

Research on the Application of Visual Symbols of New Year Paintings in the Design of Cultural and Creative Products

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Abstract: New Year paintings make good use of lines to outline lively and free life postures, showing people's respect for the true nature of life. Moreover, the bright colors and lively atmosphere of the paintings reveal people's positive and certain belief in survival. These lines and colors constitute the image symbols. The current situation of cultural and creative product design. With the development and progress of human society and the great enrichment of material life, people's consumption levels have been refined to different degrees. This paper first gives an overview of cultural creativity, and then analyzes the combination of New Year paintings and cultural creative product design, which can use cultural elements to trigger consumers' spiritual resonance, create new economic value, and also make small school New Year paintings enter people's lives in a modern way, so that their New Year paintings themselves The value of the New Year painting itself can be enhanced.

Because of the slow development of folk art, people pay less and less attention to folk art. The death of many old artisans, and the change of profession of some artisans, coupled with the modern young people's ignorance of traditional folk art, have led to the situation that folk art is facing the loss of heritage[1]. The trading method of folk art is generally waiting for orders in the store, lacking modern commercial operation, and this overly traditional trading form also makes it slowly fade out of the public's sight. Cultural and creative design has developed to a lot of design forms, but at the same time there are also many problems. The design is too rigid and not innovative, and the handle craft products are all made by computer instead, so the traditional art skills will be slowly forgotten by the world, and those folk arts will gradually lose their human touch.

1. Overview of Culture and Creativity

Culture in a narrow sense, in terms of refined culture, refers to 1) an upbringing, 2) a taste, 3) poetic creation and appreciation, and 4) artistic creation and appreciation. In terms of broad culture, it refers to 1) a modern civilized society, 2) the memory and nostalgia of modern people, 3) local production methods and products, 4) local celebrations, 5) minority cultures, and 6) the popular

culture of modern life.

The original meaning of "industrialization of culture and culturalization of industry" is to ask cultural workers to look at money and treat culture as an industry, while the latter phrase is to encourage them, hoping that industry will become culture and move towards refined culture. In the latter sentence, it is encouraged that the industry should be turned into culture, and that the culture should be refined.

The definition of cultural industry is: "to popularize cultural products, using modern industrial production methods, so that the general public can own or enjoy them, and the key word here is 'popularization'." "The cultural industry is the pointman of civilization development, and the vulgarization of culture is just a pathology of the day after tomorrow, which is the negative culture brought by the industry. The mechanism originally invented for the dissemination of high quality has been exploited by pure businessmen because of the motive of making money. Literary people with the purpose of making money also appeared, and popular novels were invented in this way. Dumas and Dumas Jr. in France are really the originators of the cultural industry. They used their imagination to push literature into the realm of entertainment and became an indispensable product of middle-class society."

Creativity is: 1) the creativity to transform cultural products into wealth-generating industries; 2) the enhancement of artistic creativity to expand artistic production; and 3) the attempt to highlight the characteristics of traditional crafts to connect with modern life. If we want to extend creativity to all aspects of culture, this is not enough, and a mature cultural industry with popular culture as its content also needs creativity, "It is more appropriate to interpret this part of creativity as 'innovation', because constantly matching the times and pushing out new ideas is an important driving force for expansion." Innovation, on the other hand, is in response to an important meaning of the times: multiple values. In the modern business world, every customer is the master of value judgment, and cultural products must provide diversified selectivity, but embracing all values at the same time will produce value judgment fatigue, unable to see the value of high and low, "everything is acceptable, that is, everything is not acceptable "At this time, another natural instinct - "new and strange reaction" is the basis of judgment. He believes that the core value of this era is novelty, and creativity is used to provide this novel sensory experience[2].

In China both the Gregorian and Lunar calendars are used. To differentiate between the two the Spring Festival refers to the Chinese New Year. Yuandan has become the term for the first day of January or the Gregorian New Year. Families celebrate it as a one-day holiday in China. Yuandan traditions include the making of New Year's resolutions, such trying to lose weight or quit smoking.

Chinese New Year is filled with many interesting traditions. For many people it is a time to honor deities and ancestors. Before the celebration starts, families clean their houses to make way for incoming good luck[3]. On New Year's Day everybody dresses up in their best clothes. Children get hongbao, a small red envelope with gift money from their parents, grandparents, and older relatives. To create a happy and prosperous atmosphere, Chinese people write couplets on red paper and paste them on either side of the front door, put flowers in windows, and hang colored New Year pictures and red lanterns.

2. Overview of Visual Symbols of New Year Paintings

Culture is a web. Gertz, the creator of American interpretive anthropology, also pointed out, "Like Max Weber, I think of human beings as animals hanging from a web of meaningfulness that they have woven. What I mean by culture is these webs of meaning." Therefore, we can also say that the visual envelope of the New Year's painting is, in the end, a cultural envelope. Culture enters the sensuality, the senses, the sensations, through both channels of visual form and content, and

reaches all the way to the human species physique, forming new bodily mechanisms and instincts that create the human species as an aesthetic one. This is also the new understanding we gain by examining the certainty of New Year paintings as a visual envelope to the cultural attributes of Chinese people: an aesthetic anthropology. As a non-heritage cultural item, the art of New Year painting, in the process of synergistic development of New Year painting cultural tourism and cultural and creative industries, should not only preserve the original flavor of traditional New Year painting art and let visitors understand the charm of traditional New Year painting art in depth, but also show the side of New Year painting art that meets modern aesthetics and is close to modern craftsmanship after years of innovative development, show people the new face of non-heritage New Year painting after innovative development, feel the It is the secret of traditional culture to stay alive[4].

3. Application of Visual Symbols of New Year Paintings in the Design of Cultural and Creative Products

New Year paintings are ancient folk arts in China with a long history of development, exquisite workmanship and long meaning, bearing the simple wishes of the Chinese people to ward off evil spirits and pray for good fortune and good fortune. As a treasure with profound cultural charm and artistic attainments, New Year painting has been included in the World Intangible Cultural Heritage List and has become a cultural card showing the charm of Chinese folk art to the world. At a time when the state vigorously advocates the protection and inheritance of intangible cultural heritage, the situation of intangible cultural treasures represented by New Year paintings is not optimistic. Under the impact of various new trendy, fashionable and exotic cultures, the traditional Chinese cultural camp of New Year painting art has received extremely limited attention. Few people in the younger generation understand the specific techniques of New Year painting, and they even know little about the historical and cultural origins behind New Year painting, which makes it hard not to worry about the future development of New Year painting art[5].

Therefore, we need to systematically and thoroughly study the strategy of inheriting and promoting the art of New Year painting, and develop a practical protection and inheritance program, so that more people will understand and enjoy the art of New Year painting, and be willing to learn and promote and innovate the art of New Year painting, so that the art of New Year painting will be revitalized and become an artwork that decorates people's lives and brings beauty.

In recent years, cultural and creative products in the fields of movies, animation, games and tourism have been favored by many young people. The prosperity of the cultural and creative industry reflects young people's love and tolerance of diversified cultures. The market of cultural and creative industries is vast, and there are not only loyal fans of movie and animation culture, but also many avid enthusiasts who are obsessed with traditional Chinese culture. For example, Hanfu culture enthusiasts, Xiangqi and Go culture enthusiasts, calligraphy and Chinese painting enthusiasts, traditional Chinese culture enthusiasts, etc., they diligently collect Chinese traditional culture-related artifacts, participate in various thematic traditional culture activities, learn about various art and culture techniques, and form corresponding "cultural circles", which not only This has not only led to the rapid development of related industries, but also to a certain extent to the spread and development of traditional culture and art. This shows that the development of modern cultural and creative industries, which focus on economic benefits, is not incompatible with the preservation of traditional culture and heritage, and as long as we intervene in an appropriate way, we can achieve a win-win cooperation by organically integrating the preservation and heritage of New Year paintings and other non-heritage cultural arts with the development of cultural and creative industries.

At present, the custom of putting up New Year paintings is no longer practiced in most areas of China. However, through the simple wish of people to pray for good fortune, New Year paintings are actually artworks with deep cultural heritage and artistic value. The production process of New Year paintings and the wonderfully conceived and superbly painted works printed on wood or paper still show us the great value of New Year paintings. Promoting New Year paintings as a cultural and creative product is one of the most direct and powerful ways to inherit intangible cultural heritage. In the modern cultural and creative market with extraordinary potential, many traditional culture lovers and collectors of cultural and creative products will become a powerful driving force for the development of the cultural and creative industry of New Year painting. The non-heritage New Year painting rides on the wind turbine of the cultural and creative industry, so that the art of New Year painting has more fans. How to make the deep integration of non-heritage New Year painting art and cultural creation industry, promote the New Year painting cultural creation products, and preserve and inherit the essence of its art and culture, the author believes that we can start from several aspects.

First, to promote the synergistic development of New Year painting cultural tour and New Year painting cultural and creative industry. With the deep development of tourism industry, some traditional natural landscape tours and city sightseeing tours are showing weakness, and the tourism market is urgently calling for the entry of new tourism projects to stimulate the vitality of the tourism market. The traditional cultural tourism project represented by the art of New Year painting is an emerging product in the tourism market in recent years, and the unique fun, diversity and entertainment of traditional cultural tourism are not provided by other types of tourism projects, which are also still in the exploration and development stage. The art of New Year painting can take this opportunity to plan the reasonable layout of local cultural resources in the areas famous for the art of New Year painting, to form a unique cultural tourism route of New Year painting, so that tourists can fully feel the rich cultural atmosphere of New Year painting in the birthplace of New Year painting art. The birthplace of New Year painting art is mostly a rural area. Combined with the national strategy of "rural revitalization", the local cultural tourism department can link up with other government departments to plan and build a New Year painting cultural and creative industry development base, which can serve as a promotion base to show the traditional craft of New Year painting to tourists, and also produce modern New Year painting cultural and creative products to solve the problems of local township enterprises development and employment, and drive the local industrial economy development. It can also be used as a base to promote the traditional craft of New Year painting to tourists, and to produce modern New Year painting products, solve the problems of local township enterprises and employment, and drive the development of local industry and economy.

The combination of cultural tourism and the promotion of creative products is a relatively mature model in the cultural tourism market. As a non-heritage cultural project, in the process of cultural tourism and creative industry, it is necessary to retain the original flavor of traditional Chinese New Year painting art and let tourists understand the charm of traditional Chinese New Year painting art, but also to show the innovative development of Chinese New Year painting art over the years, in line with modern aesthetics, close to modern technology, to show people the new face of non-heritage Chinese New Year painting after innovation and development, to feel the possibility of innovative development of Chinese New Year painting. Innovation and development are the secrets to keep traditional culture alive.

Secondly, we promote the art of New Year painting in schools. School is the main base of culture and art inheritance education. As the crystallization of traditional folk art in China, school inheritance education cannot be neglected in order to revitalize and gain the love of the young generation. At present, non-heritage cultural projects into the school has made some successful

experience, such as Jingdezhen, Jiangxi Province is a famous porcelain capital, is China's ceramic culture of the town, the local attach great importance to the development of ceramic culture heritage, many kindergartens, elementary school have introduced ceramic culture class. In order to promote the construction of the school quality education curriculum system, optimize the interest curriculum system, and enhance students' interest cultivation and hands-on practical skills, many schools cooperate with ceramic culture promotion organizations to offer ceramic culture experience classes, which show students the charm of ceramic culture in a lively and interesting, rich form, and attract students to participate in practice and master certain ceramic making skills, effectively enhancing students' hands-on skills and comprehensive literacy The program has effectively improved the students' hands-on skills and overall literacy.

New Year paintings not only have strong decorative colors, but also have very exquisite craftsmanship. If they are incorporated into the cultural creative design, it can not only increase the connotation of cultural creativity, present the traditional Chinese culture in a modern art form, but also improve the uniqueness of cultural creativity and enhance the aesthetic level of cultural creativity. Therefore, the relevant designers can combine the cultural creative design with the actual situation and reasonably integrate the Suzhou Taoyuanwu woodcut New Year paintings into the cultural creative design, which is conducive to the realization of the inheritance of traditional Chinese culture and can reflect the unique artistic atmosphere of the New Year paintings, praying for good luck, peace and happiness, and many inheritors explore the expansion of the application scene to the whole year, cleverly engraving the twenty-four festivals as well as the Dragon Boat Festival, Chongyang, the The beauty of New Year paintings has fermented and aged in time, and has become a beloved companion in the lives of many young people.

The beauty of New Year paintings has fermented and aged over time, and has become a beloved companion in the lives of many young people. The "painting" of New Year paintings has also broken through the "painting", and the presentation of New Year paintings has taken on a richer artistic form. The traditional Chinese New Year paintings have a wide variety of materials, forms and aesthetics, and many inheritors and domestic and foreign designers are looking for inspiration and materials to be used in cultural and creative products and art derivatives development, clothing design, etc. Antique porcelain bottles and cups, crystal glazed pendants, practical canvas bags, special mugs and cell phone cases, interesting cultural shirts In these exquisite cultural and creative products, Yangliuqing New Year painting is no longer just a fat doll of carp on rice paper, the "harmony" of Taohuawu New Year painting is also more vivid and interesting. The "Harmony" of the Peach Blossom Wood New Year Painting is also more vivid and interesting. Through design and development, New Year paintings have become more connected with modern people's clothing, food, housing and transportation, and have drawn a beautiful landscape in the "new national trend".

These innovative practices have found a more diversified development path for the ancient New Year paintings and accumulated experience for other categories of non-genetic heritage development. But at the same time, only by keeping the spirit of craftsmanship and artistic pursuit can we not fall into fickleness and damage New Year painting itself; only by sticking to traditional techniques and technologies can we create works with more technical content, aesthetic height and market value; only by continuously doing in-depth research on traditional techniques can we walk steadily and far.

Despite the traditional craftsmanship, today's Yang Liu Qing New Year paintings are constantly innovating and integrating into the times. Creative products such as calendars, calendars, shirts, cell phone cases and silk scarves using the New Year paintings as elements have proliferated. The festive and auspicious symbolism and expression of the New Year paintings are perfect for the creation of major themes. "Although traditional, New Year paintings can express the spirit of the times as well.

It must be admitted that the life and emotional mood of modern people are different from those of ancient people and have distinctive characteristics of the times. In the face of current developments and aesthetic pursuits, traditional motifs must also be linked to fashion for diversified artistic expression. In the design of cultural and creative products, designers have begun to use current digital technology, creative ideas and techniques to present different traditional patterns in order to let more young people see the beauty of traditional patterns, and this has strengthened the impact of cultural and creative products. Modern women's fashion handbag design can express traditional patterns in a fashionable way, for example, designers can apply traditional patterns such as bird pattern and cross pattern with fashionable rivet elements to show their personality and aesthetics in the collision of inspiration, and even design a series of three different styles of women's bags; the design of creative lamps can also combine embroidery patterns with acrylic and acacia wood materials to make artistic collision. The design of creative lamps can also collide embroidery patterns with acrylic and acacia wood to not only meet the needs of modern people, but also bring a kind of aesthetic and spiritual satisfaction.

Brand symbols have always brought intuitive impressions to people, and the added value of cultural and creative brand symbols is mainly reflected in three aspects: firstly, brand awareness has a direct impact on consumers' preferences and purchase choices, and if the brand awareness is high, it means that the brand's products are of good quality, showing trends and corporate success. When people think of a certain industry or product features, they can naturally associate it with the relevant brand, so when building a creative brand, you can make full use of the color, features and other personalized features to form a brand and enhance the association. A good brand can establish long-term trust with consumers, who will rely on the brand's products, thus expanding the brand's influence. From this, we can see that when establishing the brand symbols of cultural and creative industries, we need to think from the perspective of consumers, use the products as the basis, actively build brand awareness, enhance its association, and focus on cultivating consumer loyalty.

4. Conclusion

Good cultural and creative works enhance the practicality and fun of cultural and creative works while recording art, spreading culture, conveying beauty and carrying the spiritual pursuit of the people. At present, the number of non-heritage in China is the first in the world, and the derivative creations of non-heritage culture can allow people who like non-heritage culture to cross time and space and get in close contact with the culture. To the heritage of traditional culture and the people's spiritual and cultural needs "good scenery" has been on the road.

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(2) The outcome of the 2021 Shanxi Provincial Teaching Reform and Innovation Project "Research and Practice of Cross border Design Teaching of Shanxi New Year Picture Elements", subject number: JJ2021870

(3) Achievements of the 2020 Shanxi Provincial Teaching Reform and Innovation Project "Research and Practice of Shanxi Intangible Cultural Heritage Dynamic Visual Extension Teaching -- Taking Pingyang Woodcut New Year Picture as an Example", subject number: J2020418

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