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A Model of Applicable Strategies for Design Pragmatics of Huizhou Cultural and Creative Product Development

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Abstract: The methodology system and case studies of Huizhou cultural and creative product design reveal the systematic and practical value of its model. Addressing the lack of systematic theoretical guidance, this paper proposes an applicable model for Huizhou cultural and creative product development: the Three-dimensional and Four-stage system. This model integrates demand insight and positioning, element excavation and expression, and multi-role collaborative innovation. Supported by case studies, it highlights the systematic and evolving significance of design pragmatics in cultural and creative product development. The model provides a research paradigm for conceptual design positioning and the synergistic innovation mechanism of Matter and Reason in Huizhou cultural and creative products. It offers universal reference value for transforming cultural heritage from symbolic display to value transmission.

Keywords: Design Pragmatics; Applicable Orientation; Huizhou Cultural and Creative Industries; Three-Dimensional and Four-Stage; Intersubjectivity; Section

1. Introduction

Weber argued that humans are "animals suspended in webs of meaning they themselves have spun." Both he and Geertz's theory of deep description view culture as a system of meaning. The concept of Design Pragmatics interprets this system from a cultural perspective, embodying a typical Matter-oriented approach. Over the past 20 years, this theory has influenced fields ranging from industrial design to product design, green design, system design, and service design. As a methodology, Design Pragmatics has contributed to design innovation, philosophy, ethics, and orientation, forming a unique theoretical system in Chinese design disciplines [1]. In 2022, Liu Guanzhong proposed that extracting "Verbs" in design could format the complex relationships within the Matter System, visualizing goals as systematic application paths [2]. This approach offers new insights for guiding design practice.

Currently, artificial intelligence technology is advancing rapidly. Future design may evolve into a methodological system that values intuition, leverages technology, emphasizes argumentation, and solves problems systematically and creatively within complex business, social, and technological environments. In this context, designers and enterprises must deepen their understanding of design and actively engage in business activities [3]. Literary entrepreneurship, as a branch of cultural heritage, must consider not only aesthetics, practicality, recyclability, regional cultural fit, and quality services but also assess trends, challenges, and opportunities. This highlights the practical significance of incorporating systematic strategies into its framework.

In recent years, cultural and creative product development has become a key direction for innovation in Huizhou's cultural industry. However, the design community still lacks systematic theoretical guidance, leading to issues such as the superficial homogenization of symbols and concepts. Design activities often focus on surface-level forms within the existing Object System, such as natural landscapes (e.g., ancient bridges), Huizhou architectural elements (e.g., bamboo and wood brick carvings), wood carvings (e.g., ridge beasts), and museum collections (e.g., cultural relics and documents). Despite these efforts, research on the Matter System remains shallow. For example, Li Wei and Wang Mang (2019) explored Huizhou opera culture [4] and bench dragon heritage [5], extracting symbolic elements and innovating

forms of expression. Similarly, Chen Ling (2021) studied Nuo culture but only approached the "thing system" superficially [6]. Additionally, academic research often adopts a single perspective, focusing on brand communication while neglecting the dual cultural and applied perspectives needed to analyze the “Object - Matter - Reason - Emotion” relationship systematically. Existing studies also tend to rely on experience-driven, one-way analyses of physical and factual aspects, failing to integrate regional cultural specificities or develop a synergistic innovation model. As a result, the core challenge of transforming cultural connotations into design methodology remains unresolved. The Three-dimensional and Four-stage systematic strategy model addresses these issues by clarifying the ambiguous positioning of Matter and enhancing the synergy of Reason in Huizhou cultural and creative design. On one hand, it fills the theoretical gap in Huizhou cultural and creative design methodology and expands the academic boundaries of design science in the cultural field. On the other hand, it provides a systematic operational framework for developing regional cultural and creative products, facilitating the shift from symbolic display to value transmission. This model holds significant universal reference value for the creative transformation of similar cultural heritage.

2. The Current Status of Design Matters and Huizhou Cultural and Creative Products

2.1 “Object - Matter - Reason - Emotion” in Design Ministry Science

The science of design builds on and extends Herbert Simon’s science of artifacts [1]. Design Design Pragmatics follows the structural framework of “Object - Matter - Reason - Emotion,” evolving from industrial design to a broader philosophical and methodological approach [7]. It is not only a macro-level discussion of design methods but also a reorganization of resources and knowledge structures. Its design objects can include physical items, systems, or events [8]. Fields such as product design, system design, and service design all fall under the scope of Design Pragmatics. From Object to Matter, Design Pragmatics emphasizes the explicit and implicit relationships between people and objects. It advocates discovering and observing problems in everyday life, analyzing them, and proposing systematic solutions that include concepts, methods, and organizational mechanisms. From Reason to Emotion, it highlights the contradictions between humans and objects, transforming subjective experiences and value judgments into objective systems. This ensures that design outcomes align not only with functional requirements (matter) but also with human emotions and values (human feelings).[1] (As shown in Figure 1).

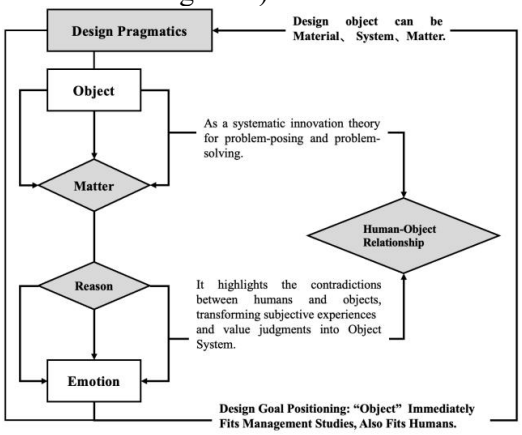

Figure 1. The Structural Framework of Object - Matter - Reason - Emotion in the Science of Events (By the Author)

Pragmatics advocates shifting design thinking from focusing on Object to designing Matter. By using pragmatic design methods, it aims to uncover the essence of innovation, reorganize knowledge structures and resources, and realize the innovative potential of designing lifestyles [9]. Among these approaches, Shu Xiang’e (2007) argued that the core of design lies in understanding the methodology of “Object - Matter,” which can be viewed as a systematic innovation theory for problem-posing and problem-solving [10]. Similarly, He Renke (2015) et al. [11] emphasized that service design focuses on integrated service systems. This approach shifts from designing single products to designing holistic service systems, highlighting the importance of system relationships and external factors. Cultural and creative design combines the attributes of both product design and service design. To achieve innovation, it is essential to construct the rationality of Object within the dynamic relationships of Matter. This requires extracting the commonalities between the two fields. Before proposing design goals for cultural and creative products, designers must not only consider the feasibility of internal factors but

also deeply explore users' behavioral patterns, psychological needs, and other external factors in specific cultural contexts. Therefore, studying the applicability of the target system within the Matter System is particularly crucial.

2.2 The Current Research and Development Situation of Cultural and Creative Products in Huizhou

Huizhou boasts a diverse range of cultural and creative products, spanning daily necessities, decorative arts, tourism souvenirs, and more. Currently, the overall development trend is positive, with some products successfully capturing market demand and gaining consumer recognition. The industry chain is relatively well-structured: at the front end, professionals and teams conduct research on Huizhou culture and engage in creative design; at the middle end, workshops and enterprises bring designs to life; and at the back end, integrated sales channels, including physical stores and e-commerce platforms, cater to diverse consumer markets.

However, the lack of systematic theoretical guidance has led to several challenges. These include uneven product quality, rough craftsmanship, and a tendency to superficially incorporate Huizhou cultural elements without deep integration into modern life or consumer needs. Homogeneity is a significant issue, and the absence of a strong, widely recognized brand limits competitiveness in both national and international markets. These factors hinder the high-quality development of Huizhou's cultural and creative products.

Pragmatics emphasizes the systematic study of Matter within the relationships between people, objects, and the environment. In the design of Huizhou cultural and creative products, introducing Matter Science can provide systematic theoretical guidance. This helps designers better understand Huizhou culture, user needs, and the design context. Specifically, designers need to clarify:

What Matters are—the specific activities, behaviors, and needs involved in Huizhou cultural and creative product design.

What Objects represent—the cultural and creative products themselves.

How a deep understanding of the Matter System can guide the design process to convey Huizhou's cultural connotations and values.

By addressing these questions, designers can develop systematic theoretical support to promote the high-quality development of Huizhou's cultural and creative industries.

3. Systematic Innovation Design Strategy of Huizhou Cultural and Creative Products Based on Factual Science

3.1 The Applicability of Matter System to The Conceptual Positioning of Huizhou Cultural and Creative Products

Conceptual innovation is the cornerstone of cultural and creative product design. Current research trends emphasize exploring the cognitive processes behind design [12]. By systematically integrating external and internal factors related to users and objects through the Matter System, designers can enhance their cognitive thinking. This approach ensures that cultural and creative products align closely with market needs from the early stages of design positioning, paving the way for future market success.

From the perspective of Matter Science, cultural and creative product design should center on future target users. It involves thoroughly studying the external factors influencing the target system and the internal relationships and dynamics among its elements. This analysis forms the basis for proposing a clear product positioning concept.

Building on the principles of the Matter System, the author outlines a research framework for the conceptual positioning of Huizhou cultural and creative products, derived from the goal system. (As shown in Figure 2).

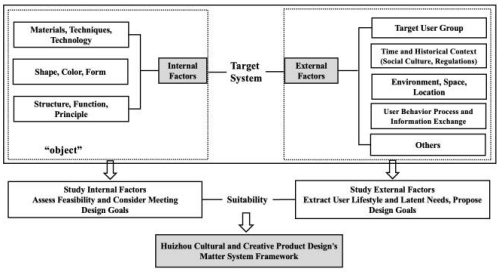

Figure 2. Conceptual Positioning Framework for Huizhou Cultural and Creative Products Suitable for the matter System. (by the author)

The application of Design Matter Science can be understood as a structured process: defining the goal based on the problem, studying external factors, summarizing sub-goals, establishing the goal system, forming the design positioning, organizing internal factors, and proposing solutions. In this process, things represent

external factors, forming the foundation of the goal system, while Objects are internal factors, serving as the focus of selection and organization. When goals shift, the study of external factors must adapt, requiring constant redefinition of the things within the target system [2]. Thus, the design process is guided by a logical framework that prioritizes goal-oriented thinking.

In the context of Huizhou cultural and creative products, the product itself is treated as an internal factor, while the thing that fulfills human needs is considered an external factor. The Matter System revolves around the product and human needs, encompassing a dynamic and interconnected network of elements.

The Matter System consists of seven key elements: people, objects, behaviors, information, time, space, and meaning. Among these, Person is the main actor, Object is the carrier, and Behavior and Information connect people and objects. Time and Space define the external environment, while Meaning represents the cultural, emotional, and social value embedded in the system. These elements interact dynamically, forming a cohesive Matter System. The relationships between these elements are governed by the Reason, which represents the underlying logic and principles of the system [3]. Defining user needs is a critical step in the early stages of design. Once the design concept is positioned, it is essential to study the behavioral processes and information interactions between the target group and the product Object in specific use environments. This includes analyzing the characteristics of the target group to refine their life patterns and uncover potential needs related to the use of cultural and creative products.

Simultaneously, designers must study and predict trends in the international cultural and creative market, staying attuned to market dynamics. On the other hand, a forward-looking analysis of internal factors—such as materials, processes, structures, and functions—is necessary to determine whether the design objectives derived from external factors are feasible. Through a process of screening, integration, and analysis, a well-defined conceptual positioning for cultural and creative products can ultimately be achieved [11].

In fact, the entire process of cultural design activity moves from Matter to Object and then returns to the Matter System for evaluation. This evaluation checks whether the design aligns with the needs of specific users, adheres to human behavior and information logic, and fits within the environmental, emotional, and value-based contexts. It also ensures compatibility with behavioral habits, information logic, and broader cultural and social environments.

The Matter System serves as both a target system and an evaluation system. It encompasses folk activities, human behavior, needs, and various aspects of society, culture, and the environment. By focusing on the relationships between people, objects, and their contexts—rather than the products themselves—the Matter System helps designers delve deeper into the essence of Huizhou cultural and creative design. This approach enables them to effectively tell the story of Huizhou.

3.2 Huizhou Cultural Creation: Three-Dimensional and Four-Stage System Innovation Strategy Model

Given the dual attributes of the Matter System—goal-setting and evaluation—in Matter Science, and considering the lack of systematic theoretical guidance in Huizhou's cultural and creative industry, it is essential to develop a comprehensive and forward-looking plan for its growth. This plan is explored through the Three-dimensional and Four-stage systematic innovation strategy model for Huizhou cultural and creative product development. This model aims to establish a robust Matter System relationship grid. It is divided into two main components: the Three-dimensional Model and the Four-stage Model, which incorporates design factoring. (As shown in Figure 3).

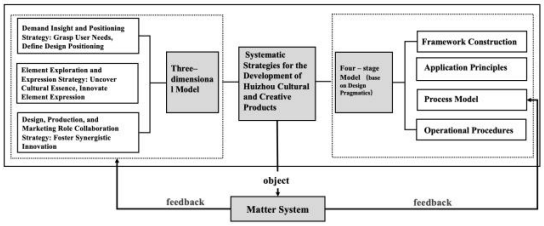

Figure 3. Huizhou Cultural Creation: Three-dimensional and Four-stage System Strategy Model (By the Author)

In the First part, the Three-dimensional Model focuses on three key dimensions to drive innovation and expand the depth of Huizhou's cultural and creative industry.

(1) Demand Insight and Positioning Strategy

We gather user demand data through detailed research methods, analyzing variations in

functional, emotional, and aesthetic needs. Based on this analysis, we build a positioning model that integrates three layers: core functionality, emotional resonance, and cultural imagery. By extracting keywords from user needs through factor analysis, we create a "demand map" for product positioning. This map provides a quantitative foundation to guide design decisions.

(2) Element Mining and Expression Strategy

Building on the Huizhou culture "Matter System" database, we apply TRIZ (Theory of Inventive Problem Solving) to analyze contradictions and extract core cultural genes from architecture, art, folklore, and other fields. An evaluation matrix is constructed, incorporating three criteria: cultural recognition, transformation feasibility, and market acceptance. This matrix is used to screen and reorganize cultural elements, which are then integrated with CMF (color, material, process) innovation to modernize and reinterpret traditional symbols.

The core of this strategy lies in deeply excavating Huizhou's cultural connotations from the perspective of Matter [13] and transforming these connotations into a design methodology for authentic and innovative expression. Specifically, we follow the principles of Design Matter Science to conduct in-depth fieldwork in Huizhou, combining interviews, research, and literature review. Familiar samples of Huizhou's Matter System, such as its scenery and folklore, are selected and analyzed to identify elemental keywords related to external factors. These elements are then filtered, integrated, and reimagined to create innovative cultural expressions.

For example, the patio in Huizhou ancient houses is not merely an architectural feature but also reflects the wisdom of natural lighting, rainwater collection, and the cultural concept of family unity. By transforming traditional Huizhou architectural color schemes into modern palettes, we achieve innovative expressions of cultural elements that resonate with contemporary audiences.

(3) Multi-Role Synergistic Innovation Strategy

At the design stage, an interdisciplinary team—including anthropologists, designers, cultural inheritors, and engineers—is formed to conduct creative workshops. During the production stage, a dual-track system combining traditional craftsmanship and intelligent manufacturing is established, supported by a modular production platform. On the marketing side, a "scenario-based experience and digital communication" matrix is developed.

This marketing strategy uses AR technology to restore cultural scenes and leverages a KOL (Key Opinion Leader) matrix for content seeding. Together, these efforts create a seamless chain from cultural awareness to consumer engagement and conversion.

This Three-dimensional strategy system achieves the systematic transformation of Huizhou cultural and creative products, turning cultural symbols into commercial value. It accomplishes this through the integrated efforts of precise demand positioning, systematic cultural transformation, and ecological innovation synergy. Additionally, it provides methodological support for the development of regional cultural IP.

In the Second, when applying the theory of design pragmatics to Huizhou cultural and creative products, a comprehensive system must be established through a Four-stage workflow model.

(1) The framework consists of five core modules: an in-depth analysis of Huizhou's cultural genes and symbol systems to accurately identify target customers; a cross-disciplinary innovative thinking matrix to foster collaboration across fields; a platform integrating traditional craftsmanship with modern technology; and a symbiosis model that combines cultural narrative with brand value.

(2) Throughout the design cycle, four application principles guide the process: emphasizing the synergistic evolution of cultural context and socio-economic systems, establishing a dynamic model that spans from concept generation to lifecycle management, building a flexible design system to adapt to technological advancements and market changes, and creating a sustainable development model that balances cultural preservation with commercial value.

(3) The process model adopts a spiral structure, beginning with the formation of a cognitive foundation through cultural decoding and market insights. It utilizes tools like the six thinking hats for conceptual innovation and establishes an evaluation system based on cultural fidelity, user fit, and technical feasibility. Finally, it constructs a closed-loop development process of design-prototype-test-iteration, ensuring continuous improvement and refinement.

(4) The operational procedures are managed

modularly, beginning with the formation of an interdisciplinary team that includes designers, engineers, and marketing experts. Research methods combine field surveys with big data analysis, while creativity is stimulated through workshops. Commercial feasibility is verified using rapid prototyping, and a feedback mechanism is established to cover the entire chain from production to consumption. This system ensures continuous optimization of the design scheme in terms of cultural appropriateness, behavioral logic, and value rationality, leveraging the dynamic verification mechanism of the Matter System. Ultimately, it achieves the systematic goal of creatively transforming traditional culture.

During the implementation of these four phases, the Matter System serves as a constant reference point for evaluating and refining cultural and creative product concepts. This ensures a high degree of alignment between product concepts and market demand.

In summary, the Three-dimensional and Four-stage system strategy model for Huizhou cultural and creative product development takes a holistic approach. It comprehensively considers the interrelationships among elements within the cultural and creative R&D system and the external environment, identifies key factors and bottlenecks, and emphasizes collaboration and synergy among various components. This global and forward-looking strategy optimizes the R&D environment, ensures mutual support among R&D units in resource sharing, technological collaboration, and market expansion, and effectively integrates the three phases of innovation design: problem discovery, problem solving, and program evaluation. It provides systematic guidance for these phases, offering significant value to the innovation design process.

3.3 Spatial Orientation of the Matter and Reason Co-Innovation Mechanism Based on Matter System

Introducing the concept of Matter Science as a guiding framework in the development of Huizhou cultural and creative products involves focusing on the Matter System and its relationships within the people-objects-environment framework, as well as understanding the principles governing its manifestation. When engaging in specific design activities, exploring the inter-subjectivity of the internal elements of the matter system helps designers better grasp the spatial orientation of Matter and Reason within the Three-dimensional and Four-stage systematic innovation strategy model. This spatial orientation is central to the synergistic innovation mechanism of the model.

(1) Transforming Cultural Heritage: Integrating Time, Space, and Tradition into Modern Design.

Focusing on the background of the thing involves grasping the spatial and temporal elements in design. Two valuable entry points are integrating the historical time dimension and aligning with the spatial context. Elements such as integrity, diligence, unity, the legendary spirit and stories of Huizhou merchants, Meilian opera, Nuo dance, fish lanterns, bench dragons, Showcase the Harvest

in autumn sunshine, the Double Ninth Festival, the Great Sword Fair, and other ancient festivals and prayers, along with the natural scenery and charming ancient villages, can be transformed into cultural and creative products as key components of the matter system.

The outcomes may include visualizing historical memories (e.g., illustrated notebooks of Huizhou merchants' stories), contextualizing and reconstructing spatial scenes (e.g., miniature ornaments of ancient dwellings), and preserving craft experiences through living inheritance (e.g., DIY gift boxes of handicrafts). This approach to researching the background of things not only facilitates the contemporary transformation of cultural heritage but also enhances market recognition through differentiation.

(2) Bridging Tradition and Modernity: Innovative Design in Huizhou Cultural Products.

Centering on the Thing as the main focus, the strategy emphasizes consumer demand by segmenting consumer groups and prioritizing their experiences. This approach reflects the central role of consumers in the "thing" framework. Accurately understanding the preferences of different groups is crucial.For instance, younger consumers are drawn to fashionable and engaging cultural creations, such as anime-style phone cases featuring traditional carvings or cultural-themed blind boxes that spark their enthusiasm for collecting. On the other hand, middle-aged and older consumers value cultural depth and quality, making products like furniture crafted with traditional mortise and tenon techniques highly popular.Design efforts should also enhance the fun and interactive aspects of the experience.

Examples include puzzle gift boxes that hide clues about Huizhou culture, where solving the puzzle unlocks rewards, or AR postcards that bring ancient Huizhou stories to life when scanned.

Strict quality control is essential, ensuring that materials and craftsmanship are excellent. This guarantees that products are not only visually appealing but also durable. A prime example is the Half-Wood furniture series, which blends traditional mortise and tenon techniques with modern design, offering both practicality and cultural appeal. (**As shown in Figure 4-5**). The design concept of Huizhou Taipantai draws inspiration from the Oriental aesthetics of Huizhou, redefining the Chinese lifestyle. Inspired by Huizhou's ancestral halls and traditional houses, it pays homage to the literati and Confucian merchants of Huizhou throughout history. It also aims to preserve and pass down the quality of Chinese culture, which may include the responsibility and ambition of ancient scholars for their country and society, the morality and behavior of the modern gentleman, or the scientific spirit of pursuing truth and uncovering principles.

Figure 4. Half-Wood Produced Huizhou-Daban Table (form Xiaohongshu APP)

Figure 5. Half-Wood Produced QingFeng Screen (form Xiaohongshu APP)

The Huizhou-Large Bantai serves as a versatile and organized workspace, seamlessly blending the living spaces of ancient times with the office environments of today. Crafted from solid American black walnut or South American sour wood, it features clean lines, asymmetrical balance, and traditional mortise and tenon joinery. Its even yet varied wood grain and smooth, rounded corners invite interaction, encouraging users to touch and engage with it.

The Clear Wind Screen, on the other hand, consists of two panels of different heights joined horizontally in an inset design, each resembling the strokes of Chinese calligraphy. The intersecting areas create an ideal density that partially obscures the view, dividing the space without completely cutting it off.

These two designs exemplify the dialogue between tradition and modernity, transforming cultural heritage into shareable content on platforms like Xiaohongshu App.

(3) Relying on the Behavior of Things – Innovative Product Functions and Forms. The combination of functional activation and formal innovation effectively translates cultural things into modern products. Functionally, traditional wood-carved windows are reimagined as contemporary home partitions, and the iconic flying eaves are integrated into coat rack designs. These adaptations retain cultural symbolism while enhancing practicality. In terms of form, innovative techniques such as cartoon narratives and geometric abstraction are used to reinterpret classical aesthetics. For example, elements like yellow mountain pines and deer are transformed into cute IP images, appearing on pillows and phone cases. Similarly, the architectural lines of Huizhou buildings are refined into geometric patterns for tableware. Technological integration further enriches the design. For instance, Q-version characters supporting cultural story cards are developed, and AR technology is used to bring postcards to life with dynamic scenes. Such designs have increased product reordering rates by 23% and boosted purchases among younger consumers by 18%. This innovation model, rooted in practical functionality, cultural experience, and technological empowerment, effectively promotes the dissemination of cultural heritage, breaking through traditional boundaries and reaching wider audiences.

(4) Digging into the Information and Meaning of Things – Telling the Story of Huizhou. The design focuses on blending cultural decoding with modern craftsmanship, achieving a breakthrough in Huizhou culture through storytelling and scenario-based dissemination. This approach requires a deep connection to the information and meaning embedded in things. Folk beliefs and culture represent a stable way of life or expression shaped by long-term accumulation, dissemination, absorption, and transformation within a region, nation, or ethnic

group. They encompass the material and spiritual dimensions of culture, including food, festivals, costumes, architecture, art, living habits, religious beliefs, values, and worldviews. These elements are the most distinctive features of things. For example, the Nuo masks of Luxi Township, combined with Spring Festival folklore, have been transformed into AR interactive postcards. Scanning these postcards allows users to watch animated Nuo dance performances, making the cultural experience more accessible, entertaining, and relatable [5]. Additionally, online short videos featuring non-genetic inheritors sharing legends of exorcism and blessing have garnered significant attention, with one video exceeding 800,000 views. (**As shown in Figure 6**). The narrative of "product as a story carrier" is exemplified through the Light Grinding Clear campaign, which tells the story of Huizhou ink's quality to create the image of a high-end literary brand. Simultaneously, the online launch of the "I Write Poems for Huimo" initiative directly boosted sales by 40%. Huimo ink has become a mobile cultural communicator, enhancing emotional resonance with consumers and elevating the brand's premium appeal. (**As shown in Figure 7**). It showcases the Hui Yin desk ornament from Shan Baiji, inspired by the iconic Horse Head Wall. The design features an inkstone as the eaves and base, purple copper as the beams, and rotating eaves adorned with peace bells. This creates a sense of rhythm evoking quietness and relaxation, successfully translating the aesthetics of Huizhou architecture into a tangible cultural symbol.

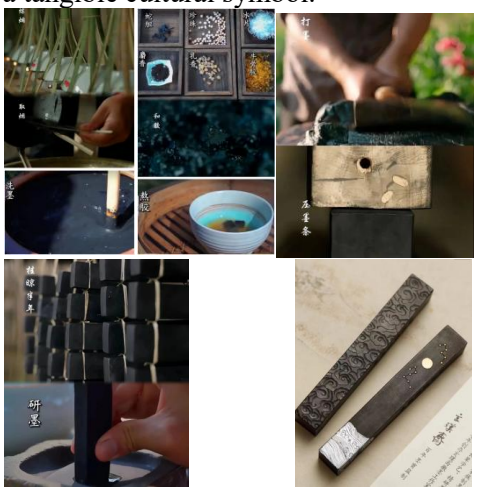

Figure 6. Xuan Pu Zhai Produced Hui Ink Cultural and Creative In the Small Red Book Platform of The Form of Dissemination (form Xiaohongshu APP)

Figure 7. Minimalist New Chinese Brush Holder Set from Shan Baiji Bookcase and Elegant Furniture Series (form Xiaohongshu APP)

4. Conclusion

In the development system of Huizhou cultural and creative products, the introduction of the Matter System-based methodology offers a natural and unique advantage. Beyond providing systematic theoretical guidance, it enables an in-depth exploration of the Matters within Huizhou culture and its rational integration with modern product design. This approach breaks through the limitations of research that overly focuses on internal system factors, effectively uncovering users' deeper emotional, spiritual, and experiential needs. The Three-dimensional and Four-stage systematic innovation strategy model comprehensively integrates resources, emphasizing demand insight, cultural decoding, and collaborative innovation. This promotes the deep integration of cultural genes with modern design, ultimately forming a closed-loop ecological chain of "cultural research, product design, production, and marketing." This chain provides a robust theoretical foundation for Huizhou cultural and creative products.

Looking ahead, it is essential to develop a more precise demand prediction model and establish an evaluation system that addresses material sustainability and technological adaptability. These steps will maximize the reshaping of the brand narrative and enhance the storytelling of Huizhou culture. Additionally, integrating AI technology can help build a cloud platform for Huizhou cultural genes, refine the universal principles of Matter Theory, and explore the systematic construction of an intelligent decision-making system for Huizhou cultural IP. This will drive the transformation of the

Huizhou cultural and creative industry from merely outputting cultural symbols to co-creating cultural value, offering China's wisdom and practical examples for the development of global regional cultural IPs.

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