

The Innovation Path of Intangible Cultural Heritage Creative Products under Visual Communication Design

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ABSTRACT

This paper focuses on the innovation path of intangible cultural heritage creative products under visual communication design. From the aspects of color, graphics, text, interaction design and materials and processes, it proposes strategies such as exploring the connotation of intangible cultural heritage color and integrating modern aesthetics, extracting and simplifying graphic elements for innovative design, accurately interpreting intangible cultural heritage and innovating text expression, developing interactive products and focusing on user experience, and exploring the combination of new materials and innovative processes, in order to realize the innovation of intangible cultural heritage creative products from content to form, and promote the inheritance of intangible cultural heritage and the development of cultural and creative industry.

KEYWORDS

visual communication design; intangible cultural heritage creative products; innovation path

Intangible cultural heritage carries profound historical deposits and national wisdom, and cultural and creative products provide new opportunities for its inheritance and development. At present, with the vigorous development of visual communication design, the integration of the two is particularly important. However, at present, there are many deficiencies in the design of intangible cultural heritage creative products, so that it is difficult to meet the needs of modern consumers. Therefore, exploring the innovation path of intangible cultural heritage creative products under visual communication design is of great practical significance for promoting the inheritance of intangible cultural heritage and the progress of cultural and creative industry.

1 Color Innovation: Inheritance and Reconstruction of Color Systems

1.1 Excavate the Cultural Connotation of Intangible Cultural Heritage Color

Taking traditional Chinese paper-cut art as an example, its commonly used color matching of red, blue and green has rich cultural implications. In Chinese culture, red symbolizes auspiciousness and happiness, and thus is often used in the paper-cut creation of important occasions such as Spring Festival and wedding to convey good wishes and happy atmosphere. Blue often reflects calm and quiet, and is used to express the awe of nature and the yearning for a quiet life in folk paper-cut of some areas. Green represents vitality and hope, and reflects people's expectations for the reproduction of life and growth of all things. When designing intangible cultural heritage creative products, through the fully understanding of these color connotations, the emotional tone of the product can be accurately grasped. For example, when designing a cultural and creative jewelry in the style of paper-cut with the theme of traditional festivals, the main color of red can be highlighted and be matched with a small amount of blue and green, which can not only show the lively atmosphere of the festival, but also represent the layering of culture through the combination of colors. Therefore, consumers can deeply feel the cultural charm of the intangible cultural heritage color when appreciating the product, and the innovation of the product from appearance to cultural connotation can be achieved.

1.2 Integrate Modern Color Aesthetic Trends

With the development of the times, consumers' color preferences and aesthetic concepts are constantly changing, which brings new challenges and opportunities for the color design of intangible cultural heritage creative products. In this regard, through market research, online data analysis and other ways, it can understand the color preferences of consumers of different ages, regions and cultural backgrounds^[1]. For example, the current young people prefer simple and fresh color combinations, such as the Morandi color, the less saturated tone of which give people a soft and comfortable feeling. Based on this, it can carry out innovative collocation of intangible cultural heritage colors on the basis of grasping the modern aesthetic trend. For example, the traditional Miao embroidery is bright and strong in color. When designing modern cultural and creative products, the color saturation can be properly reduced, and the iconic colors of red, black, and silver white in Miao embroidery can be combined with the light gray-green and cream-camel in the Morandi color. Such a combination can not only retain the traditional pattern and unique style of Miao embroidery,

but also make the product more visually fashionable and friendly with the help of modern popular color, so as to attract the eyes of modern consumers, and open up a broader market space.

2 Graphic Innovation: Contemporary Transformation of Traditional Graphics

2.1 Extract and Simplify Intangible Cultural Heritage Graphic Elements

Taking Miao embroidery patterns and Dunhuang grotto mural elements as examples, it is necessary to deeply study their cultural connotations and artistic characteristics in the extraction process. Among the Miao embroidery patterns, the butterfly mom pattern contains the legend of the origin of the nationality and is highly representative. Its unique modeling characteristics should be accurately captured when extracted, such as the shape of butterfly wings and the formation of patterns^[2]. As for the elements of Dunhuang murals, the flying Apsaras playing pipa behind the back is a classic representative, and the key elements such as the flexible body and flying ribbons should be extracted. In the simplification and refinement stage, the complex and redundant parts can be removed according to modern design thinking. For example, for the butterfly pattern in Miao embroidery, the overly complicated internal decorative lines can be simplified, and the outline of the butterfly and the iconic eyes, antennae and other features can be highlighted. For the Dunhuang flying apsaras, the excessive decorative patterns in the background can be simplified and the dynamics and costume characteristics of the flying apsaras can be emphasized. Such treatment can not only retain the cultural essence of intangible cultural heritage graphics, but also adapt to the design needs of modern aesthetics and cultural and creative products, thus injecting new vitality into intangible cultural heritage creative products.

2.2 Re-creation with Modern Design Techniques

Splicing technique can break and recombine different intangible cultural heritage graphics. For example, the flower pattern in traditional paper-cut can be spliced with the geometric pattern in folk printing and dyeing, so that the original single graphics can produce a unique visual effect under the new combination, and show the collision and integration of multiple cultures. Deformation gives new vitality to the graphic. Taking traditional Peking Opera facial mask elements as an example, the moderate exaggeration and deformation of the contour and facial features of the facial masks can make it more visual impact, better attract the eyes of young consumers, and make the ancient facial mask culture present in a new image on cultural and creative products. The repetition technique is to reinforce the visual impression by arranging the same graphic element many times. For example, the simplified Miao silver jewelry pattern is repeatedly arranged on the packaging of cultural and creative products, which can not only highlight the Miao cultural characteristics, but also create a sense of rhythm and order. Through these modern design techniques, it can create graphics that retain the cultural connotation of intangible cultural heritage, and are full of modern fashion sense, thus realizing the innovative development of intangible cultural heritage creative products.

3 Text Innovation: Cultural Interpretation and Creative Expression

3.1 Accurately Interpret the Cultural Connotation of Intangible Cultural Heritage

Digging deeply into the historical origin is the foundation of inheriting intangible cultural heritage. For example, for the production technique of Yixing teapot, it is necessary to trace its development vein from the Northern Song Dynasty, and tell its evolution in different historical stages, to help consumers understand the deep heritage of this technique. When interpreting the characteristics of the technique, it is necessary to be meticulous. For example, the unique features of stitches of Suzhou embroidery should be introduced, including the flexibility of irregular embroidery technique, and the vividness and naturalness of virtual and real embroidery technique, so that consumers can understand the ingenuity of the exquisite skills. It is also crucial to emphasize cultural values. For example, the Mongolian long tune carries the Mongolian people's love and reverence for nature and life, and embodies the unique national spirit. The interpretation of these cultural values through texts can enable consumers to have emotional resonance when appreciating and using cultural and creative products^[3]. In actual design, these contents can be presented in simple, clear and appealing texts in product packaging, brochures or online introduction pages, so as to narrow the distance between consumers and intangible cultural heritage, enhance the cultural added value of cultural and creative products, and help the new development of intangible cultural heritage creative products.

3.2 Innovate Textual Expression Forms

As a cultural treasure of the Chinese nation, calligraphy art has a unique aesthetic value. In the design of intangible

cultural heritage creative products, the related intangible cultural heritage names or themes are presented in calligraphy characters such as seal character and cursive script, which can give the products a simple or smart temperament. For example, the “rice paper manufacturing technique” can be written in seal script, and the simplicity and elegance of seal script complement the traditional charm of rice paper, which can highlight the cultural heritage. The font deformation can make the text more fit the product style. For the cultural and creative products inspired by traditional paper-cut, the text strokes can be designed into a shape similar to paper-cut-, with a jagged edge, to reflect the unique style of paper-cut art, and enhance the interest and attraction^[4]. The combination of text and graphics is also an effective way to innovate the textual expression forms. For example, in the cultural and creative products introducing peacock dance of the Dai nationality, the strokes of “peacock dance” are combined with the shape of peacock, and elements such as peacock feathers and necks are used to replace partial strokes, so that the text and graphics are integrated. This method not only vividly conveys the theme, but also makes the text become a highly distinctive visual symbol in the product, thus enhancing the artistic sense and innovation of the product.

4 Interaction Design Innovation: Enhancement of the User Experience

4.1 Develop Interactive Intangible Cultural Heritage Creative Products

First, the use of augmented reality (AR) technology allows users to immerse themselves in the production process of intangible cultural heritage handicrafts. For example, it can develop AR applications for traditional ceramic making techniques. Users can scan cultural and creative products or specific logos by mobile phone, and then watch the complete process of ceramics from kneading, throwing, trimming to drawing and firing on the screen, as if they are in a ceramic workshop and feel the exquisite skills of craftsmen up close. This method can not only make the spread of intangible cultural heritage more interesting, but also deepen users’ understanding of traditional crafts. In addition, designing online intangible cultural heritage games is also an innovative way. Taking folk paper-cut art as an example, it can design a paper-cut theme mobile phone game, so that players can simulate paper-cut operations in the game, and can gradually guide players to understand the different skills and styles of paper-cut through the game level setting. This interactive game can attract the participation of young people, enhance the influence of intangible cultural heritage in the young generation, and make intangible cultural heritage creative products enter the public life in a novel form.

4.2 Focus on the Design of Product Use Experience

Under the concept of visual communication design, focusing on product use experience design is an important entry point for the innovation of intangible cultural heritage creative products. The opening of the packaging can be creatively designed by integrating the intangible cultural heritage elements. For example, the packaging box of intangible cultural heritage creative products can be designed inspired by the traditional mortise and tenon structure, and consumers need to open the packaging step by step like dismantling the mortise and tenon components, which is a process full of fun and ritual. In the use of convenience, the needs of users should be fully considered. For example, a handkerchief with the traditional embroidery as the theme can be designed, which ensures the exquisite embroidery process and the selection of soft, skin friendly fabrics that are not easy to fade, so as to be convenient for daily use. Simple embroidery stitches can also be printed on the edge of the handkerchief, so that users can understand the embroidery culture when using the handkerchief. Through the humanized design, users can not only enjoy the practical value of the product itself, but also feel the unique charm of intangible cultural heritage in every detail when using the intangible cultural heritage creative products, so as to deepen their impression of intangible cultural heritage and achieve innovation in the use experience of these products.

5 Materials and Process Innovation: Expand the Dimensions of Expression

5.1 Explore the Application of New Materials in Intangible Cultural Heritage Creative Products

Under the vision of visual communication design, the exploration of the application of new materials in intangible cultural heritage creative products provides a broad space for product innovation. New environmental protection materials and smart materials have unique properties, and their combination with traditional intangible cultural heritage production materials can significantly expand the texture and function of the product. Taking the traditional ceramic production as an example, new pigments can greatly improve the color expression of ceramics. In the production of blue and white porcelain, the introduction of new mineral pigments with high saturation and durability can make blue and white patterns more vivid and distinct, so as to break the limitations of traditional pigments in color presentation. In the dyeing and weaving intangible cultural heritage creative products, the integration of intelligent color-changing fiber

materials can make the fabric present different colors and patterns according to the temperature and light changes, which adds scientific and technological charm to the traditional dyeing and weaving process. This material innovation retains the cultural connotation of intangible cultural heritage, gives the product a sense of modernity and novelty, attracts more consumers' attention, and helps intangible cultural heritage creative products continue to move forward on the road of innovation.

5.2 Innovate the Combination of Intangible cultural Heritage Technology and Modern Technology

Under the guidance of visual communication design concept, innovating the combination of intangible cultural heritage technology and modern technology is an effective way to promote the innovation of intangible cultural heritage creative products. 3D printing technology has a high degree of accuracy and the ability to shape complex modeling, and can be combined with wood carving^[5]. The complex structural prototypes of wood carvings can be produced by 3D printing technology and be hand-carved and polished by wood carvers, which can not only improve the production efficiency of wood carvings, but also ensure their artistic texture. Laser engraving can bring new breakthroughs to the embroidery process. The embroidery pattern can be accurately outlined on the fabric by laser engraving, and the craftsmen embroider according to this, which can not only improve the accuracy of the pattern, but also to avoid the error of manual drawing. At the same time, laser engraving can perform special treatment on the edge of the embroidery to increasing the three-dimensional sense and delicacy of the work. This way of integrating modern processes into traditional intangible cultural heritage processes improves the product quality, enriches visual effects, and realizes the innovative development of intangible cultural heritage creative products.

6 Conclusion

To sum up, visual communication design provides multiple paths for the innovation of intangible cultural heritage creative products. Through the innovation of color, graphics, text, interaction, materials and processes, intangible cultural heritage creative products can have both cultural connotation and modern charm. In the future, it is necessary to continue to explore the deep integration of these innovation points, so as to promote the vigorous development of the intangible cultural heritage creative industry while inheriting the intangible cultural heritage, and let the intangible cultural heritage truly enter the public life.

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