Temple in Luoyang, the pattern of longevity characters is often used to convey the longevity and stability of blessings and prayers.

Charm pattern: Charm is an important element in Taoist culture, representing auspiciousness and blessing. In the packaging design of Luoyang Guanlin Temple blessing cultural products, spell patterns are often used to enhance the blessing atmosphere of the product.

Red and gold: Red and gold are also important elements in Chinese traditional culture, red means joy, auspiciousness and enthusiasm, and gold means nobility, luxury and auspiciousness. In the packaging design of Luoyang Guanlin Temple blessing cultural products, red and gold are often used to enhance the blessing atmosphere and luxury of the product.

The strong blessing culture in Luoyang provides rich pattern materials for the packaging of Guanlin Temple blessing cultural products. Our designers should extract elements from them for innovative combination, and combine traditional patterns with modern designs to form a unique Guanlin Temple blessing cultural design. Style, which can be beneficial to the establishment of the prayer brand in Luoyang area, and achieve the effect of artistry, culture and practicality.

4.2.2 The color language transmission of Jixiang Furui

The world is colorful, and the colors in nature and life are full of lingering around us, providing us with rich color phenomena. Designers use different design techniques and methods to convert different artificial colors at will for packaging design. The selection of packaging design colors for Luoyang Guanlin Temple blessing cultural products must first carry out full and comprehensive market research and analysis and positioning, and carry out meaningful color planning according to the content and nature of specialty products as well as consumer needs and hobbies, in order to present The displayed color can accurately convey product information and attract consumers' attention, making it produce an aesthetic enjoyment, arouse the desire to purchase and then generate purchase behavior. The blessing products of Guanlin Temple in Luoyang area should have strong regional characteristics, which is one of the important principles that distinguish them from other products. While coordinating the integrity of colors, designers should also pay attention to unique personality and choose products with blessing culture characteristic color.

Blessing culture has a very close relationship with people's production activities and life practices. As early as the end of the Han Dynasty, Liu Xi, a native of Shandong, wrote a book called "Shiming" to deduce the origin of the meaning of words from the perspective of language and sound, which records: "Black, dark, like the color of darkness", Green, born, symbolizes the color when things are born", "red, heyen, the color of the sun", "yellow, swaying, the color of the swaying sun", "white, qiye, like the color of ice waking up also". The ancient ancestors obtained the five most basic colors of black, blue, red, yellow and white from the natural Vientiane, which were regarded as the five "positive colors" by ancient China, which implied the meaning of auspiciousness and happiness. Taoism pays attention to the five elements of yin and yang, that is, gold, wood, water, fire, and earth. It blends and transforms with the five directions (east, west, south, north, and middle) and five colors, and

jointly creates a sensibility endowed with rich emotional and cultural connotations. color view. Buddhism also pays attention to five colors: "When in yoga, there should be a kind of

Seeing each other, the so-called earth, water, fire, wind, space, blue, yellow, red, white, black and other different appearances. At that time, the heart was not clear, so it was impossible to distinguish, and it should not have the meaning of retreating. "(Shi Xingxing. Davilujana Sutras, Volume 5, In addition to the predestined products of Mandala. Japanese Qing'an second year engraved edition.) These five colors correspond to earth, water, fire, wind, and space. Buddhism also pays more attention to the use of purple. The status of purple in Chinese Buddhism is the same as the color of Tang Dynasty clothing. It is a symbol of high-level status. In fact, Taoism also highly respects purple. Legend has it that before Laozi passed Hangu Pass, Guan Yinxi Seeing the purple air coming from the east, you know that there will be a sage coming here to pass the customs. Soon after, I saw Lao Tzu coming riding a bull, which is a metaphor for the coming of auspiciousness.

The auspicious concept of Chinese folk tradition enriches the cultural connotation of the national color, and the combination of red, orange, yellow and green has become a bright and vivid color. "Red, green, green, picture auspiciousness" is a mantra of the common people, showing people a positive color visual perception of red and green collocation, bringing people auspicious, joyful, festive visual experience and symbolic language. These art colors are not only color symbols, but also integrated with China's 5,000-year traditional culture, including Confucianism, Buddhism, and Taoism, which melt into people's daily life and are expressed through the carrier of belief. come out.

4.2.3 Selection of Ecological and Natural Modeling Materials

In the "Kao Gong Ji" in the Spring and Autumn Period of China, it is recorded that "the sky has time, the earth has energy, the materials have beauty, and the workmanship has ingenuity. If these four things are combined, then it can be good." In China's pre-Qin period, craftsmen have already realized the importance of material and craft design and production. Commodity structure and materials are closely related to each other, because the proper selection of materials and reasonable design of the structure of commodity packaging are directly related to its protection and safety during transportation, and also directly affect the packaging design. the resulting visual effects.

Packaging materials are the most basic condition for the realization of commodity packaging. Without the application of materials, designers will not be able to put their design ideas into practice, and the products will not be protected. With the advancement of science and technology, modern packaging design uses a wide range of materials, the most common materials are plastic, paper, metal and glass, and other new technical materials are still in the stage of exploration and application. Different design materials have different functional properties and surface textures, and the visual effects presented will also be very different.

There are many types of traditional Chinese packaging materials. They not only show the wisdom of human life but also express the Chinese philosophy of advocating nature, which contains profound cultural connotations and rich humanistic spirit. The packaging of Luoyang Guanlin Temple blessing products should be based on Luoyang's cultural tradition of blessing, select packaging materials suitable for special products, and pay attention to the application of natural materials. Natural materials In addition to the most common wood, bamboo, rattan, and grass are also the most environmentally friendly materials. In this design, wood and local plant fibers can be selected according to local conditions as the basic materials for the packaging of blessing cultural products in Guanlin Temple in Luoyang. Wood has been used as a source of packaging materials for a long time. It has the advantages of strong pressure resistance and resistance to rust and corrosion, and it is still used in a certain range today. However, as the concept of green environmental protection is deeply rooted in the hearts of the people, the proportion of wooden packaging will gradually decrease. People begin to favor rattan and grass plant materials with strong regenerative power. and boxes. Wheat stalks, sorghum and corn stalks in grass plants can be used to make woven bags, which are low in cost, environmentally friendly and pollution-free. In addition, plant fibers can also produce paper. During the Sui, Tang and Five Dynasties, hemp paper, mulberry paper and rattan paper appeared in my country. Until now, paper is still the most widely used packaging material.

The selection of ecological and natural modeling materials in the visual language of Luoyang Guanlin Temple blessing cultural product packaging design is mainly reflected in the following aspects:

Packaging design in natural form: Use natural form of packaging design, such as gourd, lotus, lotus leaf, etc., to show the beauty and mystery of natural ecology. This design method can increase the uniqueness and attractiveness of the product, while conveying the integration of blessing culture and natural environment.

Selection of environmentally friendly materials: choose to use environmentally friendly materials for packaging design, such as degradable materials, recycled materials, etc., to reduce environmental pollution and waste of resources. This design approach can reflect the concept of ecological nature, while meeting consumers' needs for environmental protection and sustainability.

Use of natural colors: Use natural colors, such as green, blue, yellow, etc., to show the beauty and harmony of natural ecology. This design method can increase the natural and ecological sense of the product, while conveying the atmosphere of blessing and prayer.

Ecological treatment of details: Add ecological elements to the details of packaging design, such as using natural textures, carvings, etc., to increase the naturalness and uniqueness of the product. This design method can show the close connection between the blessing culture and the natural environment, while enhancing the quality and attractiveness of the product.

The external shape of commodity packaging is to use the elements of point, line and surface to show the spatial form. The shape created should not only achieve safety performance, protect the product and facilitate transportation, but also conform to the law of formal beauty and achieve visual design. aesthetic requirements. At present, with the continuous expansion of the market for Luoyang blessing cultural products, the outer packaging of commodities has fallen into a batch and standardized

mode. After visiting Luoyang markets, supermarkets and tourist attractions, the author found that the Guanlin Temple blessing culture sold The shape of the outer packaging of the product is relatively simple, and the mass production is serious. The square carton is almost the standard configuration of all special products. The style is the same, and it does not reflect the local characteristics at all. The design should be based on the quality attributes of the blessing products, select local characteristic materials, pay attention to matching the selected materials in terms of shape, and integrate the container shape and outer packaging shape of the product in order to better play the role of materials. It shows the performance of the structure, achieves the innovative features of novelty, and shows the perfect visual effect of the combination of modern packaging design level and local culture.

4.3 Embedding of auspicious shapes

4.3.1 Plant Morphological Embedding

Plant form is an important part of mascot form research, and it is also an important part of blessing cultural design. From ancient times to the present, people have extended to humanistic sustenance according to the natural characteristics of plants themselves, and finally plants have evolved into corresponding emotional symbols. People often When expressing emotions, "use plants to express emotions" and use metaphors to express emotions. For example, Bai Juyi's "Raising Bamboo" expresses his own gentleman's thoughts. The pursuit of beauty is hidden in the cultural genes of our country, and many of these plants have gradually become symbols of auspiciousness. The typical ones are "gourd" corresponding to "many children and good luck", "peach" corresponding to "longevity and beauty" and so on. , Appeared in literati poetry, folk art, and festival activities [1]. (Jia Yuping. Interesting talk about ancient mascots and nature worship [J]. Shenzhou, 2013(30): 31-32+34.) Mascots in the form of plants are often seen in the design of blessing cultural products in tourist attractions. Plants with general knowledge and auspicious symbols can often be used in blessing products in various scenic spots, or they can be used to

The auspicious plants with local characteristics are used as design materials to meet the needs of local culture or product design. Generally speaking, these design vocabulary with auspicious meanings can be used universally in the cultural and creative design of blessings, that is, the universality of auspicious "meaning", as long as it fits the product characteristics, design needs, and local culture. The same is true in business practices.

The transformation characteristics of plant form in the expression of blessing cultural and creative product design are as follows:

Form abstraction: Plant forms are often abstracted, and the design aesthetics of overly concrete plant forms is often counterproductive. According to the needs of the design, consciously select or change the design materials to achieve the design purpose.

Physical application: Among the auspicious plants, many plants not only have ornamental value, but also are important raw materials in people's production and life. The plants themselves can be used as design materials to express, such as "bamboo" and other plants. It has a beautiful shape when viewed, and has good practical value

after processing. Therefore, in the practice of cultural product design, plants themselves can also be used as product materials.

Abstraction of physical objects: Here we will separately explain the abstraction of physical objects, which is unique to plant mascots, and its application range is also active and extensive. It can be understood as a higher level of abstract plant reference, such as perfume, perfume that we are familiar with. There are also many similar cultural products, and plant essential oils are often added to the ingredients to make them emit the aroma of plants, achieving a feeling of "feeling the fragrance but not seeing the shape".

The auspicious shape of Guanlin Temple in Luoyang is embedded in the plant shape, which is a commonly used technique in the packaging design of blessing cultural products. Through the ingenious fusion of auspicious shapes and plant shapes, a unique visual effect is created, thereby conveying the connotation of blessing and prayer.

In the packaging design of Luoyang Guanlin Temple blessing cultural products, the embedding of plant forms usually includes the following aspects:

Embedding of auspicious flowers: Auspicious flowers are one of the common elements in the blessing culture of Guanlin Temple in Luoyang, such as peony and lotus. Designers will artistically process the shape of these auspicious flowers in the packaging design, and embed them into the pattern or structure of the packaging to convey the meaning of auspiciousness and blessing.

The use of plant textures: plant textures are beautiful patterns endowed by nature. Designers can use these textures in packaging design, such as tree patterns, leaf patterns, etc., to increase the naturalness and ecology of the product. At the same time, these textures can also convey the symbolic meaning of auspiciousness and happiness.

Reference of plant form: designers can create packaging design with a blessing atmosphere by drawing on the form of plants, such as branches, leaves, flowers, etc. For example, add patterns of staggered branches and leaves, or blooming petals on the packaging, so as to combine the beauty of plants with the atmosphere of blessing.

Through the design method of embedding these plant shapes, the packaging design of Luoyang Guanlin Temple blessing cultural products can better integrate natural elements, showing the ecological and natural nature of blessing culture. At the same time, these design techniques can also increase the uniqueness and attractiveness of the product, bringing consumers a shopping experience full of blessings and prayers.

4.3.2 Embedding of fetish forms

The concept of "divine objects" here refers to "gods" or "sacred beasts", which are virtual objects of worship constructed by human beings based on objective phenomena and additional subjective cognition [1]. Similar to the above, the worship of the mysterious power (imaginary object) also comes from the initial understanding of the world by the primitive ancestors. This understanding has continued to this day. When many gods are created by artificial understanding, they often already contain a certain degree of auspiciousness. Therefore, it has developed into a part of blessing culture. The public has endowed cultural vitality to man-made objects such as "divine

objects", adding flesh and blood to bones, and at the same time imaginative in shape, adding strong regional characteristics to Chinese civilization. (Zhang Fa. 2019-05-24: 004).)

The form of "gods" or "beasts" has been evolving and developing from ancient times to the present. For example, the "dragon form" passed down by the Chinese nation to the present: the jade dragon of Hongshan culture, which was praised as the earliest "China's first dragon", presents a C-shape as a whole; By the Western Han Dynasty, dragons were roughly divided into two types, snake-body dragons and animal-body dragons; in the Wei and Jin Dynasties, animal-body dragons basically disappeared, and the shape of dragons was fixed as a snake-like slender body. Although the shape has been changing, what remains unchanged is the spiritual bearing of the people for the dragon. The people's continuous improvement and development of the shape of the dragon has made the development of the dragon shape so far the so-called "three stops and nine similarities". There must be bends in the three sections from the head of the dragon to the girth, from the girth to the waist, and from the waist to the tail. Nine resembling horns resembling deer,

It has a head like a camel, eyes like a ghost, a neck like a snake, a belly like a mirage, scales like a fish, claws like an eagle, palms like a tiger, and ears like a cow. Chinese dragon culture is extensive and profound, with rich forms. (Ma Zihui 2021(03):72-73.)

Because it is the national essence created by the Chinese nation, this kind of form has high artistic and ornamental value, and applying this kind of form to the design of blessing cultural products often has more artistic value, application value and decorative value, The product can carry more cultural connotations behind it, and realize "hidden meaning in form". There are many types and huge systems of traditional Chinese gods and objects. According to the differences of religions, there is a "sacred object" that each believes in, which can be roughly divided into six categories, namely traditional gods and beasts, folk gods, Buddhist gods, Taoist gods, The god of nature, the god of industry, these 6 categories do not completely cover all categories, but only give examples from the perspective of high probability and popular knowledge to achieve regional

of coverage. For example, in the packaging design of Luoyang Guanlin Temple blessing cultural products written in this article, when Guan Yu, the main character of Guanlin Temple, is used for design, the cultural symbol of folk gods in "Gods" is used for design. Guan Gong, also known as "Guan Sheng Di Jun", referred to as "Guan Di", was originally one of the four guardians of Taoism, and later Taoism mainly worshiped him as the God of Wealth. In addition to its functions of "curing diseases and eliminating disasters, exorcising evil spirits, punishing rebels, and inspecting underworld officials", it also has "administering orders, protecting merchants, attracting wealth and making treasures", and because of its loyalty, it is regarded as the God of Wealth.

From the perspective of cultural construction, Chinese "divine objects" have undergone personalization, aestheticization, and secularization.

Personalization refers to Chinese gods, some of whom are deified and immortalized based on the prototype of real people in history, such as Guan Shengdijun (Guan Yu), Taishang Laojun (Confucius), etc., so that the character entity is gradually extended into a spiritual entity, that is, Detached from the material world

to become an independent spiritual existence, while retaining its personality characteristics; some of them create spiritual entities first, and then extend them to actual characters, making the originally empty spiritual entities gradually concrete and enriching their personality characteristics. In any case, Chinese Gods are inextricably linked with humans, endowing the gods with humanity and concrete form, and shortening the distance between humans and gods.

In ancient times, the scholar class pursued aesthetic fashion, and religion gradually beautified gods in order to cater to the public. For example, the Queen Mother of the West was originally in the form of unkempt hair, full of tiger teeth, and a leopard tail. Later, it was recorded in "Han Wu Nei Zhuan" that the Queen Mother of the West was in the form of a woman, about thirty, with a beautiful appearance. It can be seen from this that gods are gradually beautified to meet the people's pursuit of beauty. On the other hand, like the concept of "everyone can achieve Taoism and become immortal" preached by Taoism, after becoming immortal, people must also have material conditions beyond the real world. Therefore, it can be said that the beautification of gods is the result of the improvement of people's material life and aesthetics. inevitable result. (Cao Haimei, 2021(10):223-226.)

An important manifestation of secularization is that gods are no longer perfect, but are gradually close to the lives of ordinary people. Like ordinary people, they also have the seven emotions and six desires. The most well-known ones are the Eight Immortals in the Taoist Immortal System. The Eight Immortals are divided into groups representing various classes, men, women, old and young, rich and poor, and wild and elegant. It can be seen that immortals are no different from ordinary people's daily life, showing a strong breath of life.

After combing and summarizing the ideographic level of form and the level of cultural construction, it is helpful to better clarify the applicability and cultural nature of the form of gods and gods by analyzing the application and transformation of the form of "divine objects" in blessing cultural and creative products. The form of "divine objects" is very common in the design of blessing cultural products. In the design of museum products, the form of "divine objects" in the collection of cultural relics is often transformed into design. Due to the important position of blessing culture in traditional Chinese culture, many works such as ceramics, calligraphy and painting collections depict many "divine objects" morphological elements, which can be used as design elements for blessing cultural creation.

The embedding of the auspicious shape of Luoyang Guanlin Temple is another common method in the packaging design of blessing cultural products. By combining the shape of the auspicious shape and the shape of the gods and objects, a packaging design with a blessing atmosphere is created, thereby conveying the connotation of blessing and prayer.

In the packaging design of Luoyang Guanlin Temple blessing cultural products, the embedding of the form of gods usually includes the following aspects:

Embedding of divine beasts: In the blessing culture, there are many divine beasts that are regarded as auspicious, such as dragons, phoenixes, and unicorns. The forms of these mythical beasts can be artistically processed in the packaging design and embedded into the pattern or structure of the packaging to convey the meaning of auspiciousness and blessing.

Reference to mythological images: In the blessing culture, there are many images derived from mythological stories, such as Guan Yuwu, the God of Wealth and so on. By referring to these mythical images, they can be integrated into the packaging design to increase the mystery and attractiveness of the product.

Combination of fetishes: Different fetishes can be combined, such as combining dragon and phoenix to create a pattern with a blessing atmosphere and apply it to the packaging design.

Through the design method of embedding these god forms, the packaging design of Luoyang Guanlin Temple blessing cultural products can better show the mystery and uniqueness of blessing culture. At the same time, these design techniques can also increase the attractiveness and uniqueness of the product, bringing consumers a shopping experience full of surprises and blessings.

From a practical point of view, the embedding of gods and objects in cultural and creative products for blessings is not just an idea. As mentioned above, the aestheticization of Chinese "sacred objects" is the same when the application of gods and objects is converted to blessing cultural products. In this way, we can borrow the national tide style, cute design techniques, dramatic copywriting design, etc. that are popular with the public today, so as to fit the aesthetics of contemporary consumers.

4.4 Innovating Luoyang Guanlin Temple Blessing Products and Paying

Attention to Tourist Experience

4.4.1 Integration of regional cultural characteristics

Blessing culture is a vertical field of tourism cultural creation, and blessing cultural products must also have the basic attributes of tourism cultural products, that is, the embodiment of regionality. Regional characteristics include regional culture, folk culture, and scenic spot resources. First of all, regional culture is irreproducible and unique, and is an important reason for tourists to visit tourist attractions. However, the current regional characteristics of blessing cultural products are seriously lacking, which leads to product The phenomenon of homogeneity is serious. Integrating regional culture into product design can not only increase the regional characteristics of the product, but also improve the creativity; secondly, folk culture is different in different nations, times and regions. For example, China Chinese zodiac culture, palace culture, etc. Integrating folk culture into the design of blessing cultural products can further strengthen folk cultural symbols; finally, scenic spot resources include museum collections, scenic spot sculptures, natural landscapes and other resources, which are extremely Unique cultural symbols, integrated into the design of blessing cultural products, can form the visual symbols of the scenic spots themselves.

In order to integrate regional characteristics into the design of blessing cultural products, the first step is to translate regional culture, folk culture, and scenic spot resources into design vocabulary, that is, the shape, function, pattern, pattern, color, material, and carrier of the product. Only through the construction of vocabulary, vision, function and form, and the formation of a design language with regional characteristics, can we output innovative blessing cultural products. In particular, it is necessary to capture the blessing cultural elements in these regional characteristics, so as to achieve the purpose of integrating regional characteristics into the design of

blessing cultural products, and form blessing cultural products with regional, cultural, creative and unique characteristics.

Innovating Luoyang Guanlin Temple blessing products and focusing on the integration of regional cultural characteristics experienced by tourists can be considered from the following aspects:

In terms of cultural elements, integrate the regional cultural elements of Guanlin Temple in Luoyang with the cultural elements of blessing, such as integrating the cultural elements of the ancient capital of Luoyang and the architectural features of Guanlin Temple into the design of blessing products to increase the geographical coverage of products Cultural characteristics and uniqueness.

In terms of sustainable development, in the design and production process of blessing products, we pay attention to the principles of environmental protection and sustainable development, such as using degradable materials and reducing the use of packaging, so as to reduce the impact on the environment.

At the level of storyline integration, through the integration of storylines, the blessing culture and regional culture are expressed more vividly. For example, some storylines about Guanlin Temple can be designed to combine blessing scenes and stories, so that tourists can have a deeper understanding of the connotation and history of blessing culture while listening to the story.

At the level of innovative design, in the design of blessing products, focus on innovation and design thinking, such as using modern design concepts and techniques to present the blessing culture and regional culture in a novel and unique way. For example, modern color matching, material selection and other techniques can be used to create modern blessing products to attract the attention and love of more young tourists.

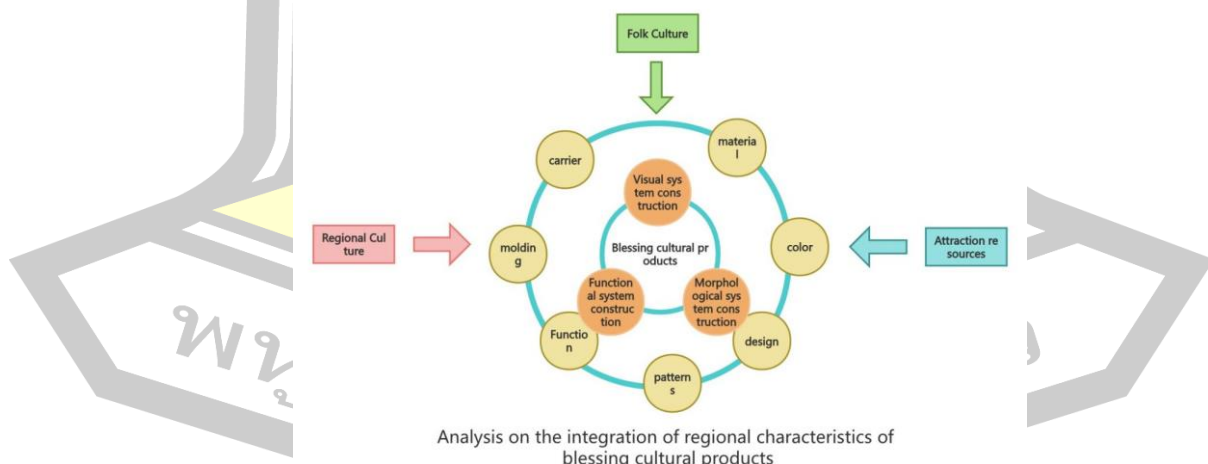


Figure 27 Analysis of the integration of regional characteristics of blessing cultural products

Source: drawn by the author, 2023

4.4.2 Mapping of color and shape

Color is an important way to reflect whether cultural products of blessings have auspicious meaning. The relevant theoretical research on color psychology shows that color can affect people's emotions, and after the same color language stimulates people's visual senses many times, the user will form self-cognition at the subconscious level, so that when the user is again exposed to visual After stimulation, a change in mood occurs.

Among the traditional Chinese auspicious colors, Chinese red, glazed yellow, Chinese pagoda tree green, and blue and white blue are all auspicious colors. In product design, designers can apply them regularly

The color system forms an auspicious color mapping.

In the packaging design of Guanlin Temple blessing products, colors in line with the blessing culture and regional characteristics, such as red, gold, brown, etc., are used to convey the atmosphere of blessing and the characteristics of Luoyang area. At the same time, corresponding colors can be used according to different festivals or activities, such as red festive during the Spring Festival, green and environmentally friendly during the Dragon Boat Festival, etc., to increase the adaptability and attractiveness of the product.

Pay attention to the design of form, such as shape, line, texture, etc., to convey the blessing culture and the characteristics of Guanlin Temple. For example, smooth lines and exquisite textures can be used to create architectural and landscape models with the characteristics of Guanlin Temple, so that tourists can feel the blessing culture and the history and culture of Guanlin Temple while appreciating and purchasing these products. In the design of blessing products, cultural elements with blessing significance and Guanlin Temple characteristics are used, such as incense candles, tripods, figures, etc., to increase the cultural connotation and uniqueness of the products. At the same time, corresponding cultural elements can be used according to different festivals or activities, such as dragon and phoenix in the Spring Festival, lotus lanterns in the Dragon Boat Festival, etc., to increase the adaptability and attractiveness of the product.

Through the above considerations, we can innovate Luoyang Guanlin Temple blessing products and pay attention to the mapping of colors and shapes experienced by tourists, so that tourists can feel the connotation and characteristics of blessing culture and regional culture while appreciating and purchasing these products. At the same time, it will also help promote the sustainable development of Luoyang Guanlin Temple and enhance its competitiveness and influence in the tourism market.

4.5 Popular Trends of Packaging Design of Luoyang Guanlin Temple Blessing Cultural Products and Expert Demonstration

As consumers pay more and more attention to traditional culture and the natural environment, blessing cultural products are gradually gaining favor in the market. As a temple with a long history and profound cultural heritage, Guanlin Temple in Luoyang has attracted much attention for its blessing cultural products. In this study, we used the methods of interview and literature to conduct a research on

the popular trend and expert argumentation of the packaging design of Luoyang Guanlin Temple blessing cultural products.

First, we interviewed teachers Yu Yang and Zhang Mengmeng. Both teachers believe that realistic illustration style, flat style and cartoon style are more suitable for the packaging design of Guanlin Temple blessing cultural products. Teacher Yu believes that the realistic illustration style can accurately convey the characteristics and connotation of blessing cultural products, so that consumers can feel the value and significance of products more intuitively. At the same time, the flat style and cartoon style are more modern and interesting, which can attract the attention and love of more young consumers. Teacher Zhang emphasized the importance of cultural inheritance and innovation. She believes that in the packaging design of blessing cultural products, we should pay attention to the use and innovation of traditional elements, and at the same time, we should also consider the needs and preferences of consumers to create a packaging design that is more in line with market demand.

Second, we interviewed the staff of Guanlin Temple and the residents of Guanlin Village. They generally believe that blessing cultural products are more attractive and competitive in the market, and they should pay attention to packaging design and brand image building. At the same time, they also suggested incorporating more traditional cultural elements and local characteristics into the packaging design to highlight the uniqueness and regionality of the product.

Finally, we determined three styles for packaging design through the literature method. According to previous research results and market demand analysis, we chose realistic illustration style, flat style, and cartoon style as the key directions for the packaging design of blessing cultural products. Specifically, we will use the following techniques in packaging design:

Realistic illustration style: Through the realistic illustration style, it shows the historical origin and cultural heritage of Guanlin Temple. We will use fine illustration elements in the packaging design, such as mountain gates, halls, Buddha statues, etc., to convey the characteristics and connotations of blessing cultural products. At the same time, we will also use the transformation of color and light and shadow to create a more vivid visual effect.

Flat style: Create a simple and generous visual effect through the flat style. We will use flat graphic elements and concise text descriptions to let consumers understand the features and advantages of the product more intuitively. At the same time, we will also use bright colors and simple typography to enhance the modern and fashionable sense of packaging design.

Cartoon style: Through the cartoon style, the fun and interactivity of the packaging design can be increased. We will use cute cartoon images and vivid scene design to attract consumers' attention and interest. At the same time, we will also enhance the readability and attractiveness of the packaging design through concise text descriptions and bright color matching.

To sum up, we believe that the realistic illustration style, flat style, and cartoon style are all suitable for the packaging design of Luoyang Guanlin Temple blessing cultural products. Combining these styles with traditional cultural elements to create a unique brand image and visual effects can enhance the market competitiveness and attractiveness of blessing cultural products and promote their development and growth in the market.

Chapter V

Luoyang Guanlin Temple Blessing Culture Inheritance and Product Packaging Innovation Design Performance

5.1 Consumption attributes of blessing cultural products in Luoyang Guanlin Temple

5.1.1 Customary

Custom refers to the fact that Chinese people have had the custom of consuming blessing goods from ancient times to the present. This consumption custom has been deeply integrated into the blood of Chinese people. In the field of tourism, this consumption custom of blessing goods is also Extended to praying cultural commodities, it is more of a public inheritance of traditional blessing culture [1]. Since the emergence of blessing products, blessing products have gradually become popular, ranging from the imperial aristocracy to the common people, because the blessing culture has been deeply embedded in Chinese traditional culture, and blessing behavior can be seen everywhere in Chinese people's daily life, not only When encountering some unsatisfactory situations, it is more that people hope that life can be icing on the cake in daily life. (Fu Lingxi, 2021(05):116-125.)

During the Spring Festival, people will buy fireworks and firecrackers, spring couplets, red lanterns and red coats, etc.; during the Dragon Boat Festival, people will buy sachets, rice dumplings and wormwood; It can be attributed to the influence of traditional customs.

Among the blessing cultural products with Guanlin Temple as the theme, Guanlin Temple Fair, as part of the theme design, has symbolic meaning and strong folk culture. The Guanlin Temple Fair began with people offering sacrifices to Guan Yu. According to the inscription on the Guanlin Temple in Luoyang: "The head of the spirit is buried inside, and there was a temple in the Han Dynasty." Every year during the spring festival on the 30th day of the first lunar month, the birthday festival on the 13th day of the fifth month, and the autumn festival on the 13th day of the ninth month, the nearby "Official Mansion Shrine adds to the fun" with a huge momentum. As a result, the market continued to expand from inside the temple to outside the temple. During this period, except for the incense, silk and wax that had been sold before. Snack vendors and trade in agricultural and sideline products have also begun to join in, and it is very lively. There are also specific custom ceremonies held at temple fairs to enhance the ritual sense of blessing and sacrifice. There are lion dance, drum row, stilts, dry boat, acrobatics and other entertainment activities. But the most formal and traditional customs and ceremonies are leading the sheep to entertain the gods, sending bridge cloth, carrying piles, sending paper horses and so on.

And this kind of customary consumption of blessing cultural and creative products continues to the field of tourist attractions, and it is also true, or even worse. In terms of external factors, first of all, most of the time people choose to travel is traditional national holidays. These customary activities themselves are part of traditional culture and contain part of the connotation of blessing culture. Under the influence of the festival atmosphere, the people, It will drive the customary consumption habits at the subconscious level; secondly, some tourist attractions

themselves are cultural places to pray for blessings and disaster relief. Such scenic spots will have a strong blessing atmosphere and guide the public to consume cultural products for blessings. From the perspective of internal factors, praying for good luck is the life gene of the Chinese people, and it is a subconscious customary behavior, and this kind of psychological comfort activity needs to be realized through a substantive intermediary, that is, to materialize the spiritual sustenance, and there is prayer The foundation of cultural product development.

At Guanlin Temple in Luoyang, tourists can buy a variety of blessing cultural products, such as blessing incense, blessing charms, blessing pendants, etc. These products not only have consumption attributes, but also carry profound customs. First of all, the consumption attribute of Luoyang Guanlin Temple blessing cultural products is reflected in its value and use value as a commodity. Tourists can buy these products in the scenic area, take them home or give them to relatives and friends as souvenirs or gifts. These products have a certain market price, and tourists can buy them to meet their own needs and preferences.

Secondly, the blessing cultural products of Luoyang Guanlin Temple are customary, which is derived from the culture and traditional customs behind them. In Luoyang area, blessing culture is a traditional culture with a long history that has been handed down to this day. Guanlin Temple is a representative building of blessing culture, and its blessing cultural products also incorporate the elements and characteristics of this culture. For example, as a traditional blessing product, prayer incense, its burning process and aroma can bring people a peaceful and peaceful atmosphere, which is closely related to the tradition of blessing culture.

In addition, the customary nature of Luoyang Guanlin Temple blessing cultural products is also reflected in its association with specific festivals or activities. For example, during traditional festivals such as the Spring Festival and the Dragon Boat Festival, tourists can buy blessing cultural products related to the festival in Guanlin Temple, such as couplets and blessing characters during the Spring Festival, and wormwood and sachets during the Dragon Boat Festival. These products are closely related to festival customs, allowing tourists to feel the charm of traditional culture and the uniqueness of customs while purchasing.

To sum up, Luoyang Guanlin Temple blessing cultural products not only have consumption attributes, but also carry profound customs. By purchasing these products, tourists can feel the local culture and traditional atmosphere while meeting their own needs, so as to better understand and experience the characteristics and customs of Luoyang area. This custom can also stimulate tourists' interest and love for traditional culture, and promote the inheritance and development of culture.

5.1.2 Utility

Blessing activities In ancient times, whenever the ancestors encountered drought, flood or bad luck, the ancestors would pray for rain and water through sacrificial blessing ceremonies, hoping to be blessed by the gods, to pray for disaster relief, drive away evil spirits and increase blessings. The blessing activities continue to this day. When students take the college entrance examination, parents will kneel down to worship Manjusri Bodhisattva, because Manjusri Bodhisattva symbolizes wisdom, and hope that their children can be named in the gold list; merchants hope that their business will be prosperous, so they will place a statue of Guan Gong in the store ;Businessmen hope that their business will be prosperous, so they will kneel down to worship the God of Wealth, etc.; boys and girls who want to seek marriage will go to place Avalokitesvara Bodhisattva, hoping that they can get happiness. All these signs show that, from ancient times to the present, the purpose of Chinese people's prayers is utilitarian, that is to say, the purpose of Chinese people's prayers is to bring tangible benefits to themselves or their families. Different from foreign countries, Chinese people often use the word "pray for auspiciousness". , which also reflects the utilitarian purpose of Chinese blessings from the side. (Zheng Xinsheng, 2015: 12)

The consumption attribute of Luoyang Guanlin Temple blessing cultural products is not only customary, but also utilitarian. This utilitarianism is mainly reflected in the motivation and purpose of tourists buying blessing cultural products. First of all, one of the main motivations for tourists to buy cultural products of Guanlin Temple in Luoyang is to meet their own needs for blessing. In the Luoyang area, blessing culture is a traditional belief that is deeply rooted in the hearts of the people. People believe that by praying to the gods, they can bless themselves and their families with safety, health, and success. Tourists buy blessing incense, blessing charms, blessing pendants and other products in Guanlin Temple to express their wishes for blessings and seek the blessings and blessings of the gods.

Secondly, tourists buy Luoyang Guanlin Temple blessing cultural products in order to obtain psychological satisfaction and comfort. In the process of tourism, tourists often seek a kind of psychological relaxation and pleasure, and purchasing blessing cultural products can satisfy this psychological demand. For example, buying blessing pendants can make tourists feel a kind of good meaning that implies blessing and blessing, thereby enhancing their travel experience and psychological satisfaction.

In addition, the utilitarian nature of Luoyang Guanlin Temple blessing cultural products is also reflected in its use as a medium of social communication. When tourists buy blessing cultural products, they often take them home as gifts or souvenirs or give them to relatives and friends. This process of communication and sharing can not only enhance the relationship and emotional connection between tourists and relatives and friends, but also promote the spread and inheritance of blessing culture to a certain extent.

To sum up, the consumption attribute of blessing cultural products in Guanlin Temple in Luoyang is utilitarian, which is mainly reflected in the motivation and purpose of tourists buying blessing cultural products. By purchasing these products, tourists can meet their own prayer needs, obtain psychological satisfaction and comfort, and use them as a medium of social communication to enhance interpersonal and emotional connections. This kind of utilitarianism not only helps to promote the

inheritance and development of blessing culture, but also injects new impetus and vitality into the cultural and tourism industries in Luoyang.

5.1.3 Secularity

Today's blessing culture has developed into a folk culture, showing a trend of de-religion. The previous sacrificial behavior has become a past tense, and only the value identity of praying for blessings is retained. This kind of secularity is manifested in three aspects in the contemporary prayer behavior: First, the people no longer worship a specific god. You can also pray to many gods, whether they are Taoist, Buddhist or Confucian gods; secondly, the people will not understand their cultural background and cultural connotation, but simply know the functions of a certain god, so they pray to this god. The gods are blessed; in the end, people go to worship the gods, at most to seek psychological comfort, without expecting to establish a bridge to connect with the object of blessing.

The secularity is also very obvious in the design of blessing cultural and creative products. There is an important change in the way of expression, which is different from the previous blessing products. It is only used as a tool to communicate with the gods, and its expression is still euphemistic and implicit. , often expresses the pursuit of utilitarianism through patterns, ornamentation, and homonyms. With the development of the times, industrialization, urbanization and the impact of Western culture, people's pursuit of actual interests has become more and more significant. Clear directionality, unabashed display of individual pursuit of utilitarianism, has gradually become secular.

The blessing cultural products of Guanlin Temple in Luoyang show obvious secular characteristics in terms of consumption attributes. This feature is mainly manifested in the following aspects:

Nature of demand: During the Guanlin Temple Fair, tourists can participate in rich New Year Guan Gong blessing activities to express their admiration and prayers. This consumer demand is obviously of a secular nature, and it is the embodiment of people's admiration and belief in Guan Yu's spirit.

Cultural connotation: The traditional sacrificial activities of the Guanlin Temple Fair are wonderful, which reflects people's inheritance and respect for Guan Yu's spirit. The consumption attribute of this cultural connotation also reflects the secularity, because it is produced from people's belief and admiration for Guan Yu.

Consumption Behavior: During the temple fair, Guanlin Scenic Area also hangs items such as safety and auspiciousness, wealth and wealth, etc. in the scenic area to meet the consumption needs of tourists. This kind of consumption behavior is also secular, and it reflects people's pursuit of secular desires such as peace and wealth.

To sum up, the consumption attributes of blessing cultural products in Luoyang Guanlin Temple reflect obvious secular characteristics. This is determined by people's admiration and belief in Guan Yu's spirit, as well as the resulting cultural inheritance and consumption needs.

5.2 Transformation of Luoyang Guanlin Temple Blessing Cultural Product

Packaging Design

5.2.1 Determining target users and meeting individual needs

5.2.1.1 Construction of tourist portraits\

The concept of user portrait "User Personal" was first proposed by Alan Copper, a scholar of human-computer interaction. According to the user's behavior and motivation, users are divided into different types, and the typical characteristics of users are restored. Build user archetypes. User portrait is a tagged user model abstracted based on information such as the user's social attributes, living habits, and consumption behavior. As a theoretical concept, user portraits are often used in the design field in recent years to analyze the typical characteristics of users at all levels and to propose targeted design solutions. Therefore, from the perspective of design, the core of building user portraits is Label the user's social attributes, living habits and consumption habits, and highly condense the relevant information of the user to form a characteristic identification. (Song Meiqi, Chen Ye, Zhang Rui. 2019, 37(4): 171-177.)

The construction of audience portraits for blessing cultural product packaging design can be divided into four processes, data collection, data mining, portrait generation and visualization. First, the original data of tourists can be collected through databases, interviews, questionnaires, and data crawling; Secondly, through various information extraction tools, such as cluster analysis, cross analysis, LDA model, etc., the original data of tourists are extracted and divided into basic attributes, interest attributes, demand attributes, psychological attributes, and blessing attributes; finally Generate symbolic labels of tourists through statistical charts, personalized graphics, etc., and then express them in forms such as pie charts, histograms, and dendrograms. Its core lies in the mining of data. Based on the particularity of cultural and creative products of blessing culture, it is necessary to dig out the characteristics of interest, demand, psychological characteristics, and prayer characteristics of tourists in the tourism field. (Li Rui. Review of User Portrait Research [J]. Technology and Innovation, 2021(23):4-9+12.)

The blessing cultural product of Luoyang Guanlin Temple is a product with profound cultural heritage and tourism value. In order to better meet the needs of tourists, it is necessary to transform the packaging design.

In terms of determining target users, it can be subdivided according to factors such as age, gender, occupation, and cultural background of tourists. For example, for young tourists, you can pay attention to the fashion and interactivity of products; for middle-aged and elderly tourists, you can pay attention to the tradition and culture of products; for female tourists, you can pay attention to the beauty and delicacy of products; Focus on product customization and particularity.

In terms of tourist portraits that meet individual needs, it can be constructed according to the characteristics and needs of target users. For example, for young tourists, cartoon animation images can be used as the main elements of packaging design, while increasing the fun and interactivity of the product; for middle-aged and elderly tourists, traditional cultural patterns and colors can be used as the main

elements of packaging design, and at the same time Increase the cultural and historical nature of the product; for female tourists, elegant patterns and decorations can be used as the main elements of the packaging design, while increasing the beauty and delicacy of the product; for corporate customers, customized packaging can be made according to their needs Design, including brand promotion, corporate culture, gift giving, etc.

Through the construction of the above target user and tourist portraits, we can provide more targeted and personalized packaging design solutions for the blessing cultural products of Guanlin Temple in Luoyang, and enhance the attractiveness and competitiveness of the products.

From the perspective of this article, the advantage of constructing tourist portraits is that it can label the psychology, needs, interests, and blessing characteristics of the target audience groups in the packaging design of blessing cultural products, and carry out personalized design for the target tourist groups. Tendency to carry out product design.

5.2.1.2 Satisfaction of individual needs

After constructing the user profile of the target tourists, this type of tourist group will have corresponding individual needs. Through the analysis of the symbol labels of the target users, their individual needs are summarized, and their needs are targeted from the perspective of design. solve. To put it simply, it is to summarize the needs of the packaging design of blessing cultural products according to the user's portrait, and carry out the actual design transformation. The specific method is: determine the target users, construct user portraits, summarize symbol labels, and find corresponding design solutions from four perspectives of brand, character image, scene, and packaging design according to the design strategy.

In order to meet the individual needs of different target user groups, the following measures for packaging design transformation can be considered:

Diversified design styles: For different target user groups, a variety of different design styles can be designed, such as fresh and simple, stylish and simple, classical and romantic, childlike and cute, etc., to meet the aesthetic needs of different tourists.

Personalized customized services: Provide personalized customized services, such as providing personalized blessing cards, blessing bells and other small items, so that tourists can choose according to their own preferences and needs, increasing the sense of participation and satisfaction of tourists.

Diversified product types: For different target user groups, a variety of different product types can be designed, such as cultural souvenirs, handicrafts, stationery, home decorations, etc., to meet the needs and budgets of different tourists.

Increase interactivity and participation: increase interactivity and participation in packaging design, such as designing detachable blessing cards, blessing bells and other small objects, so that tourists can participate in blessing activities and increase the fun and interactivity of the product .

Focus on user experience and feedback: Through user research and feedback, understand the needs and preferences of tourists, continuously improve and optimize packaging design, and improve user experience and satisfaction.

Through the implementation of the above measures, the individual needs of different target user groups can be better met, the satisfaction and loyalty of tourists can be improved, and the promotion and sales of products can be further promoted.

This thesis will have a design practice part below, which needs to be used to construct tourist portraits, so here we will construct the tourist portraits that will be used in the design practice below. The core user group of blessing cultural products is 24-55 years old and above, and their age span is large, and there are obvious differences in the behavior and interests of the crowd. According to the previous research, two portraits of the target group were constructed, namely sightseeing tourists and purpose tourists, and the packaging design of blessing cultural products was constructed for these two groups of people to integrate. In order to meet the needs of these two types of target groups at the same time.

5.3 Luoyang Guanlin Temple Blessing Cultural Product Packaging Design Scheme Display

5.3.1 Plan 1: character design, scene design, product packaging application design

Guan Yu was a famous general of the Shu Han Dynasty during the Three Kingdoms period, known as the "Sage of Wu" and "Marquis of Wu". He has a high status in history and is regarded as a model and model of generals. In the blessing cultural products of Guanlin Temple in Luoyang, Guan Yu is a very important image, and his image is usually portrayed as mighty, solemn, brave and upright. In history, the classic images of Guan Yu usually have the following types:

Holding the Qinglong Crescent Knife: Guan Yu's Qinglong Crescent Knife is one of his signature weapons and his symbol. In the packaging design, the image of Guan Yu holding the Qinglong Yanyue Knife can be depicted to show his bravery and might.

Guan Yu's red rabbit horse is his mount and one of his symbols. In the packaging design, the image of Guan Yu riding a red rabbit horse can be depicted to show his heroism and solemnity.

Guan Yu's armor is the typical equipment of ancient generals and one of his symbols. In the packaging design, the image of Guan Yu wearing armor can be depicted to show his bravery and might.

Guan Yu's demeanor usually shows his solemnity and majesty. In the packaging design, Guan Yu's demeanor can be depicted to show his might and solemnity. Guan Yu's eyes usually show his intelligence and wit. In the packaging design, Guan Yu's eyes can be depicted to show his intelligence and wit. Guan Yu's beard is also one of his signs, which can show his maturity and stability. In the packaging design, the image of Guan Yu with a fluttering beard can be depicted, showing his maturity and stability.

In the above, Guan Yu was selected as the main character of Guanlin Temple's blessing product packaging design through expert argumentation, and combined with modern graphic design style, three character schemes were designed. The design process of scheme 1 is as follows:

Option 1 selects Guan Yu wearing armor with a flat style as the main body of the character - character design:

Design concept: Firstly, it is decided to use Guan Yu's standing posture as the character image design, highlighting Guan Yu's brave and mighty image. Then choose the classic green as the theme color of the characters, in line with the historical image of Guan Yu and the blessing culture of Guanlin Temple in Luoyang.

Line draft drawing: start to draw the line draft, first draw the outline and basic posture of Guan Yu, pay attention to grasp the proportion of Guan Yu's body and the coordination of movements. At the same time, details such as Guan Yu's facial expressions and hair were also refined and depicted.

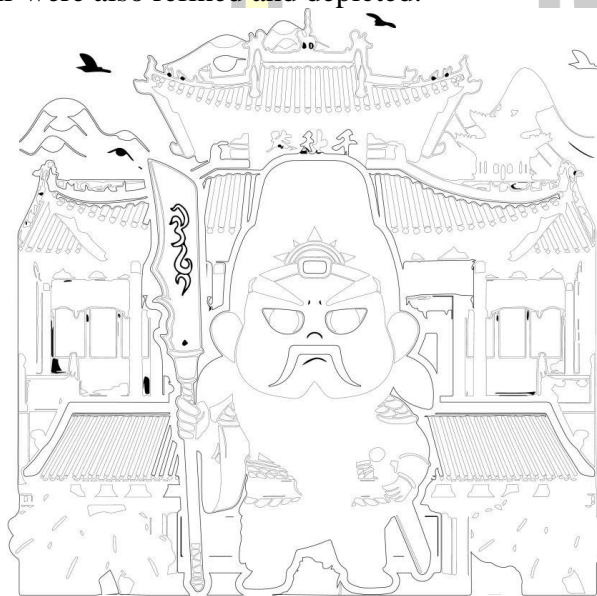


Figure 28 (Guan Yu character design of Guanlin Temple Blessing Cultural Product Scheme 1 design)

Source: drawn by the author, 2023

Coloring: Color Guan Yu according to the selected green theme color. Guan Yu's clothes and knives are dark green, and light green can be used for the face and hair to highlight the contrast and layering of colors. At the same time, use other colors to emphasize details such as Guan Yu's muscles and eyes, such as using dark red to emphasize the color of Guan Yu's lips and chest.



Figure 29 (Coloring design of Guan Yu characters in the first design of Guanlin Temple's blessing cultural product plan)

Source: drawn by the author, 2023

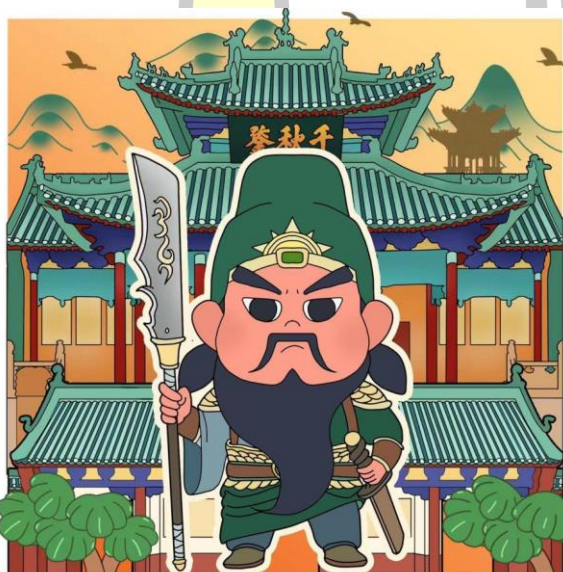


Figure 30 (The coloring design of Guan Yu characters in the first design of Guanlin Temple's blessing cultural product plan is completed1)

Source: drawn by the author, 2023

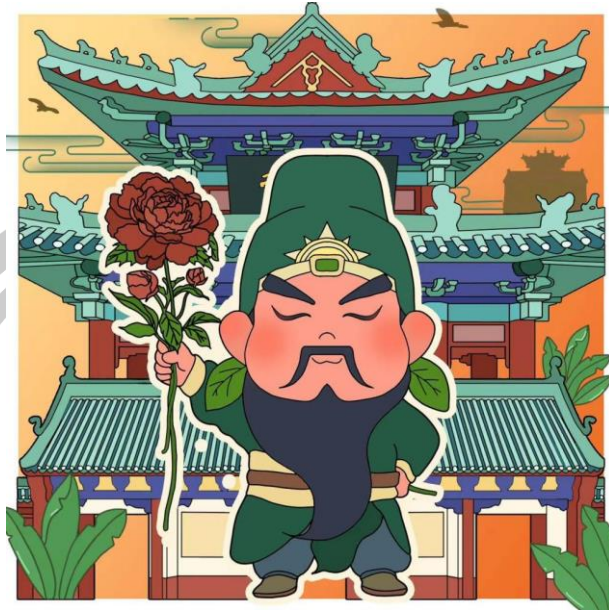


Figure 31 (The coloring design of Guan Yu characters in the first design of Guanlin Temple's blessing cultural product plan is completed2)

Source: drawn by the author, 2023

Scene design:

The architectural image of Guanlin Temple is used as the main body in the design of this scheme, and design elements such as the Qianqiu Hall and Xinyi Pavilion, the classic buildings of Guanlin Temple, are extracted in a flat style, and drawn in a modern style.



Figure 32 (Guanlin Temple Gate Design of Guanlin Temple Blessing Cultural Product Scheme I Design)

Source: drawn by the author, 2023



Figure 33 (Guanlin Temple Blessing Culture Product Plan 1 Design Design of Guanlin Temple Qianqiu Jian)

Source: drawn by the author, 2023



Figure 34 (Guanlin Temple Blessing Culture Product Scheme 1 Design Design of Guanlin Temple Jieyi Pavilion)

Source: drawn by the author, 2023

The design mainly uses a combination of bright and dark tones to highlight the sense of history and solemnity of Guanlin Temple. The main building, Guanlin Hall, adopts bright colors to highlight its important status and unique charm. The Jieyi Pavilion and its Qianqiu Jian use dark colors to create a quiet and mysterious atmosphere. In terms of line processing, concise and clear lines are used to outline the outline and details of the building. The outline of Guanlin Hall adopts thick and powerful lines to highlight its majestic features. The outline of the Bell and Drum Tower adopts soft curves to show its elegant and classical atmosphere. In terms of flattening, attention is paid to the processing of architectural details. The doors and windows of Guanlin Hall adopt simple rectangles and circles to highlight its simplicity and grandeur. Intricate geometric shapes and patterns are used as decorative patterns to show its refined and classic atmosphere.

Product packaging application design:

This plan adopts a flat style design. After the characters and scenes are designed, it is applied to the packaging of blessing products for design. It is combined with Guan Yu in a flat style. The picture is dominated by yellow, green and red tones, with koi, Chinese elements such as lotus, peony, and lanterns, plus Chinese characters as the finishing touch, apply the design of characters and scenes to the design of pastry packaging boxes, calendars, portable paper boxes, umbrellas, blessing gift boxes, and packaging bags for blessing supplies. The packaging design of Linmiao blessing cultural products has been innovated and redesigned, which has played a key role in promoting the blessing culture.



Figure 35 (Guanlin Temple Blessing Culture Product Plan 1 Design - Blessing Product Packaging Design Application 1)

Source: drawn by the author, 2023



Figure 36 (Guanlin Temple Blessing Culture Product Plan 1 Design - Blessing Product Packaging Design Application2)

Source: drawn by the author, 2023



Figure 37 (Guanlin Temple Blessing Culture Product Plan 1 Design - Blessing Product Packaging Design Application3)

Source: drawn by the author, 2023

5.3.2 Plan II: character design, scene design, product packaging application design

The following is the design process based on the image above, starting from the line draft to the coloring process:

Line draft drawing: First, select the image of Guan Yu standing mighty and mighty holding the Qinglong Yanyue knife, and start to draw the line draft. At the stage of online draft, we should pay attention to the coordination of Guan Yu's posture and movements, and at the same time pay attention to the description of details, such as Guan Yu's clothing, helmet, belt, knife handle, etc. When drawing the line draft, we should also pay attention to the smoothness and strength of the lines, so as to show Guan Yu's heroism and sense of strength.



Figure 38 (Guan Lin Temple Prayer Cultural Product Scheme 2 Design Line Draft of Character Design of Guan Yu Holding Qinglong Yanyue Knife)

Source: drawn by the author, 2023

Base color filling: After finishing the line draft, fill in the base color. According to the color scheme of the design, green is used to fill Guan Yu's clothing, helmet, belt and other parts. When filling the base color, pay attention to the coordination and layering of the color, so as to facilitate the subsequent coloring work.

Detail painting: After completing the base color filling, start to paint the details. According to the design needs and color scheme, choose the appropriate color to add details and texture to Guan Yu's clothing, helmet, belt and other parts. When coloring details, techniques such as gradients, shadows, and highlights can be used to show the three-dimensionality and texture of objects.

Coloring of the Qinglong Yanyue Knife: Next is the coloring of the Qinglong Yanyue Knife. According to the design requirements and color scheme, choose appropriate colors to add details and textures to the blade, handle, and back of the Qinglong Yanyue Dao. In the coloring process of the Qinglong Yanyue Knife, the expression technique of metallic texture is used to highlight the hardness and luster of the knife.

Coloring of the face and hair: Finally, the coloring of Guan Yu's face and hair. According to the design requirements and color scheme, choose appropriate realistic colors to add details and texture to Guan Yu's face and hair. In the process of coloring the face and hair, attention should be paid to showing Guan Yu's mature and stable temperament, as well as his brave and courageous spirit.

Complete coloring: After completing the above coloring steps, examine and adjust the entire picture to ensure the coordination and unity of colors. At the same time, pay attention to the brightness and saturation of the color to ensure the visual effect and attractiveness of the picture.



Figure 39 (Guan Lin Temple Prayer Cultural Product Scheme 2 design and coloring of the character design of Guan Yu holding the Qinglong Yanyue Knife)

Source: drawn by the author, 2023

Production of posters of blessing characters: After coloring the image of Guan Yu standing holding the Qinglong Yanyue Knife, design and make a poster of blessing characters to promote and develop the culture of blessing.



Figure 40 (Coloring of Guan Yu Blessing Figure Poster Design of Guanlin Temple Blessing Cultural Product Scheme 2 Design)

Source: drawn by the author, 2023

Scene design:

This plan adopts the style of realistic illustrations to represent Guanlin Temple, a scenic spot in Luoyang, and reproduces the architectural scenes of Guanlin Temple's Temple of Wealth, Spring and Autumn Hall, Qisheng Temple and Pines and Cypresses in a realistic way, corresponding to the first chapter of Guanlin Temple in the second chapter. There are three main blessing and sacrificial activities in the year: Spring Festival, Chen Festival and Autumn Festival, corresponding to blue

For the Chen Festival, green corresponds to the Spring Festival, and red corresponds to the Autumn Festival. The traditional blessing activities of Guanlin Temple are combined with the design to better provide real feelings for the people who come to Guanlin Temple to pray.



Figure 41 (Design of Guanlin Temple Hall 1)
Source: drawn by the author, 2023





Figure 43 (Design of Guanlin Temple Hall3)

Source: drawn by the author, 2023

Product packaging application design:

This proposal uses a realistic illustration style to highlight the regional characteristics and cultural value of Guanlin Temple and enhance the visual image of the brand. The image of Guan Yu standing tall and mighty holding the Qinglong Yanyue Knife and several representative halls of Guanlin Temple are used as the theme image. After designing the graphics, they are applied to the packaging design of Guanlin Temple's blessing cultural products, offering blessings for Guanlin Temple. Blessing handbags, tickets, blessing food packaging bags, mobile phone cases, blessing key pendants, blessing desk calendars, etc. design and innovate a series of packaging, while promoting the blessing culture, use degradable and recyclable environmentally friendly materials to reduce the impact of packaging waste on the environment Influence. Through concise and clear text and graphics, accurately convey product information, which is convenient for consumers to understand and use.

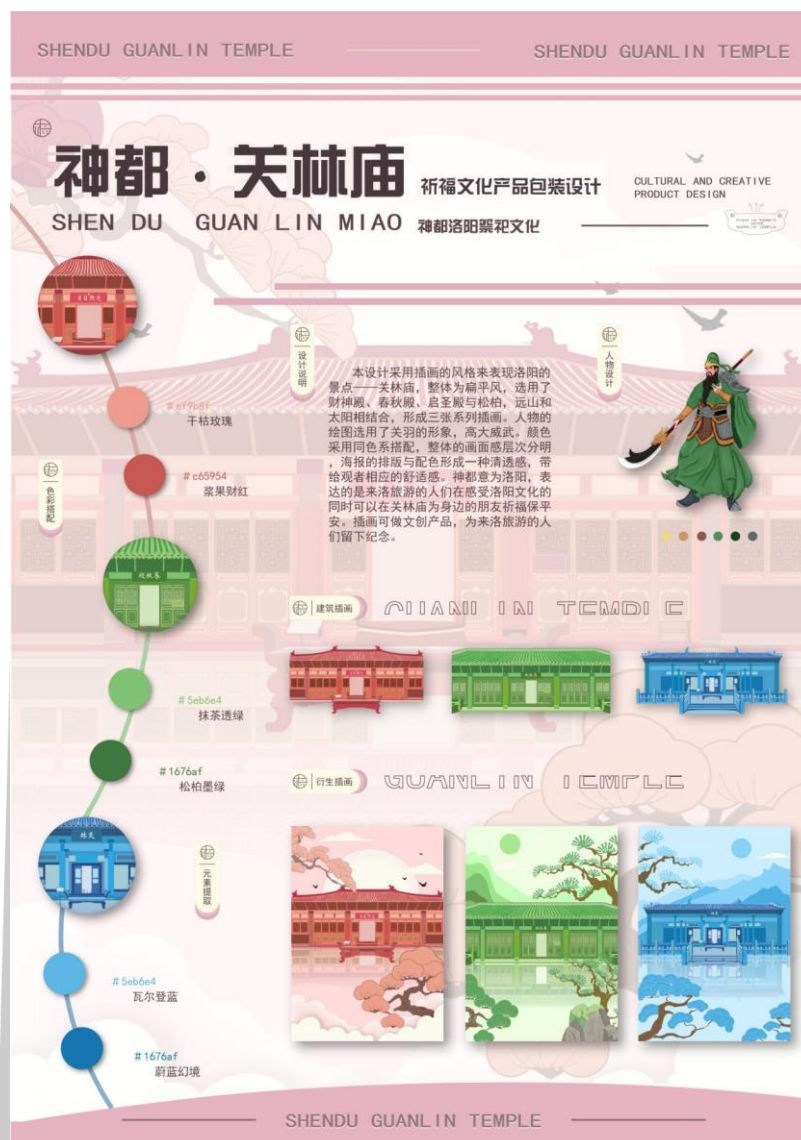


Figure 44 (Applied Design Figure 1 of Guanlin Temple Plan 2 Product Packaging Design)

Source: drawn by the author, 2023

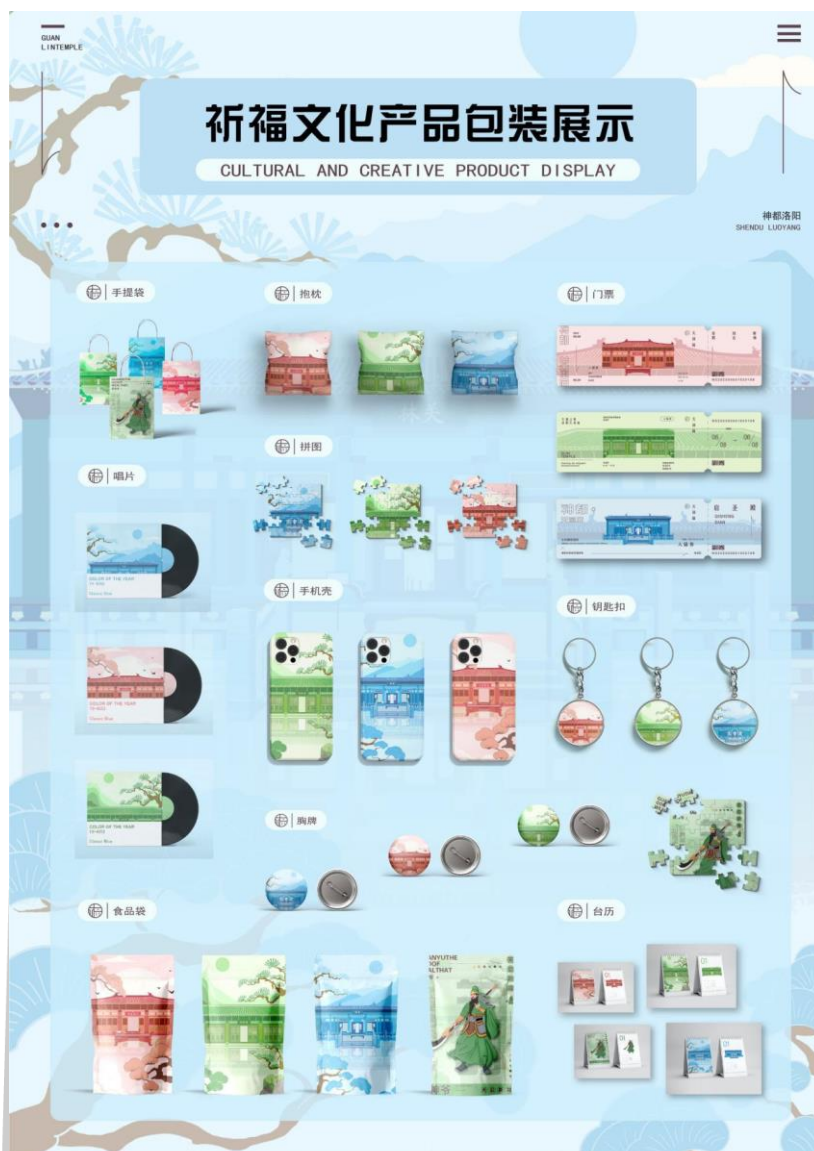
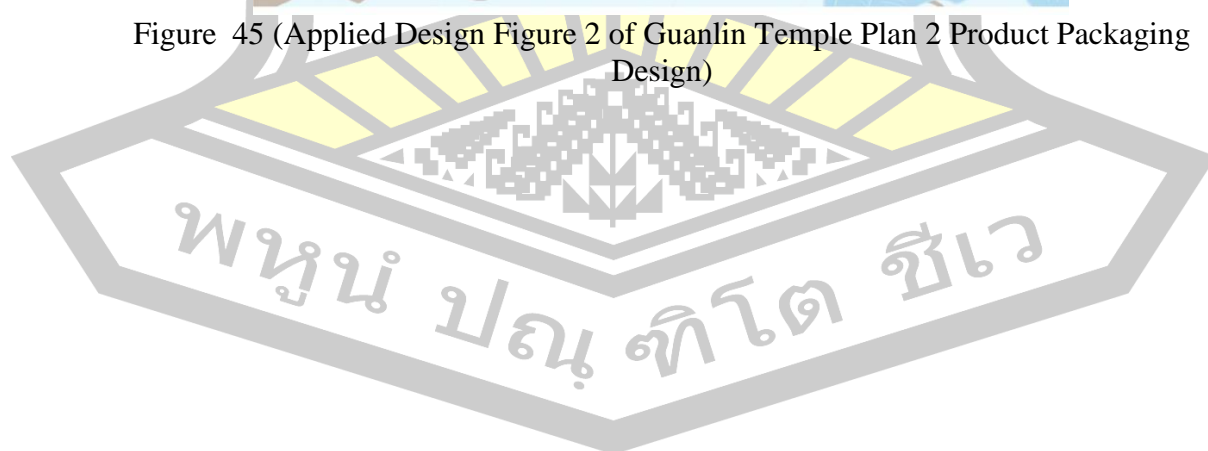


Figure 45 (Applied Design Figure 2 of Guanlin Temple Plan 2 Product Packaging Design)



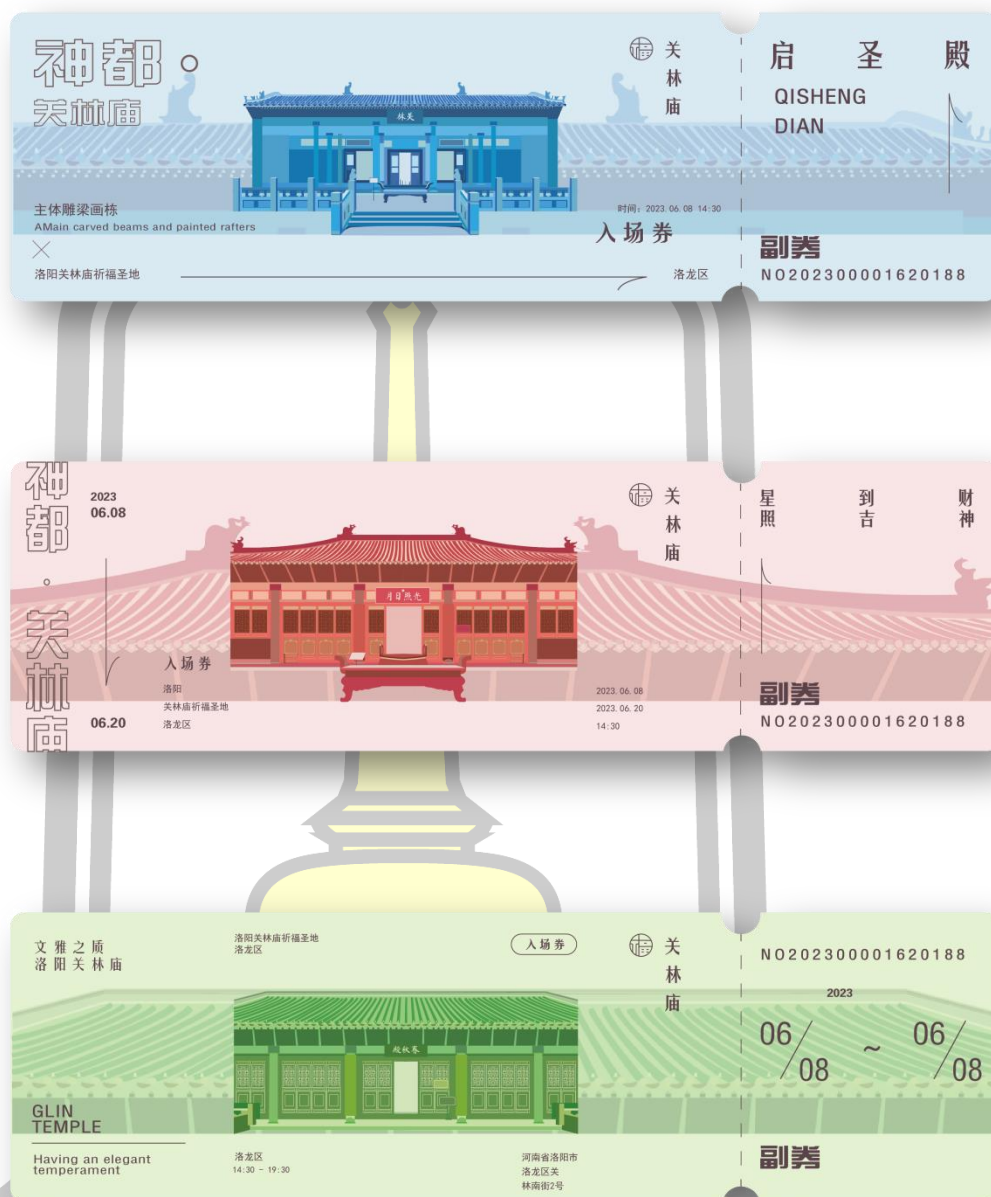


Figure 46 (Guanlin Temple Plan 2 Product Packaging Design Application Ticket Design Drawing)

Source: drawn by the author, 2023

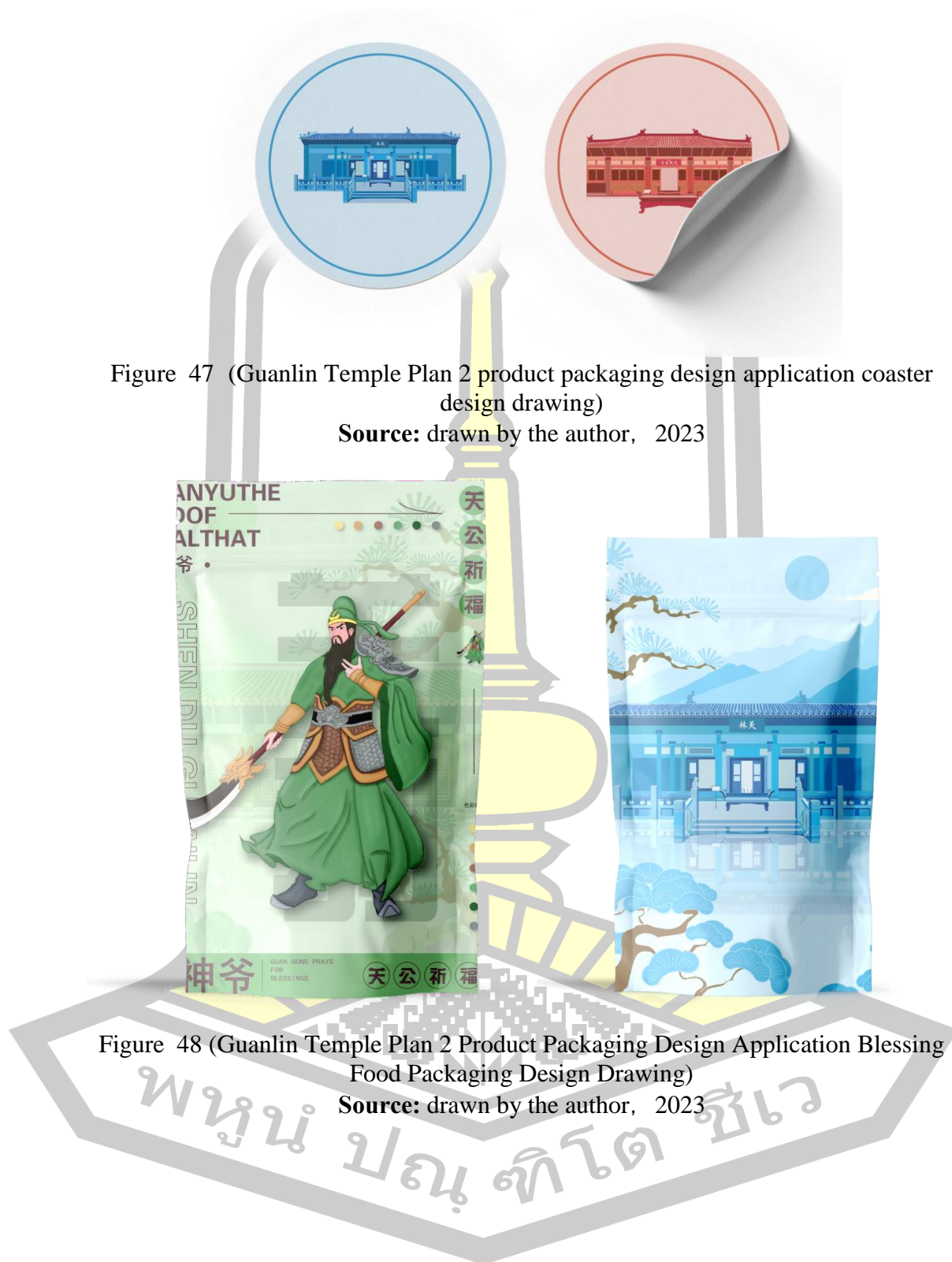




Figure 49 (Guanlin Temple Plan 2 Product Packaging Design Application Blessing Pendant Design Drawing)

Source: drawn by the author, 2023



Figure 50 (Guanlin Temple Plan 2 Product Packaging Design Application Prayer Pastry Packaging Box Design Drawing)

Source: drawn by the author, 2023



Figure 51 (Guanlin Temple Plan 2 Product Packaging Design Application Blessing Canvas Bag Design Drawing)

Source: drawn by the author, 2023



Figure 52 (Guanlin Temple Plan 2 Product Packaging Design Application Blessing Gift Bag Design Drawing)

Source: drawn by the author, 2023

Through the above designs, we have made a comprehensive plan and idea for the packaging application of Guanlinmiao products. Based on the realistic illustration style, it highlights the historical and cultural heritage and regional characteristics of Guanlin Temple, while paying attention to the functionality and environmental sustainability of the packaging. In the specific design process, we will pay attention to contrast and unity, the use of gradient techniques and creative typography design to enhance the visual effect and brand value of product packaging. At the same time, we will also pay attention to the safety, user experience and commercial norms of packaging to ensure the legality, reliability and feasibility of the design. Through these efforts, we hope to create a product packaging application with unique charm and value for the Guanlinmiao brand, to promote the development of the brand and enhance the purchasing experience of consumers.

5.3.3 Plan Three: Character Design, Scene Design, Product Packaging

Application Design

Character Design:

Line draft drawing: Combining the image of Guan Yu holding the Qinglong Yanyue Knife with modern graphic design techniques, combining the image of the characters with the image of the modern lion dance, the design fits the image of the characters of Guanlin Temple

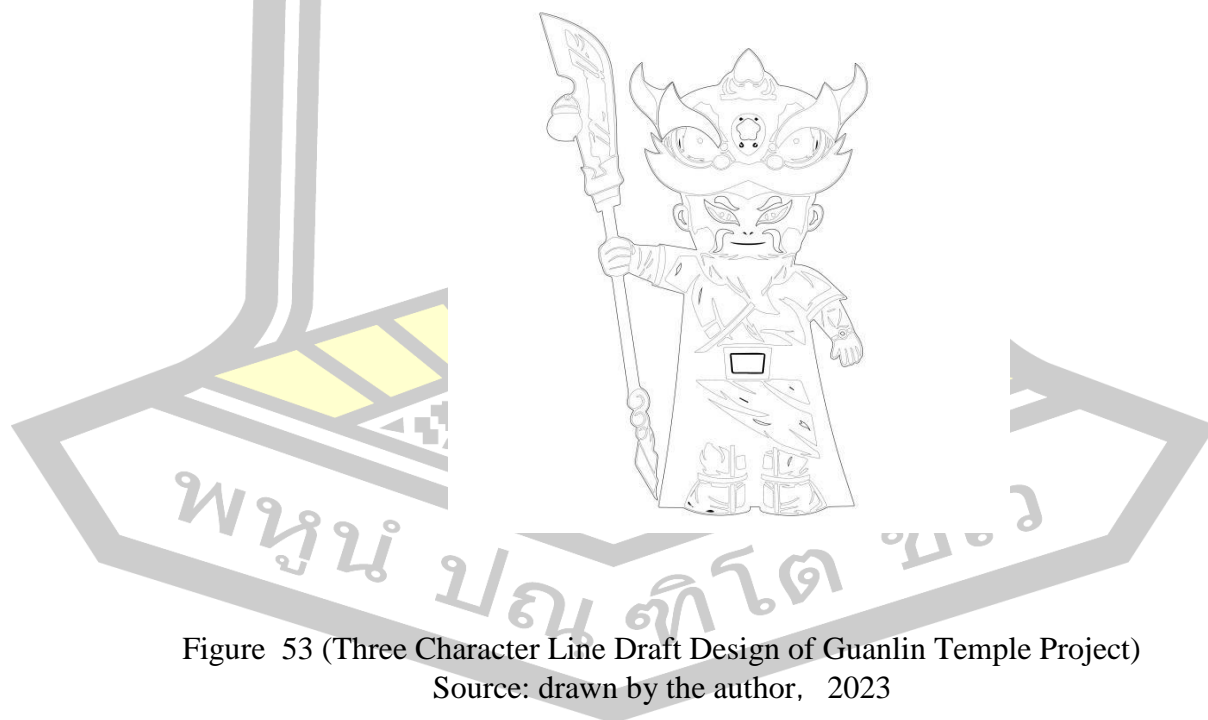


Figure 53 (Three Character Line Draft Design of Guanlin Temple Project)

Source: drawn by the author, 2023

上色：根据国潮风格进行任务颜色绘制，使用绿色作为关羽人物服装的主体颜色，以国潮醒狮作为关羽的帽子，既结合了现代国潮风格，又保留了关羽的原始人物特征。



Figure 54 (Three Character Line Draft Design of Guanlin Temple Project2)

Source: drawn by the author, 2023

Product packaging application design:



Figure 55 (Three Character Line Draft Design of Guanlin Temple Project2)

Source: drawn by the author, 2023

In order to inherit and promote the culture of the national tide, we adopted a cartoon-style graphic design to bring a new vision to the product packaging application of Guanlin Temple. Through the combination of cartoon elements and the style of the national tide, we showed the historical and cultural heritage of Guanlin Temple. Let consumers feel the charm of traditional culture. In terms of innovation, the use of Guochao cartoon style adds fun and cuteness to product packaging, attracting consumers' attention and love. On the functional level, while maintaining the aesthetics, we pay attention to the functionality of product packaging, so that consumers can understand product information and operate it conveniently. In terms of environmental sustainability, the use of environmentally friendly materials and designs to reduce packaging waste is in line with the concept of sustainable development.



5.4 Analysis and Positioning of Luoyang Guanlin Temple Cultural Product

Packaging Design

5.4.1 Crowd positioning and cognition analysis of blessing culture in Luoyang Guanlin Temple

Before and after the design of the new blessing cultural product packaging, the relevant questionnaire survey is a very critical link, and the user's preference is an important factor in determining the design plan. Through the questionnaire survey, effective data analysis was carried out on the blessing cultural products of Luoyang Guanlin Temple, and a total of 302 questionnaires were collected on "Packaging Design of Blessing Cultural Products: Taking Luoyang Guanlin Temple as an Example".

Analyzing the questionnaire survey data on the packaging design of blessing cultural products in Guanlin Temple in Luoyang, the main objects of this survey are groups aged 18 to 55 and over. It is found from the data that people between the ages of 35 and 44 have a strong willingness to buy blessing cultural products when traveling. People in this age group usually have considerable spending power, and they are willing to get in touch with new things.

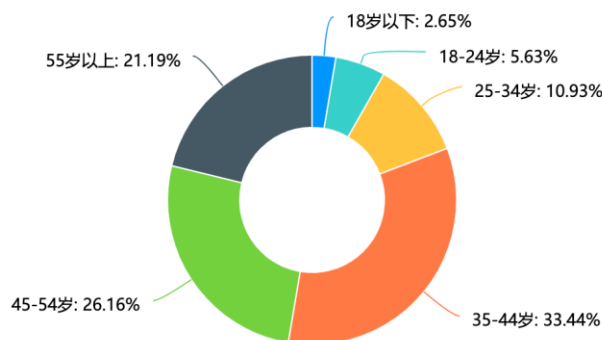


Figure 56 (Age Distribution of Survey Respondents)

Source: drawn by the author, 2023

At the same time, most of the people in this age group have a relatively good understanding of Luoyang Guanlin Temple's blessing cultural products and a relatively high proportion, which fully shows that people in this age group come to Guanlin Temple to pray for blessings with a purpose.

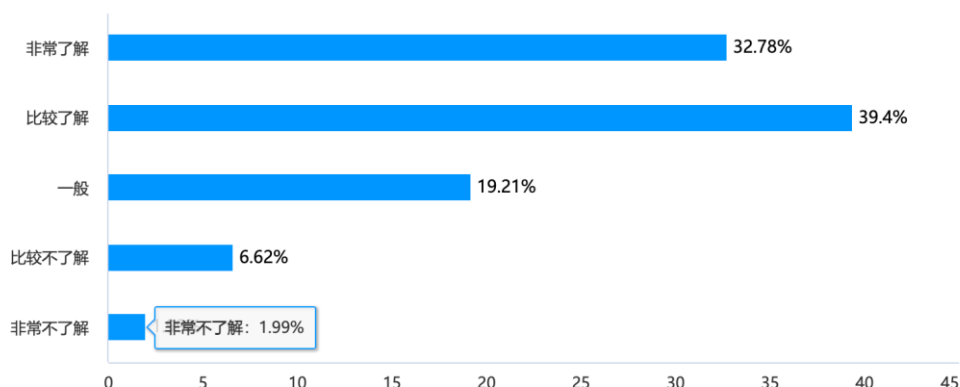


Figure 57 (Distribution of knowledge about the historical background of Guanlin Temple in Luoyang)

Source: drawn by the author, 2023

5.4.2 Product Packaging Design Demand Analysis

In the question of purchasing the packaging design of Luoyang Guanlin Temple blessing cultural products, 73.18% of tourists expressed their willingness to buy related blessing cultural products of Guanlin Temple, and 26.82% of tourists did not buy blessing cultural products. It can be seen that Luoyang Guanlin Temple Cultural and creative products with the theme of blessing cultural product packaging design have good development prospects.

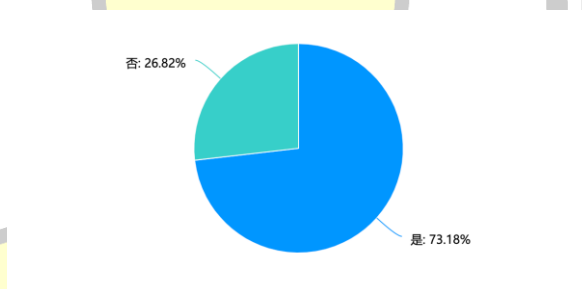


Figure 58 (Purchase distribution of blessing products from Guanlin Temple in Luoyang)

Source: drawn by the author, 2023

According to the questionnaire survey on what motivated you to buy these cultural products of Guanlin Temple in Luoyang, the largest proportion is "want to pray for yourself or your relatives", accounting for 42.38%; the purchase motivation is "Want to understand and experience the traditional culture of Guanlin Temple in Luoyang" accounted for 34.77%; 20.86% of the people's purchase motivation was "gift giving"; the survey results fully show that most of the people who came to Guanlin Temple and bought blessing cultural products They all want to pray for themselves or their loved ones.

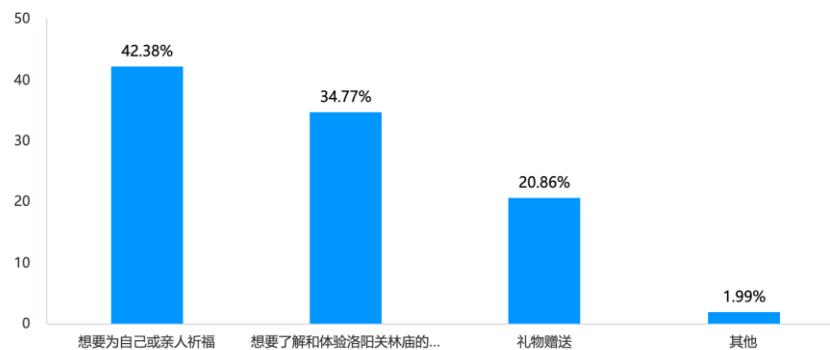


Figure 59 (The distribution of motives for purchasing Luoyang Guanlin Temple blessing products)

Source: drawn by the author, 2023

According to the questionnaire survey on the shortcomings of the packaging design of the blessing cultural products of Guanlin Temple in Luoyang, 71.85% of tourists and consumers think that "the packaging is too simple and does not highlight the characteristics of blessing culture", 24.5% 3.64% of tourists and consumers think that "the packaging is too old and unattractive", and 3.64% of tourists and consumers think that the words and patterns on the packaging are difficult to understand or recognize. This survey result fully proves the research point of this paper. The packaging design of cultural products is too simple to highlight the blessing culture, and requires innovation in design.

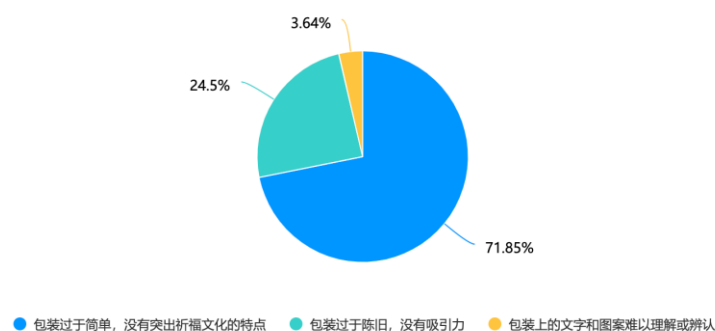


Figure 60 (The distribution of the deficiencies in the packaging design of the blessing cultural products of Guanlin Temple in Luoyang)

Source: drawn by the author, 2023

5.4.3 Scheme positioning analysis

According to the design drafts of the above three schemes, the schemes were released to the "Questionnaire Star" platform in the form of questionnaire surveys, allowing consumers and praying crowds to fill in the questionnaires, and 302 valid questionnaires were recovered, of which 10.26% of tourists and consumers thought the schemes The flat style of Option 1 is more suitable for the packaging design of Guanlin Temple blessing cultural products; 72.19% of tourists and consumers think that the realistic illustration style of Option 2 is more suitable for the packaging design of Guanlin Temple blessing cultural products; 17.55% of tourists and consumers think that The cartoon style of Option 3 is more suitable for the packaging design of Guanlin Temple blessing cultural products.

From this, it can be concluded that consumers and people who pray for blessings think that the realistic illustration style of Plan 2 is more suitable for the packaging design of blessing cultural products in Guanlin Temple today. Linmiao Scenic Area has far-reaching significance.

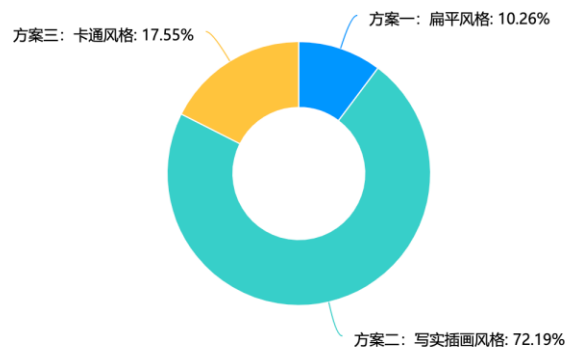
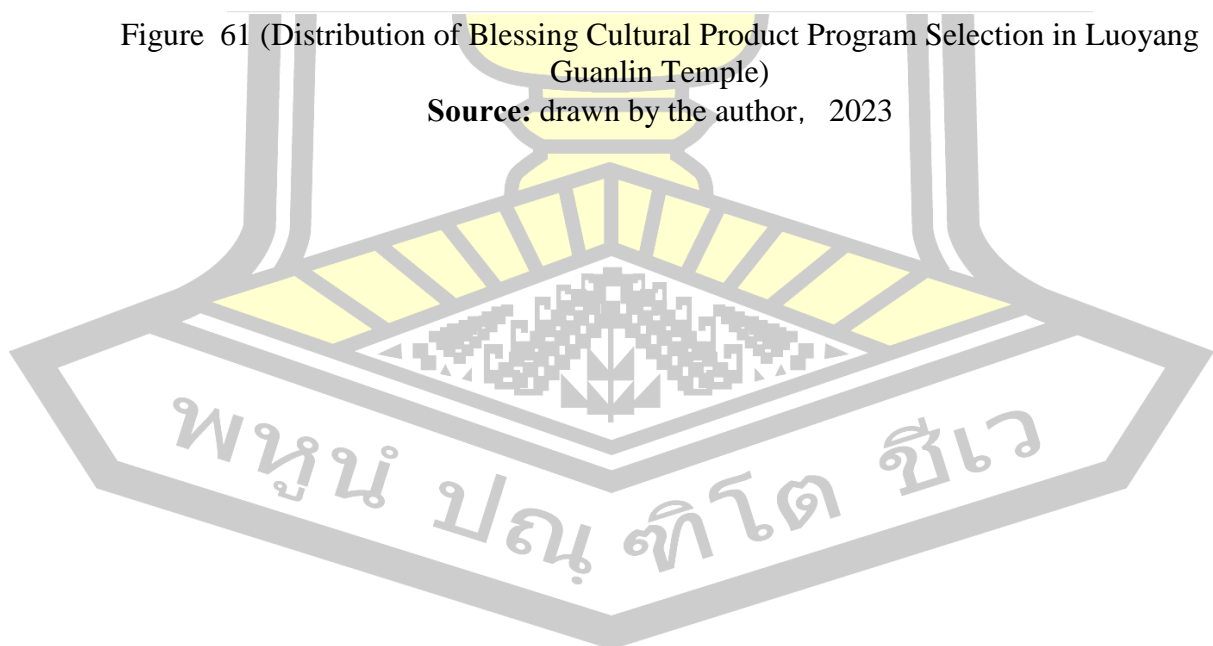


Figure 61 (Distribution of Blessing Cultural Product Program Selection in Luoyang Guanlin Temple)

Source: drawn by the author, 2023



5.5 Build Luoyang Guanlin Temple's blessing brand and drive industry development

5.5.1 Establish Luoyang Guanlin Temple Blessing Brand

Blessing cultural products are an important soil for the development of blessing culture. However, at present, there is no large-scale brand of blessing cultural products in the industry. Depending on this, a stable development direction cannot be formed. At present, there are two reasons for the failure to form an influential prayer brand. First, the operator of the scenic spot has a weak brand awareness, and there are few talents in brand operation in the team. Its own dimension cannot form a systematic and centralized brand management method; secondly, developers of blessing cultural and creative products are immersed in the development of a single blessing cultural and creative product, with a single design and development angle, and the design form of blessing cultural and creative products is fixed, which means Lead to the scattering of blessing elements.

To establish the brand strategy of Luoyang Guanlin Temple blessing cultural product packaging design, we can start from the following aspects:

Brand positioning: First of all, it is necessary to clarify the brand positioning, and position the Luoyang Guanlin Temple blessing cultural product packaging design as a brand with strong historical and cultural heritage and unique regional characteristics. In the process of positioning, it is necessary to highlight the historical value, cultural connotation and social influence of Guanlin Temple, and build a brand image and value based on this.

Brand image design: On the basis of brand positioning, it is necessary to design an image in line with brand positioning to enhance brand recognition and influence. The representative architectural elements of Guanlin Temple can be used to establish the brand, and the elements of the blessing culture, such as blessing characters and auspicious patterns, can be combined to carry out packaging design and brand image building.

Brand communication: Brand communication through various channels and media, including advertisements, brochures, social media, online promotion, etc. In the process of communication, it is necessary to pay attention to conveying the core value and cultural connotation of the brand, while emphasizing the uniqueness and advantages of the brand. Story marketing, emotional marketing and other techniques can be used to make consumers emotionally resonate with the brand.

Brand cooperation and co-creation: Cooperate with other related brands or institutions to jointly promote the blessing culture of Guanlin Temple to achieve resource sharing and mutual benefit. Through joint promotion, co-branded products, etc., the influence and popularity of the brand can be expanded.

Brand management and maintenance: establish a brand management and maintenance mechanism to ensure the stability and reliability of brand image and reputation. In the process of management and maintenance, it is necessary to pay attention to the control of product quality and service quality, and at the same time pay attention to consumer feedback and needs, and continuously optimize brand experience and value.

Through the implementation of the above strategies, we can gradually establish the blessing cultural products of Luoyang Guanlin Temple

The brand image and value of packaging design can enhance the competitiveness of the brand in the market. At the same time, it is necessary to pay attention to the interaction and communication with consumers, constantly optimize the brand management and maintenance mechanism, and ensure the long-term and sustainable development of the brand.

5.5.2 Spreading blessing culture

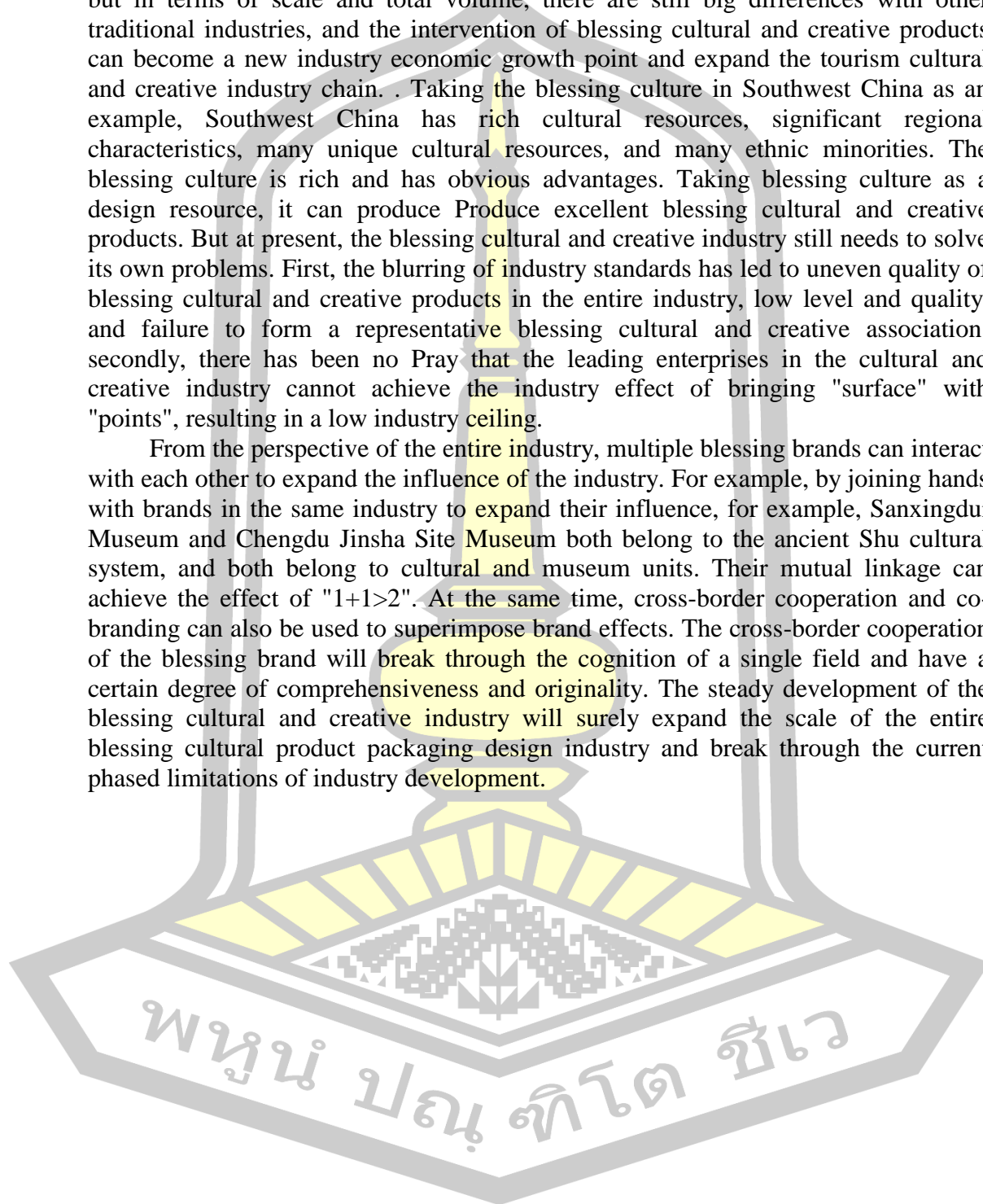
From the perspective of the industry, it is not only necessary to build a blessing brand, but also to spread new concepts of blessing to tourists. Traditional blessing behaviors mainly take place in religious places, but today's blessing culture is gradually breaking away from religious soil and developing into the tourism field. There is an urgent need for new prayer concept. The new blessing behavior in the tourism field needs to be daily, localized, and popular, and get rid of the cumbersome traditional blessing process. However, the new blessing cultural system of many tourist attractions has not yet been fully established, and tourists have not yet formed a complete concept of blessing. To the point that tourists cannot obtain an immersive blessing experience.

On the one hand, it is necessary to excavate the local cultural heritage of Luoyang Guanlin Temple itself, summarize the content with the concept of blessing, auspiciousness, and blessing culture, transform the intangible cultural connotation into tangible cultural symbols, and sell cultural products of the blessing series. For example, in the above scheme 2, the image of Guan Yu in Guanlin Temple is redesigned, and the building of Guanlin Temple itself is designed and created, and applied to the packaging design, which contains the culture of blessing, which can be deeply excavated, and carry out the design and development of blessing culture and creation; on the other hand, it is possible to hold relevant blessing interactions on a regular basis to form a regional influence and combine blessing culture with festival activities. For example, Luoyang Guanlin Temple holds three times a year The Great Temple Fair and Chengdu Jinsha Site Museum will also hold the Jinsha Sun Festival in the New Year; in addition, the concept of blessing can be output through the multi-dimensional communication channels of new digital media, and through various design platforms that young people like, such as Douyin, Toutiao, and Weibo Spread the word and form social influence. All in all, through the above methods, the new concept of blessing has been spread, and the role of brand promotion has also been achieved, injecting multiple vitality into the industry.

5.5.3 Driving the Development of the Industry.

At present, the entire blessing cultural product industry is developing rapidly, but in terms of scale and total volume, there are still big differences with other traditional industries, and the intervention of blessing cultural and creative products can become a new industry economic growth point and expand the tourism cultural and creative industry chain. Taking the blessing culture in Southwest China as an example, Southwest China has rich cultural resources, significant regional characteristics, many unique cultural resources, and many ethnic minorities. The blessing culture is rich and has obvious advantages. Taking blessing culture as a design resource, it can produce excellent blessing cultural and creative products. But at present, the blessing cultural and creative industry still needs to solve its own problems. First, the blurring of industry standards has led to uneven quality of blessing cultural and creative products in the entire industry, low level and quality, and failure to form a representative blessing cultural and creative association; secondly, there has been no Pray that the leading enterprises in the cultural and creative industry cannot achieve the industry effect of bringing "surface" with "points", resulting in a low industry ceiling.

From the perspective of the entire industry, multiple blessing brands can interact with each other to expand the influence of the industry. For example, by joining hands with brands in the same industry to expand their influence, for example, Sanxingdui Museum and Chengdu Jinsha Site Museum both belong to the ancient Shu cultural system, and both belong to cultural and museum units. Their mutual linkage can achieve the effect of "1+1>2". At the same time, cross-border cooperation and co-branding can also be used to superimpose brand effects. The cross-border cooperation of the blessing brand will break through the cognition of a single field and have a certain degree of comprehensiveness and originality. The steady development of the blessing cultural and creative industry will surely expand the scale of the entire blessing cultural product packaging design industry and break through the current phased limitations of industry development.



5.6 Development Prospect of Luoyang Guanlin Temple Blessing Cultural

Product Packaging Design

With people's emphasis on traditional culture and pursuit of packaging design, the packaging design of Luoyang Guanlin Temple blessing cultural products will have broad development prospects. By adopting realistic illustration schemes, the packaging design will be able to vividly display the landscape and characters of Guanlin Temple, highlighting the unique charm and historical value of blessing culture. Through innovative packaging design and unique brand image, the value of Guanlin Temple's blessing culture can be inherited and carried forward to a wider audience, injecting new vitality into the local cultural industry and tourism.

In the future development, Luoyang Guanlin Temple blessing cultural product packaging design can carry out in-depth exploration and innovation from the following aspects:

The deepening of realistic illustration style: further deepen the realistic illustration style in packaging design, and improve the quality and fineness of illustrations. Through the use of richer colors and details, it creates a more realistic and vivid visual effect, showing the unique charm and historical heritage of Guanlin Temple's blessing culture.

Strengthening of brand building: Establish the brand image of Luoyang Guanlin Temple blessing cultural products through packaging design, highlighting the uniqueness and core value of the brand. Representative brand logos and slogans can be used to enhance brand recognition and memory, and enhance brand competitiveness in the market.

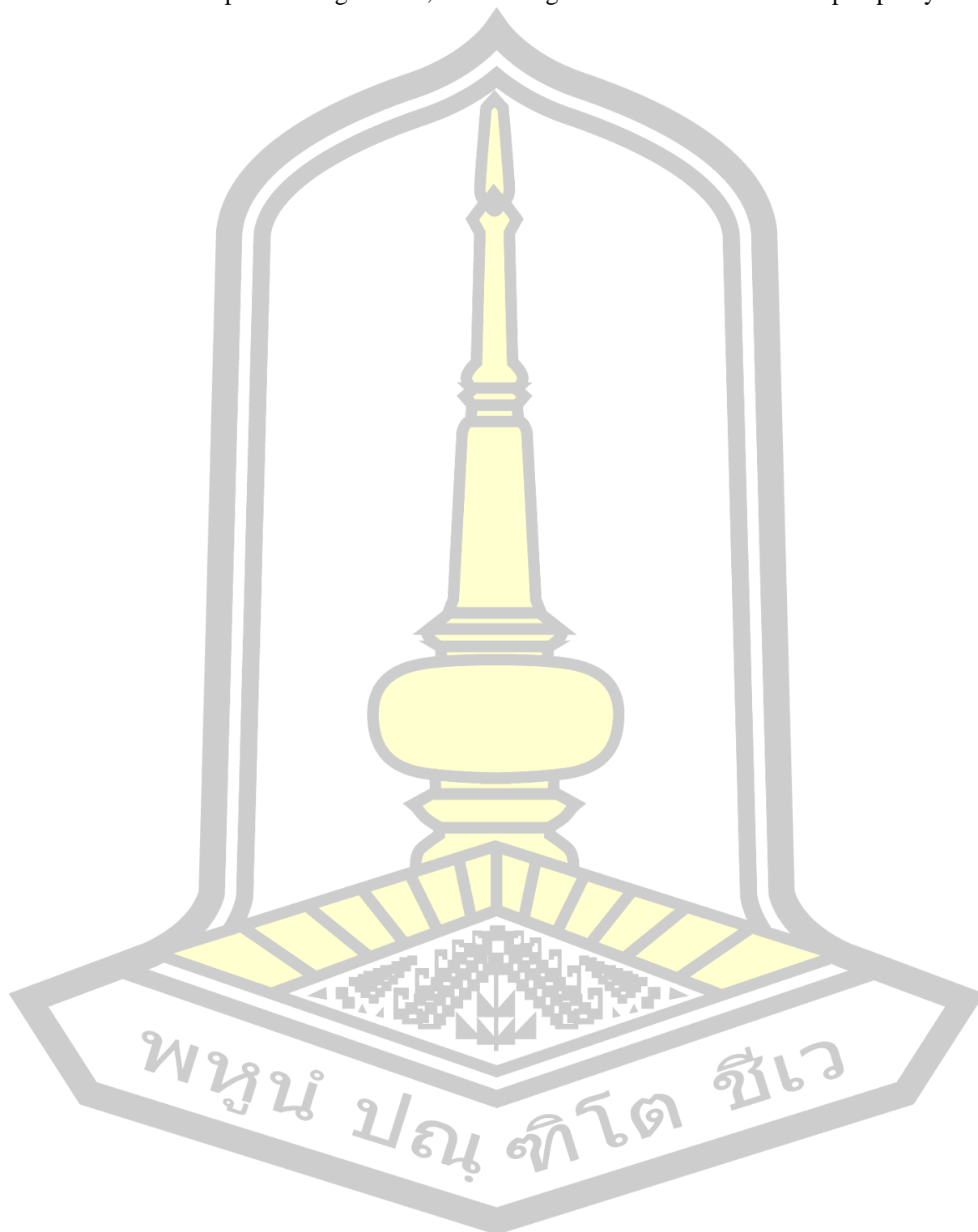
Promotion of diversified media: On the basis of traditional media, actively expand new media channels and platforms, such as the Internet, social media, virtual reality, etc. Through diversified communication methods, the packaging design works will be promoted to a wider audience, and brand awareness and influence will be enhanced.

Increased consumer interaction: Increase the interaction with consumers in the packaging design, such as adding QR codes or social media links, so that consumers can directly participate in brand activities or share with friends by scanning the packaging. By increasing the interaction links, the stickiness and loyalty between consumers and the brand will be enhanced, and the brand value will be promoted and enhanced.

Focus on environmental protection and sustainability: pay attention to environmental protection and sustainable development in packaging design, use environmentally friendly materials and designs, and reduce the generation of packaging waste. At the same time, the rational use of resources and the protection of the environment can be promoted through recycling and degradable packaging design.

Through the exploration and innovation of the above aspects, the packaging design of Luoyang Guanlin Temple blessing cultural products will be able to realize the promotion of brand value and the promotion of cultural inheritance. In the future development, it is necessary to constantly pay attention to changes in market trends and consumer needs, and continue to innovate and optimize packaging design concepts and methods to maintain the competitiveness and attractiveness of the brand in the market. At the same time, strengthen cooperation and exchanges with other

related brands and institutions, jointly promote the development and inheritance of Guanlin Temple blessing culture, and make greater contributions to the prosperity of



Chapter VI

Summary and Conclusion

Blessing culture is a phenomenon in China's native culture. Foreign research on Chinese blessing culture has not yet been involved. However, foreign scholars still have some research on the "blessing culture" of certain regions or certain ethnic groups. Most of the foreign "blessing culture" is based on "Religious culture" form emerges. "Prayer culture" has been used in all aspects of people's life since ancient times. Nowadays, there have been many innovative applications of prayer culture planes and products. The first is the plane application of "prayer culture" in contemporary my country. Rich practical applications.

This article introduces the concept of blessing culture and the historical background of Guanlin Temple from the second chapter, expounds the concept of blessing culture and the historical background of Guanlin Temple, and the historical background story of Guan Yu's "from man to god". After studying the conceptual framework clearly, what is the historical, cultural and social background of Guanlin Temple from the past to the present, which solves the research question in the second chapter? What is a blessing culture? these basic concepts.

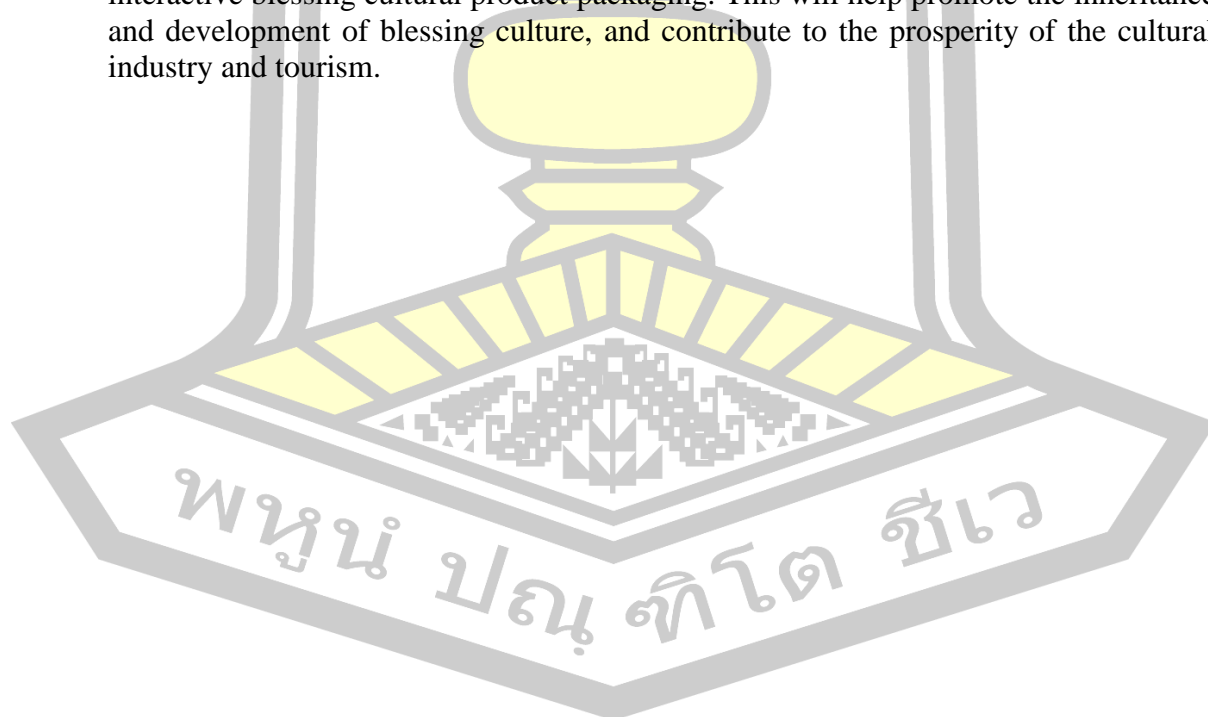
The third chapter of this article studies the current situation and analysis of the packaging design of Luoyang Guanlin Temple's blessing cultural products, from the evolution of prayer supplies to the current situation of Luoyang Guanlin Temple's blessing product packaging, and the reasons that affect the product packaging of Luoyang Guanlin Temple. What are the reasons that affect the blessing cultural products of Guanlin Temple in Luoyang and the difficulties in its development? What are the existing blessing cultural and creative products of Guanlin Temple in the corresponding research question? What role and significance does it have in promoting the blessing culture for the local people? What kind of problems exist in Guanlin Temple's existing blessing cultural and creative products?

The fourth chapter of this article studies the design and development strategy of blessing cultural products, uses design strategies such as embedding of auspicious forms, integration of regional cultural characteristics, and mapping of colors and shapes, and uses literature research to study the integration of excellent blessing culture into product packaging design Cases, citing excellent cases, and learning excellent design strategies. After the demonstration of Guanlin Temple experts and the surrounding villagers of Guanlin Village, it was decided to use three modern graphic design styles: flat style, realistic illustration style, and cartoon style to design Guanlin Temple in Luoyang. For the redesign of the packaging of blessing cultural products, the form of questionnaire survey on the plan is established after the plan is formed.

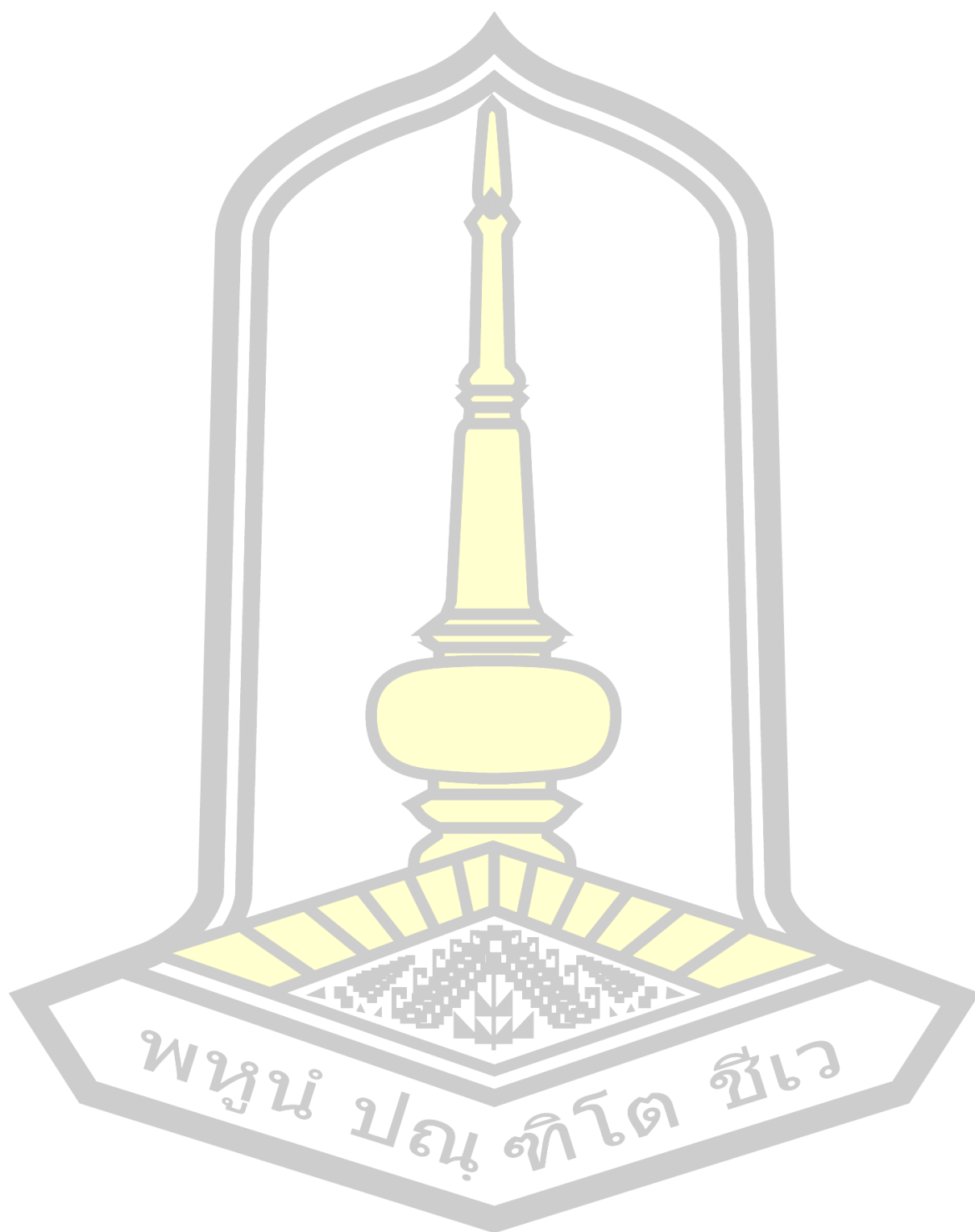
The fifth chapter of this article is about the cultural heritage of Guanlin Temple in Luoyang and the innovative design of product packaging, which corresponds to the research question from which aspects to design new cultural products for blessing? What impact does it have on promoting Guan Gong culture and blessing culture? This chapter adopts the conclusions of expert argumentation and literature research method in the fourth chapter, and draws three design styles: flat style, realistic illustration style, and cartoon style. Linmiao Architecture redesigns and creates graphics and tasks to form three different styles of design drawings, from line

draft drawing to coloring, and then to poster production. After forming a systematic design drawing, it is applied to product packaging design, resulting in Three kinds of Luoyang Guanlin Temple blessing cultural product packaging design schemes, distributed questionnaires through the "Questionnaire Star" platform, obtained 302 real and valid data, and selected the second realistic illustration style for packaging design applications, applied to tickets, blessing canvas bags, Among products such as blessing handbags, blessing pastry packaging boxes, and blessing pendants, the brand of Guanlin Temple blessing cultural products has been formed to drive the development of the industry and promote the blessing culture. In the packaging design, the blessing cultural characteristics of Guanlin Temple in Luoyang are highlighted, such as Guan Gong culture, lotus culture, blessing culture and so on. Through the use of representative elements and patterns, it shows the unique charm and historical heritage of blessing culture. Pay attention to environmental protection and sustainable development in packaging design, use environmentally friendly materials and designs, and reduce the generation of packaging waste. At the same time, the rational use of resources and the protection of the environment can be promoted through recycling and degradable packaging design.

Through the packaging design of blessing cultural products, we can realize the integration of traditional culture and modern aesthetics, and let the blessing culture glow with new vitality. By highlighting the characteristics of blessing culture, integrating traditional and modern elements, enhancing brand recognition, diversifying media promotion, and emphasizing environmental sustainability and other strategies, we can design a unique, cultural, functional, sustainable Sexual and interactive blessing cultural product packaging. This will help promote the inheritance and development of blessing culture, and contribute to the prosperity of the cultural industry and tourism.

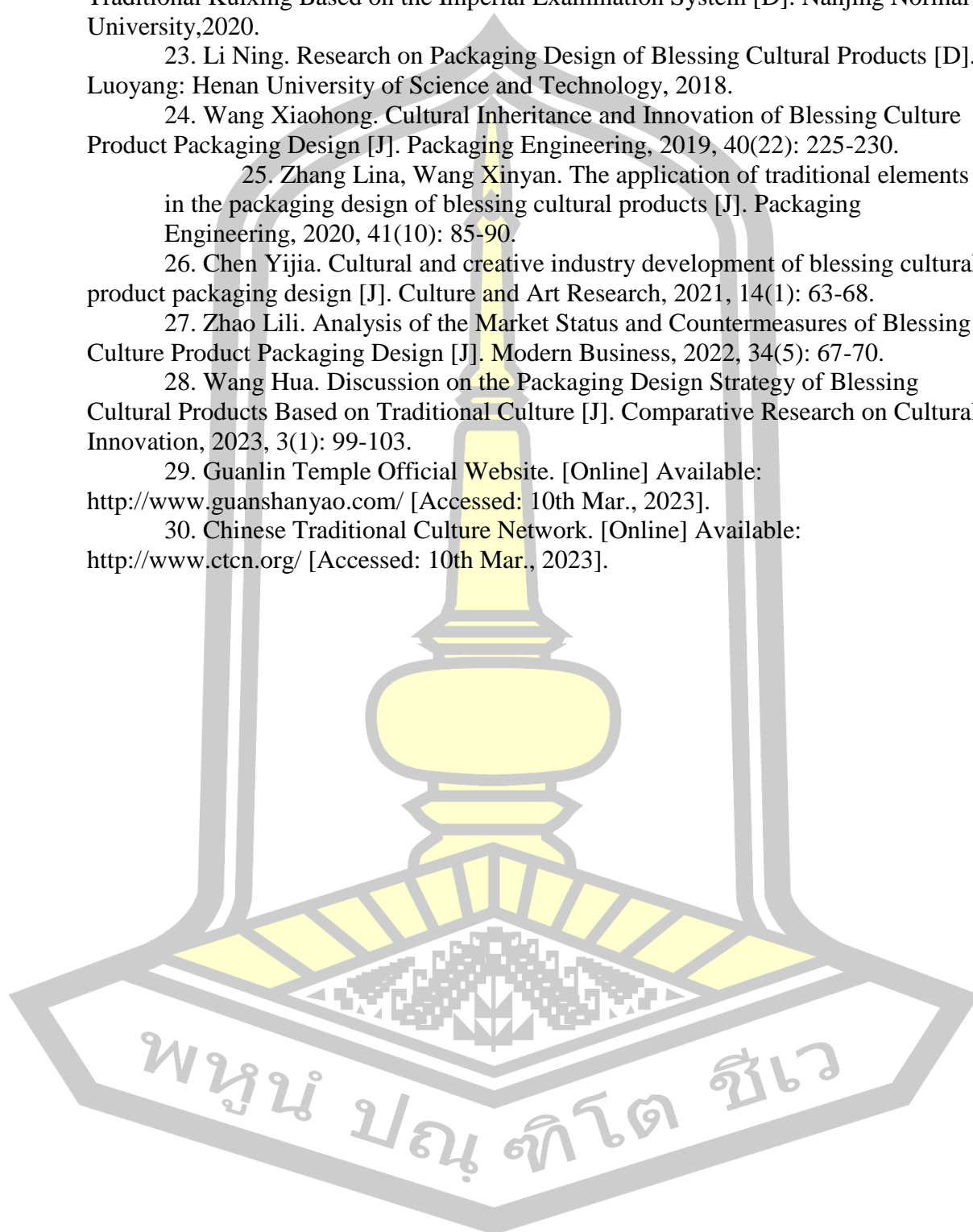


REFERENCES



1. Csikszentmihalyi. Flow of Life [M]. Beijing: Citic Press,2009
2. Wu Zude, Zheng Tuyou. Shuofu [M]. Jinan: Shandong Education Press,1999.
3. Yin Wei. Chinese Fu Culture [M]. Kunming: Yunnan People's Publishing House,2005.
4. Li Jiang. Research on Chinese Traditional Fu Culture [M]. Beijing: China Light Industry Press,2019.
5. Justo L. Gonchares. History of Christian Thought [M]. Nanjing: Yilin Publishing House, 2010.
Journal literature, papers
6. Li Chang. Review on the Research of Flow Experience [J]. Journal of Kaifeng University of Education,2017,37(03):187-189.
7. Dai Bao, Liu Yezheng. A review of the research on flow experience in the Internet: Concepts, antecedents and consequences [J]. Journal of Information Systems,2015(01):84-98.
8. Jiang Tingting, Chen Peilong, Xu Yanrun. Progress in the application of flow theory abroad [J]. Journal of Information Resources Management, 201,11(05):4-
9. Zhou Meng. Research on the Design Method of Tourism Cultural and Creative Products [J]. Art Garden,2020(05):106-107.
10. Guo Xiaoyan. On the Design Method of Museum Cultural Creative Products -- from the perspective of design Methodology [J]. Fine Arts Education Research,2020(22):80-81.
11. Xu Qinghui, Guo Chenxi. Research on the creative Design of "Wufu" culture from the perspective of Semiotics [J]. Industrial Design,2021(09):139-140.
12. Ma Xiaoying. Analysis on Chinese Traditional Fu Culture in Fu Lin [J]. Oriental Collections,2021(13):109-110.
13. Yan Changhao. Discussion on Application of Chinese Blessing Culture in Modern Furniture Design [J]. Forest Products Industry,2020,57(07):92-94+98.]
14. Zhou Rui. Research on Cultural Experience Construction Strategy of Tourism Commodity Design and Development in Sichuan [J]. Packaging Engineering,2016,37(02):138-142+159.
15. Qi Huan. Regional Expression of Tourism Cultural and Creative Product Design [J]. Packaging Engineering,2022,43(02):306-309.
16. Xiujian Guo. Inheritance and Innovation of Chinese Traditional "Fu Culture" in Contemporary Graphic Design [D]. Inner Mongolia Normal University,2013.
17. Zhu Anlan. Visual Image Design and Promotion of "Blessing Culture" for Spring Festival [D]. Sichuan Fine Arts Institute,2018.
18. Li Dandan. Research on the Application method of Chinese Praying Culture in Household product design [D]. Yanshan University,2018.
19. Ma Chunao. Application of Chinese Culture of Warding off Evil Spirits and Praying for Good Fortune in Jewelry [D]. China University of Geosciences (Beijing),2019.
20. Wang Ping. Research on Creative Design of Blessing Supplies in Tule Xilai Temple [D]. Guizhou University,2019.
21. Hao Yuchao. Research on Packaging Design of Taishan Specialty Based on the concept of praying culture [D]. Changchun University of Technology,2017.

22. Huang Ziyang. Image Research and Creative Design of Chinese Traditional Kuixing Based on the Imperial Examination System [D]. Nanjing Normal University, 2020.
23. Li Ning. Research on Packaging Design of Blessing Cultural Products [D]. Luoyang: Henan University of Science and Technology, 2018.
24. Wang Xiaohong. Cultural Inheritance and Innovation of Blessing Culture Product Packaging Design [J]. Packaging Engineering, 2019, 40(22): 225-230.
25. Zhang Lina, Wang Xinyan. The application of traditional elements in the packaging design of blessing cultural products [J]. Packaging Engineering, 2020, 41(10): 85-90.
26. Chen Yijia. Cultural and creative industry development of blessing cultural product packaging design [J]. Culture and Art Research, 2021, 14(1): 63-68.
27. Zhao Lili. Analysis of the Market Status and Countermeasures of Blessing Culture Product Packaging Design [J]. Modern Business, 2022, 34(5): 67-70.
28. Wang Hua. Discussion on the Packaging Design Strategy of Blessing Cultural Products Based on Traditional Culture [J]. Comparative Research on Cultural Innovation, 2023, 3(1): 99-103.
29. Guanlin Temple Official Website. [Online] Available: <http://www.guanshanyao.com/> [Accessed: 10th Mar., 2023].
30. Chinese Traditional Culture Network. [Online] Available: <http://www.ctcn.org/> [Accessed: 10th Mar., 2023].



Annex

Annex A

Blessing Culture Product Packaging Design: Taking Guanlin Temple in Luoyang as an Example

1. Your gender is
A. male B. female
2. Your age is:
A. Under 18 years old
B. 18-24 years old
C. 25-34 years old
D. 35-44 years old
E. 45-54 years old
F. Over 55 years old
3. Your occupation is:
A. Students
B. Office workers
C. Freelancers
D. Entrepreneurs
E. Retirees
F. Others (please specify)
4. Your education level is:
A. High school and below
B. College and undergraduate
C. Master and above
5. Do you know the blessing culture of Guanlin Temple in Luoyang?
A. I know very much
B. I know a little bit
C. I don't know much
D. I don't know much
E. I don't know much
6. Have you ever purchased blessing cultural products from Guanlin Temple in Luoyang?
A. Yes
B. No
7. If you have purchased blessing cultural products from Guanlin Temple in Luoyang, what is your motivation for purchasing these products?
A. I want to pray for myself or my relatives
B. I want to know and experience the traditional culture of Guanlin Temple in Luoyang
C. I want to give gifts
D. Others

8. What do you think are the deficiencies in the packaging design of the existing blessing cultural products of Luoyang Guanlin Temple?

A. The packaging is too simple and does not highlight the characteristics of blessing culture

B. The packaging is too old and unattractive

C. The words and patterns on the packaging are difficult to understand or recognize

9. Which of the following three schemes do you know is more suitable for the packaging design of Guanlin Temple blessing cultural products?

A. Option 1: Flat style

B. Option 2: Realistic illustration style

C. Option 3: Cartoon style

10. What do you think can be improved in the packaging design of the blessing cultural products of Luoyang Guanlin Temple?

A. Strengthen the design sense of the packaging, increase the attractiveness and beauty

B. Integrate the characteristics of blessing culture into the packaging design to make it easier for consumers to understand and accept

C. Add descriptions and explanations on the packaging, so that consumers can better understand the characteristics and uses of the product

11. How do you think the blessing cultural products of Luoyang Guanlin Temple can be more competitive in the market?

A. Strengthen brand promotion and promotion, and increase brand awareness

B. Increase product categories and features to meet the needs and preferences of different consumers

C. Optimize packaging design, improve product quality and added value

12. Which of the following factors do you value more when purchasing cultural products of Luoyang Guanlin Temple?

price

A. Brand

B. Packaging design

C. Product practicality

13. What are your quality requirements for the blessing cultural products of Luoyang Guanlin Temple?

A. very high

B. relatively high

C. General

D. relatively low

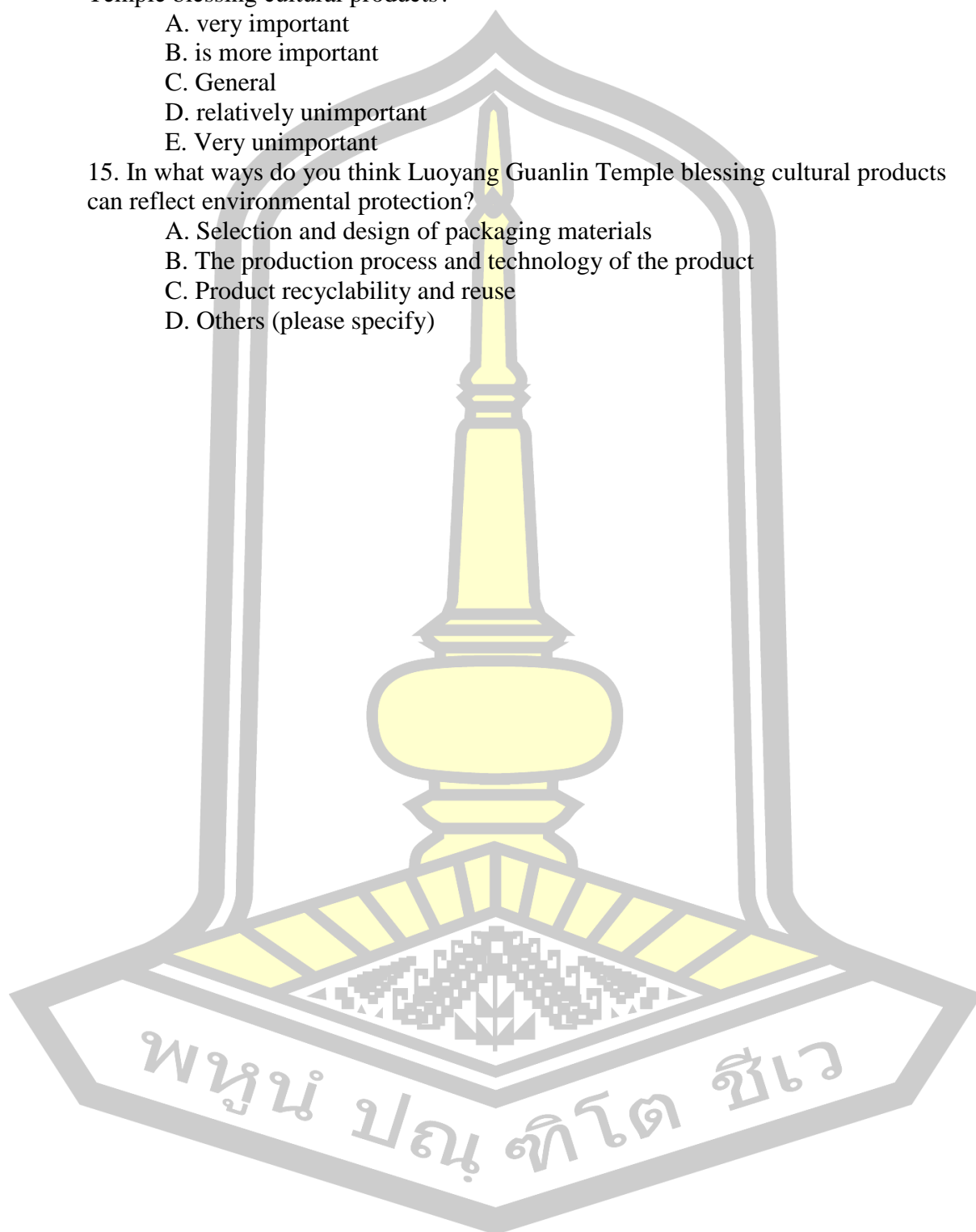
E. very low

14. What is your opinion on the environmental protection of Luoyang Guanlin Temple blessing cultural products?

- A. very important
- B. is more important
- C. General
- D. relatively unimportant
- E. Very unimportant

15. In what ways do you think Luoyang Guanlin Temple blessing cultural products can reflect environmental protection?

- A. Selection and design of packaging materials
- B. The production process and technology of the product
- C. Product recyclability and reuse
- D. Others (please specify)



Annex B

Outline of Interviews with Representatives of Experts and Scholars from Guanlin Temple in Luoyang

Name: Age: Occupation: Years of Experience:

1. In the packaging design of blessing cultural products, how to subtly integrate the characteristic cultural elements of Luoyang Guanlin Temple into it? What are these characteristic elements? How can it be made more visually appealing to grab the attention of consumers?

2. How to balance the relationship between traditional elements and modern aesthetic trends in the innovative design of blessing cultural product packaging? How to fully respect and reflect the traditional characteristics of blessing culture while ensuring the design is beautiful?

3. In the packaging design of blessing cultural products, how to use new materials and new techniques to improve the texture and quality of products? What are these new materials and new processes? How to visually display the characteristics and advantages of these new materials and new processes?

4. In the packaging design of blessing cultural products, how to enhance the interactivity and sense of participation of products through innovative design techniques and technologies? What are these innovative design techniques and technologies? How can these features be presented visually to attract consumer interest and engagement?

5. How to consider the issues of environmental protection and sustainable development in the packaging design of blessing cultural products? How to reflect the concept of environmental protection and sustainable development in the packaging design, while ensuring the quality and beauty of the product?

6. How to pay attention to user experience and feedback in the packaging innovation design of blessing cultural products, so as to adjust and optimize the design plan in time and improve consumer satisfaction and loyalty?

7. In the packaging design of blessing cultural products, what do you think are the advantages and disadvantages of the realistic illustration style? How to give full play to its advantages and avoid its disadvantages?

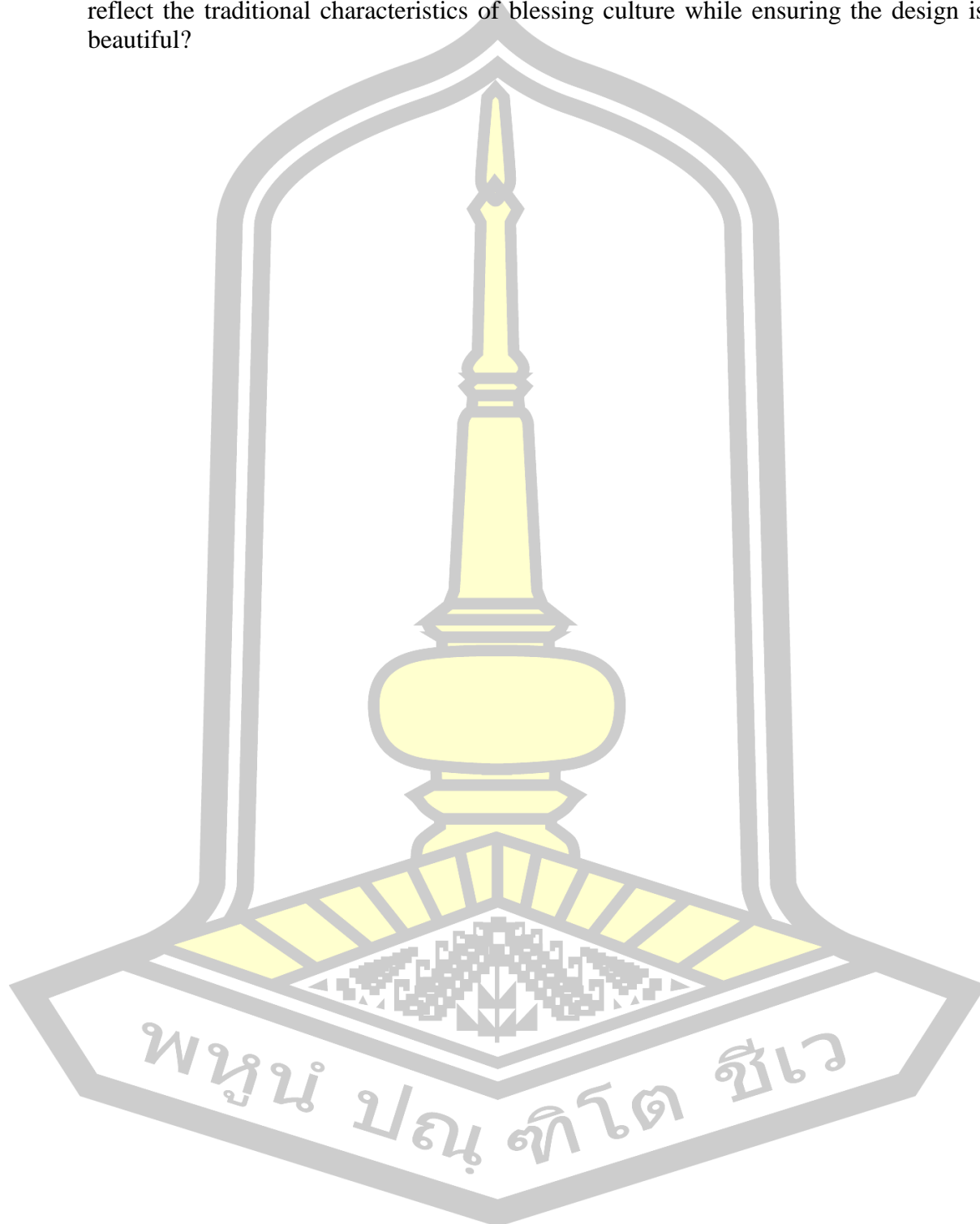
8. Compared with the realistic illustration style, what do you think is the unique charm of flat design in the packaging design of blessing cultural products? How to perfectly combine flat design and blessing culture to show better visual effects?

9. In the packaging design of blessing cultural products, cartoon design is a common method. How do you think the cartoon design conveys the connotation and characteristics of blessing culture? How to attract the attention and interest of young consumers through cartoon design?

10. When designing the packaging of blessing cultural products, how to balance the relationship between realistic illustration style, flat design and cartoon design? How to maintain visual consistency and avoid confusion and conflicts in design styles?

11. How to consider the needs and preferences of consumers of different age groups in the packaging design of blessing cultural products? How to choose the appropriate design style for different consumer groups to enhance the attractiveness and market competitiveness of products?

12. How to combine traditional cultural elements with modern aesthetic trends when designing the packaging of blessing cultural products? How to fully respect and reflect the traditional characteristics of blessing culture while ensuring the design is beautiful?



BIOGRAPHY

NAME	ZHANG YUANJUN
DATE OF BIRTH	1994.09.18
PLACE OF BIRTH	Luoyang, Henan Province, China
ADDRESS	02 District, Wuhan Road, Jianxi District, Luoyang City, Henan Province
POSITION	Henan Province, China
PLACE OF WORK	Luoyang Science and Technology Vocational College
EDUCATION	2019 University, Thailand Bachelor degree from Luoyang Normal University 2021-2024 Master of the faculty of fine and applied arts (M.A.) Major Fine and applied arts Mahasarakham
Research output	Packaging design of praying cultural products: A case study of Guanlin Temple in Luoyang

