

Research on the Cultural and Creative Design of Beijing Lord Rabbit Based on The Perspective of Intangible Cultural Heritage Activation and Brand Communication

Hao Wu

Beijing Technology and Business University, Beijing, China

Abstract: Based on the dual perspective of intangible cultural heritage activation and brand communication, this study systematically discusses the transformation path and practice strategy of Beijing Rabbit man cultural and creative design. By sorting out the historical changes and cultural implication of Lord Rabbit since the Ming Dynasty, it reveals its deep spiritual core and its value as a folk symbol of the time. In view of the realistic challenges such as current market homogenization competition, intellectual property dilemma and generation Z consumer demand fault, the three-dimensional development framework of "cultural gene decoding- -technology enabling innovation- -circle communication" is put forward. Combined with typical cases such as "Rabbit Boy 'blessing' " digital collection, the key role of "design-driven" strategy in the activation of intangible cultural heritage is demonstrated: realizing immersive translation of cultural symbols through VR / AR technology, constructing digital entity linkage ecology, and reconstructing visual language with the help of Morandi color system and cyber Dunhuang aesthetics. Research points out that the legacy and need to break through the static decoration function limitations, to the "digital art + cultural education + social currency" composite value system evolution, by building layers narrative, strengthening IP ecological linkage, improve the intellectual property protection mechanism, realize the creative transformation of traditional skills and brand communication, for the sustainable development of intangible IP provide theoretical reference and practical paradigm.

Keywords: Material Cultural Heritage Activation; Cultural and Creative Brand Communication; Beijing Rabbit Doll; Design Driven Innovation; Digital Culture Consumption.

1. Introduction

In the vast cultural river of the Chinese nation, the intangible cultural heritage carries the memory, wisdom and emotion of the nation. Beijing Rabbit doll, as a unique intangible cultural heritage in Beijing area, has become an outstanding representative of Beijing's traditional culture with its unique artistic charm and profound cultural heritage. It is not only a handicraft, but also a vivid carrier of the old Beijing folk culture, which witnesses the historical changes and contains rich humanistic connotation.

With the rapid development of The Times, the inheritance and development of intangible cultural heritage are facing unprecedented challenges and opportunities. How to make the Beijing Lord Rabbit radiate the new vitality and vitality in the modern society, and realize the sustainable inheritance, has become an important issue to be solved urgently. The design of Beijing Rabbit culture from the perspective of intangible cultural heritage activation and brand communication. Through innovative design, Lord Rabbit can be endowed with new connotation of The Times, so that it can better meet the aesthetic and life needs of contemporary people, so that more people can understand and love this ancient intangible heritage, and promote its wide dissemination and inheritance in modern society. Further excavating the cultural value of Lord Rabbit and transforming it into a cultural and creative brand with market competitiveness will help promote the development of cultural industry and inject new vitality into the local economy. At the same time, it can also enhance the confidence of national culture and enhance the soft power of national culture.

2. The Cultural Origin of Beijing Lord Rabbit

2.1. Historical Evolution

The origin of Beijing Lord Rabbit can be traced back to the Ming Dynasty. Ji Kun, a poet at the end of the Ming Dynasty, recorded in <Remnant Manuscripts of Huawang Pavilion> that "During the Mid-Autumn Festival in Beijing, most of the rabbit-shaped objects are made of clay. They are dressed in clothes and sit in a dignified manner just like human beings, and children worship them." This is the earliest known written record of Lord Rabbit. At that time, Lord Rabbit was shaped with clay, dressed in clothes and sitting upright. It was mainly worshiped by children during the Mid-Autumn Festival, and its use and appearance had taken on the initial form. In the Qing Dynasty, many changes occurred in the style, style, craft and other aspects of the rabbit doll, and the wind of worship was particularly popular. "Ji Sheng at the age of Emperor Jing" records that "the capital with yellow sand soil as the white jade rabbit, decorated with five color makeup, thousands of shapes, gather the street, the city and the easy", it can be seen that the rabbit man made materials of yellow sand soil, and gorgeous colors, rich and diverse shapes. From the existing Qing Dynasty rabbit father physical and image data, its image is more beautiful, some wearing gold armour and red robes, wearing gold helmet, umbrella or flag; a variety of mount, in addition to the common tiger, there are lotus, peony, sika deer. During this period, Lord Rabbit was not only the object of children's worship, but also became a popular commodity in the Mid-Autumn Festival market, reflecting the prosperity of folk culture at that time. During the period of the Republic of

China, the Lord Rabbit further integrated the elements of market life on the basis of continuing the style of the Qing Dynasty. There are a variety of professional images of the rabbit doll, such as shaving, sewing shoes, selling wonton, selling tea soup, etc., vividly show the society at that time. At the same time, with the development of The Times, there are also "modern" Lord Rabbit of "flying by car and plane", which reflects the influence of social changes on traditional handicrafts. However, from the mid-1950s to the early 1980s, due to the special reasons of The Times, the custom of the Mid-Autumn Festival worship was interrupted, and the Lord Rabbit also once disappeared. It was not until the early 1980s that the Beijing Folk Toy Research Society organized folk artists to resume their creation and bring it back to the public eye. Since then, the festival sacrificial function of Lord Rabbit has gradually weakened, and exists more as a handicraft with old Beijing folk characteristics. It has been continuously innovated in the inheritance, and derived more diverse varieties and styles, completing the evolution from rabbit god, children's toys to modern art. Today, Lord Rabbit has not only attracted much attention in traditional festivals, but also become an important symbol of Beijing culture, reaching a broader market in the form of various cultural and creative products.

2.2. Cultural Implication

Rabbit doll bears a rich cultural meaning, its core meaning is good luck and blessing. In ancient times, people's cognition of nature was limited. Facing the threats such as diseases and disasters, they often hoped for the protection of the gods. The prototype of the Lord Rabbit is the Jade Rabbit in the moon palace. It is said that the Jade Rabbit once went to the earth to remove disasters and diseases for the people, so people regard the Lord Rabbit as the incarnation of the god who can bless and avoid disaster. In the Mid-Autumn Festival this reunion day, put the Lord Rabbit to worship, expressed people's wishes for family peace, health and happiness, hope that the Lord Rabbit can bring good luck and good luck to his family.

Different shapes of the Lord Rabbit have different meanings. For example, the rabbit man riding the tiger, the tiger in the Chinese traditional culture symbolizes majesty and strength, the rabbit tiger riding means the ability to overcome difficulties and ward off evil spirits, the rabbit man sitting in the lotus, the lotus represents pure, noble, virtuous, and the rabbit man in the official robe, means a smooth career and prosperity. These rich meanings reflect the common people's yearning for all aspects of a better life, covering multiple dimensions such as health, peace, career, moral character and so on.

Rabbit doll occupies an important role in the old Beijing folk custom, and is an indispensable part of the Mid-Autumn Festival. Every Mid-Autumn Festival, the streets and alleys of Beijing are filled with a variety of rabbit dolls, forming a unique festival landscape. The children laugh and play around the rabbit doll. The adults pass on their love for life and their expectations for the future by placing the Lord Rabbit for sacrifice. Lord Rabbit is not only a kind of handicraft, but also an important carrier of old Beijing folk culture. It connects the emotions between families and neighbors, creates a strong festive atmosphere, witnesses the life changes of generations of Beijing people, and becomes an indelible cultural memory in the hearts of old Beijingers.

3. The Current Situation of Cultural and Creative Design from The Perspective of Intangible Cultural Heritage Activation

3.1. Market Competition and Homogenization

In the current booming cultural and creative market, Beijing Rabbit ye cultural and creative market is facing fierce competition and severe product homogenization. With the increasing popularity of the cultural and creative industry, all kinds of cultural and creative products have sprung up like mushrooms. Take the zodiac theme cultural creation as an example, every time the Year of the Rabbit, a rabbit element will be a large number of cultural and creative products on the market, from dolls, accessories, stationery, household items and so on. These products not only come from professional cultural and creative enterprises, but also include some FMCG brands and e-commerce platforms that cross into the cultural and creative field. With their respective resource advantages and marketing means, they compete for limited market share, bringing great competitive pressure to Beijing Rabbit Ye cultural and creative enterprises.

The phenomenon of product homogenization is more prominent in the rabbit son's cultural creation. Many cultural and creative products lack innovation in modeling design, most of which use the traditional rabbit head and wearing traditional clothes, only slightly different in color and size. In terms of functional design, it is also relatively simple, most of which are mainly decorative functions such as ornaments and pendants, and lack of in-depth excavation and innovative expansion of the actual needs of consumers. For example, in some souvenir shops in tourist attractions, the Lord Rabbit cultural and creative products sold by different merchants are almost identical in appearance and function, and it is difficult for consumers to select products with unique value. This homogenization phenomenon not only leads to the reduction of consumers 'freshness and purchase desire for the rabbit's cultural and creative products, but also restricts the development of the whole cultural and creative market, and it is difficult to form a differentiated competitive advantage, which is not conducive to the long-term development of the cultural and creative brand.

3.2. Problems in Intellectual Property Rights Protection

The core intellectual property dilemma faced by Beijing Rabbit Master cultural and creative design is rooted in the contradiction between its special attribute as an intangible cultural heritage and the adaptation of the current legal system. According to Article 6 of the Copyright Law of the People's Republic of China, "the measures for copyright protection of folk literature and art works shall be separately stipulated by The State Council". The delay of this legal clause leads to the blurred state of the boundary of rights for a long time. The specific performance is: first, the definition of the right subject is difficult. Although the Copyright Law stipulates that a work is entitled upon completion, as a collective wisdom crystallization of hundreds of years of evolution, its creation subject cannot be traced back to specific individuals. The inheritors only exist as cultural disseminators, so it is difficult to claim complete copyright. This absence of subject makes the ownership of the rights of cultural and creative derivative products prone to disputes, which not only restricts

the innovation power of the inheritors, but also brings legal obstacles to the identification of infringement. Second, there are structural contradictions in the protection period. The 50 years of copyright protection period of ordinary works (50 years after the author's death) forms a fundamental conflict with the sustainable characteristics of the intangible heritage. As a cultural form of continuous evolution, its contemporary cultural and creative design often integrates traditional elements and modern creativity. Such diachronic innovation results are difficult to be effectively covered by the current time node standard of "at the completion of creation", leading to some innovation achievements facing the risk of prematurely entering the public domain. Third, the right content system is not perfect. Although the current law stipulates personal rights and property rights, it does not make special provisions on the unique spiritual rights and interests of intangible cultural heritage (such as the right to cultural dignity and the right to complete inheritance). In practice, excessive commercial adaptation and distortion of traditional cultural connotation, due to the lack of targeted legal regulation, face the potential threat of deconstruction. This legislative gap not only weakens the cultural value foundation of intangible cultural heritage activation, but also hinders the cultural and creative brands to establish a differentiated cultural identification system in the market competition.

3.3. Lack of Modern Product Demand

(1) Functional transformation and off-embedding of life scenes:

Field survey data show that as a main manufacturer of Beijing Rabbit doll, ornaments and pendants account for 84% of the categories in its product structure, showing a significant feature of single function. This product system dominated by static decoration forms a structural dislocation with the consumption scene (such as mobile office, social interaction and intelligent wear) of contemporary young groups.



Figure 1. Picture of Rabbit doll

(2) The separation between the experience hierarchy and the user's expectations:

According to the 2024 Cultural and Creative Industry Report, more than 50% of consumers hope that [1] cultural and creative products can be more creative and interesting, while the existing Rabbit Master cultural and creative products still take static physical [2] products as the mainstream, lack of

innovation in modeling design and serious homogenization. Second, according to the survey, the post-00s generation is the main force of cultural and creative consumption [3], accounting for 49.8%. From the perspective of the current cultural context, the current Generation Z is actively carrying out digital cultural consumption in various true and unreal circle communication scenes. This cultural consumption behavior highlights the digital cultural consumption tendency of Generation Z, which is completely different from other age groups, and lacks of technological enabling means such as digital twin and virtual wear. This lack of experience dimension not only weakens the appeal and creativity of cultural communication, but also causes the weak emotional connection with the main consumer groups (18-35 years old). It should be pointed out that the lagging development of digital collections in the metacom scene makes Rabbit miss a new position in cultural communication in the Web3.0 era.

(3) The break of the narrative system and the lack of emotional resonance

The digital cultural consumption behavior of Gen Z has typical circle characteristics. This circle is reflected in the virtual communities based [4] on the personal interests of generation Z. These communities are mostly fun-oriented. It should be noted that for Gen Z, high-quality cultural products should [5] not only provide them with diversified consumption experience, but also have unique and direct spiritual connotations and direct eye-catching content. For example, in 2011, The Rabbit Things serialized on the Internet uses animal images instead of various forces [6] to tell historical stories. The funny content and cute pet painting style are close to the preference of Generation Z. As of 2016, it has received nearly 1 billion clicks, and the adapted animation has been viewed nearly 50 million times on the Internet [7]. As the same static entity as the mainstream product form, Bubble Mart attached social attributes, and the emotional bond and cultural value generated by the community and IP story, the profit increased 400 times in three years, and won the 2019 New Domestic goods China-fashion model award of China Business News. Lord Rabbit has rich connotation and historical flavor, but at present, there are significant faults in the narrative construction of Lord Rabbit cultural creation, and its cultural expression still remains in the symbolic level of "mascot", and fails to establish a deep emotional connection with young people through the systematic story system.

(4): Circle penetration and community operation failure

There are three disconnections in the social operation: first, the separation between content production and circle cultural context. Generation Z subcultural circle circles (such as Hanfu circle, China-fashion circle and blind box circle) have a strong demand for the secondary creation of cultural products (such as emojis and fan comics), but the relevant cultural creation of Lord Rabbit is still static objects. Second, the strategic lack of cross-border [8] linkage. As a super cultural symbol, cultural industry IP is an important carrier for inheriting and carrying forward excellent Chinese culture. The construction of "IP ecology" becomes an effective strategy for IP to extend the life cycle. Head China-fashion IP, such as the "Archaeological Blind Box" of Henan Museum, has entered the vertical circle through co-branded e-sports teams and music festivals, and the proportion of generation Z users has increased. However, Rabbit Boy has only carried out 7 joint cooperation in the past three years, and most of them are focused on time-honored brands, failing to touch the

interest touch point of the new generation. The dislocation of the operation mode and the circle of consumption demand directly leads to the continuous decline of the cultural potential energy of the Lord Rabbit in the young group.

4. Development Strategies and Suggestions

4.1. Strengthen the Principle of Design-Driven Innovation

In terms of design concept, designers should dig deep into the cultural connotation of Beijing Rabbit doll, not only limited to its traditional meanings such as good luck and blessing, but also integrate the elements of old Beijing folk customs and historical stories carried by Lord Rabbit into the design. For example, with Lord Rabbit as the theme, design a series of old Beijing Mid-Autumn festival traditional custom and products, such as the Lord Rabbit and the moon, eat moon cakes, playing lanterns, combined by exquisite illustration, stereo model presented, let consumers in the process of appreciation and use the products, insight into the old Beijing Mid-Autumn festival culture. At the same time, it pays attention to the current social hot spots and people's living needs, and integrates environmental protection, science and technology, health and other concepts into the cultural and creative design of Rabbit Boy. For example, the design of environmentally friendly materials made of Lord Rabbit ornaments, or the combination of intelligent technology, the development of health monitoring function of Lord Rabbit ornaments.

4.2. Improve Brand Building

Clear brand positioning is the foundation of brand building. Beijing Rabbit son cultural and creative brand should combine its own cultural characteristics and market demand to find the right positioning. For example, the brand can be positioned as "a cultural and creative brand that inherits the old Beijing culture and shows the charm of tradition and modernity", emphasizing the uniqueness of Lord Rabbit as an intangible cultural heritage of old Beijing, as well as its advantages in modern design and innovation. Through in-depth market research, understand the needs and preferences of different consumer groups, for different age groups, different consumption levels of consumers, with differentiated product series, through the brand story, transfer the cultural value and brand inheritance spirit, enhance consumers of brand identity and emotional resonance.

4.3. Strengthen Intellectual Property Rights Protection

It is very important to strengthen the publicity and education of intellectual property rights protection consciousness. Through lectures, training, seminars and other activities, popularize the knowledge of intellectual property laws and regulations to Lord Rabbit cultural and creative enterprises, creators and relevant practitioners, and improve their awareness of the importance of intellectual property protection. Let them know how to apply for patents, trademarks, Copyrights, and how to avoid infringement of others' intellectual property rights in the process of creation and production. Enterprises and creators are encouraged to actively apply for intellectual property protection and put on "legal armor" for their own ideas and works.

Perfecting the intellectual property protection mechanism

is the key to ensure the healthy development of rabbit son cultural creation. Relevant government departments should strengthen the supervision of the intellectual property rights of Rabbit son culture and innovation, establish and improve the channels of infringement complaints and reports, and timely accept and deal with infringement cases. Strengthen the crackdown on infringement, increase the cost of infringement, and form an effective legal deterrent. For example, for intentional infringement and serious acts, severe administrative punishment will be given according to law, and even investigated for criminal responsibility. To strengthen international cooperation on intellectual property protection, with the introduction of rabbit son cultural and creative products to the international market, we should actively carry out intellectual property exchanges and cooperation with other countries and regions to jointly combat transnational infringement and protect the international intellectual property rights of Rabbit son.

5. Beijing Lord Rabbit Cultural and Creative Design Case Analysis

5.1. Design Background

As a national intangible cultural heritage, the traditional image of Beijing Lord Rabbit is rooted in the folk culture of celebrating the Mid-Autumn Festival and eliminating diseases. With the clay sculpture technology as the core carrier, it carries the unique cultural memory of old Beijing. However, in the process of modernization, Rabbit culture faces multiple challenges: first, the cultural identity of young people leads to the cognitive fault of traditional folklore; second, the traditional clay sculpture has single function, which is difficult to meet the needs of contemporary consumers for practicality and interaction; third, under the impact of digital wave, the living inheritance of intangible cultural heritage skills needs to enable technology. Based on this, Beijing Publishing Group, together with Zhongtu Yunchuang, launched the digital collection plan of "Rabbit doll" in 2022, which reactivated this traditional symbol through virtual reality technology and cultural IP innovation.

5.2. Design Ideas and Strategies

"Rabbit Boy' Duofu" decodes the cultural gene from the perspectives of technology, artistry, cultural connotation, cross-media and cross-IP linkage.

In the extraction of symbols, we retain the original gold helmet and armor, integrate the cultural elements in the Peking Opera mask, shape the original clay Lord Rabbit into figures, match the rhyme patterns, in the scene narrative reconstruction, transform the "spring kite sales and summer fruit stalls" into the VR interactive module, finally cooperate with the random entity book reward mechanism, and reconstruct the aesthetics of the generation Z into a value-added cultural capital carrier.

5.3. Inheritance and Continuation of Cultural Genes

In the context of digital media, the inheritance of intangible cultural heritage needs to realize the living development through "gene decoding-symbol translation and scene reconstruction". The project of "Lord Rabbit ' Duofu" makes genetic map analysis of traditional clay sculpture technology: retaining core cultural symbols such as golden helmet and golden armour and integration of Peking Opera, and

transforming the "leisurely and complacent" expression characteristics shaped by craftsmen in the past 400 years into a micro-expression system of digital IP. Through VR space, the four seasons of business scenes are constructed, and the life scenes of old Beijing, such as "selling kites in spring and setting fruit stalls in summer" are digitized, so that the

traditional folk narrative is immersive expression. The audio implantation of the Beijing cavity peddling sound effect forms a multi-dimensional sensory awakening mechanism, allowing the digital collection to break through the static viewing limitations and build a digital cultural ecology that can be heard and felt.



Figure 2. Design background framework of "Lord Rabbit ' Duofu"



Figure 3. Design drawing of "Lord Rabbit ' Duofu"

5.4. Strengthen Design-driven Innovation

The project adopts the dual-track innovation strategy of "technical archaeology + aesthetic reconstruction": on the one hand, Quill 2.03 D painting system is used to retain the manual temperature by setting the stroke parameters of technological color; on the other hand, it innovates morandi candy color and stereo ice cream material to transform the traditional clay tire into cyber Dunhuang color card in line with Gen Z. At the level of cultural translation, the designer extracted the concept of the four seasons and transformed the solar term wisdom of "Spring and Autumn" into a modern emotional symbol system of "luck-calm blessing-persistence-sweet blessing", transforming the traditional sacrificial objects into interactive emotional carriers. In terms of technology empowerment, the cross-media experience of "digital collection-cultural cognition-physical collection" is built through the linkage of digital collection and physical books.

5.5. Integration of Artistic Aesthetics and Practical Functions

"Lord Rabbit ' Duofu" embodies the three-way value system of aesthetic pleasure-cultural cognition-social appreciation": at the visual level, modeling technology is adopted to realize the aesthetic effect of "three plastic and seven colors" of traditional clay sculpture on the digital model, and enhance the texture of enamel through dynamic lighting rendering. In terms of functional innovation, Li Yinfei's custom Beijing rhyme voice print is embedded, making the digital collection a feasible medium for dialect protection. In the dimension of social value, the reward

mechanism of "physical book blind box" is designed to extend the digital collection behavior to the offline knowledge acquisition scenarios. This integration mode of "digital art + cultural education + social currency" enables the non-heritage creation to break through the limitations of ornaments and transform into a value-added carrier of cultural capital.

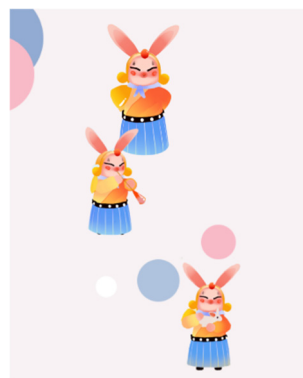


Figure 4. Digital model plan of "Lord Rabbit ' Duofu"

6. Conclusion

As an intangible cultural heritage treasure bearing profound historical and cultural deposits, Beijing Lord Rabbit is taking cultural and creative design as an important breakthrough in the development process of contemporary society, realizing the magnificent transformation from traditional handicrafts to modern cultural products. Through the activation of intangible cultural heritage, the Lord Rabbit cultural and creative products are integrated into People's Daily life in various forms, which not only provides a new carrier for its inheritance, but also gives more people the opportunity to contact and understand this ancient folk culture. Brand communication has built a bridge leading to a broader market for Rabbit Master Wart, created a unique brand image, expanded diversified communication channels, and made it emerge in the fiercely competitive cultural and creative

market.

Looking forward to the future, the Beijing Lord Rabbit cultural and creative design has a broad prospect. With the increasing attention to traditional culture and the continuous vigorous development of cultural and creative industry, rabbit is expected to continue to move forward on the road of inheritance and innovation, and excavate more cultural value and commercial potential. It can not only add new highlights to the development of Beijing's cultural industry, but also become an important envoy for the spread of excellent traditional Chinese culture and show the unique charm of Chinese culture to the world. The activation of intangible cultural heritage and brand communication are crucial to the development of its cultural creation. They promote and complement each other, jointly promote it, to show new vitality and vitality in modern society, and make positive contributions to the inheritance and promotion of the excellent traditional culture of the Chinese nation.

References

- [1] 2024 Cultural and Creative Industry Report [https:// www.mob.com/mobdata/report/185](https://www.mob.com/mobdata/report/185).
- [2] Gao Fei, Dai Zhiyan, Zhang Fan. Characteristics and drivers of digital culture consumption in Gen Z [J]. Young Reporter, 2024 (06). DOI: 10.15997/j.cnki.org/2024-06-010.
- [3] Liu Yuxin. New trends of cultural consumption of Gen Z [J]. Cultural Industry, 2024 (02): 10-12.
- [4] Wang Xionan, Wang Junlu. The truth: "that year that rabbit" why so hot? [EB/OL]. Xinhuanet,.2016-06-30 [2023-10-01]. [http:// www.xinhuanet.com/politics/2016-06/30/c_1119134525.Htm](http://www.xinhuanet.com/politics/2016-06/30/c_1119134525.htm).
- [5] Barn New National Goods Research Institute. Five years of loss of 60 million, now the annual income of 1.6 billion, bubble Mart with what explosion fire?| New Domestic Products observation [EB / OL]. (2021-11-18) [2023-10-01]. [https:// news.qq.com/rain/a/20211118A0538Y00](https://news.qq.com/rain/a/20211118A0538Y00).
- [6] The IP Influence Report of Chinese Cultural Industry (2024).