

# Research on Digital Media Art Design Combined with Traditional Cultural Creation in the New Period

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**Abstract:** Combining digital media and traditional culture for communication is a trend in recent years. Digital media has gradually occupied the stage of cultural communication. It has the characteristics of interactivity and immediacy that traditional media cannot compare with. Under the background of the new normal, culture is the soul and blood of a nation, and it is also an important label for a country and a nation. It comes from the continuation of history, and at the same time, it shows a kind of value concept, and penetrates into our thoughts, morals, styles, aesthetics, emotions, thinking, and mind in the process of wide spread and development. At another level, traditional culture is static and passive, which limits the appeal of traditional art to a great extent and hinders the spread and development of traditional culture. However, digital media art design is a collection of technology and art, and in concrete practice, it shows the characteristics of high efficiency, intuitiveness, interaction and wide spread. In this way, static traditional culture can be communicated in an intuitive image through the art form of digital media, and break through the space of time to maximize the efficiency of communication. Complete the organic integration of traditional culture and modern art.

## 1. Introduction

With the advancement of technology, especially the rapid development and popularization of Internet technology, the traditional media environment has undergone tremendous changes. Digital media is becoming the mainstream media channel. Today's society has entered the era of digital media. Compared with the traditional media environment, in the digital media environment, a large amount of information data can be spread and shared by the network and computer's powerful data processing capabilities. The public can quickly obtain a large amount of information through digital media terminals such as digital TVs, computers, and smart phones. . In the traditional media environment, the types of information are relatively single, while in the digital media environment, the types of information increase, and many different types of information, such as text information, picture information, audio and video information, etc., can be easily transmitted and shared through digital processing. In the digital media environment, with the help of the Internet, the range of information dissemination has been unprecedentedly expanded, and directly promoted the influence of information. In the digital media environment, the speed of information transmission is accelerated, which also leads to the acceleration of the update of information and knowledge. The digital media environment also has a distinctive feature: the general public changes from the role of information receiver to the information receiver and receiver. Everyone can quickly obtain a large amount of information through the digital media terminal, and can also publish information through the digital media terminal. Reduced, a large number of self-media appeared.

The traditional Chinese culture is broad and profound, with a long history, diverse forms, and rich contents. It is the crystallization of the wisdom of the Chinese nation. The traditional cultural

education of the art major is of great significance for the inheritance and promotion of traditional Chinese culture. In the context of the rapid development of modern digital media, the introduction of traditional culture into college art education cannot follow the old rules. Traditional cultural content must be combined with modern digital media methods and technologies to enable traditional culture to gain new vitality and achieve good art education. Effect. The article analyzes the embodiment of traditional cultural education in college art majors in the era of digital media and provides experience for related teaching [1].

## 2. Concept elaboration

### 2.1 Digital Art

Digital art refers to artistic activities that use digital technology and digital media to create aesthetic objects, and is a general term for such artistic behaviors. There are many styles of digital artwork, including digital video, multimedia installations, interactive installations, virtual reality, computer graphics, 2D animation, 3D animation, network interactive works, movie digital effects, digital sound effects and music, etc. Broadly speaking, all art works, aesthetic cognitive objects or cultural entertainment products created using information technology can be classified as digital art. Accordingly, mass entertainment products that use interactive media such as electronic games and online games can also be classified as digital works of art. Digital art actually defines a multidisciplinary cross-creation research field that is highly integrated with art and technology, covering art, applied art design, popular culture and entertainment, information technology, cognitive science, neuronal science, philosophy of science and technology, sociology, linguistics, Aesthetics, psychology and many other fields of cultural activities and scientific activities.

### 2.2 Virtual interactive art

The difference between digital media and traditional media is that the virtual technology brings a high degree of realism. Virtual reality uses network virtual space through model construction, space, visual tracking and other technologies to achieve a highly immersive and interactive multi-sensory space. One of the characteristics of Chinese traditional culture is that it is a culture of body and mind and body and mind. It requires immersive sensation and experience, and you need to swim with Youyou to truly get the essence of this culture. Digital media can show us a space to experience through virtual technology, which makes traditional culture no longer a dead culture, but like a living body. Figure 1 shows an example of virtual interactive art in the “Forbidden City beyond Time and Space” at the Palace Museum.



Figure 1. The Forbidden City beyond time and space

In this virtual space, each scenic spot has a corresponding textual explanation. Visitors can obtain

this information with a single mouse click, and even view all corners of the scenic spot from a full angle. Visitors can even set themselves up with clothes they like during the tour, from ordinary maids, eunuchs, and guards to ministers, even princes and princesses. In this virtual world, tourists are not alone. You can see other tourists visiting, you can greet and chat with them, you can also participate in colorful activities such as Cuju, Go, and horse riding held in the virtual world. You can also visit such as Virtual scenes such as "Lady Concubine Tour" and "One Hundred Officials". Tourists who have a favorite spot can post their selfie to the online community and share it with everyone [2].

### **3. Shadow puppet is an example to analyze the combination of digital media and traditional culture**

Shadow puppet art draws on folk art forms such as sculpture, New Year pictures, paper-cutting, etc., and after finishing and summarizing, it shows its own characteristics. The figure of shadow art is very decorative, which includes not only the inherent characteristics of figures, animals and plants, but also the profound cultural connotation. The traditional auspicious patterns appearing in Shaanxi shadow puppetry in our country contain a dazzling folk culture. For example, a large number of 4D patterns are used in the general's armor, and ancient money patterns and plate long patterns often appear in shadow puppet scene props. In addition, there are a large number of composite patterns, such as peony and pine trees appearing at the same time, which is a symbol of wealth and evergreen; Ruyi is inserted in the bottle, which is a symbol of peace and happiness ... These factors reflect the shadow art in our country. "It must be auspicious". Combining the characteristics of these patterns with digital media art can not only make the works more beautiful and unique, but also show strong folk customs, reflecting the deep meaning of digital graphic art [3].

#### **3.1 Digital image**

The modeling in shadow art has the basic characteristics of cartoonization and flatness. Although the modeling is simple, it is extremely expressive. From an overall perspective, its lines are elegant, full of charm and rich in ethnic flavor. Applying shadow puppet art to digital image design can make it show its unique artistic charm. Complex three-dimensional building structures and human structures can be simplified into point, line, and surface structures. Such digital image design can not only highlight the characteristics of shadow puppet art, but also highlight the design features of digital media art.

#### **3.2 Digital animation design**

The emergence of digital animation has largely replaced most of the traditional animation hand-made content, reflecting the visual effects that traditional animation cannot show. Nowadays, China's animation industry is at an important stage of continuous development and exploration. We cannot ignore the national characteristics in the modeling of animated characters. Blindly imitating the cartoon characters of Japan and the United States will only lose the local characteristics of China. After Sun Wukong, Huluwa, Sheriff Black Cat, Nezha and Avanti in the early years, there were few distinctive characters in China's animation, and the development of China's animation industry fell into a low point. The character modeling in shadow art is exaggerated and flat, which meets the requirements of animation character modeling design. In addition, the character design in shadow art also adopts a combination of abstraction and realism, with smooth and elegant lines. Applying these wisdoms in shadow art to China's digital animation will definitely make our animation image more distinctive. At present, China has successfully launched the shadow puppet animation in The Story of Peach Blossoms. The character modeling draws on the essence of shadow puppet art. It also draws on painting features such as realism and abstraction. The praise is shown in Figure 2.



Figure 2. Shadow Peach Animation in the Story of Peach Blossom

#### **4. Paper-cut as an example to analyze the combination of digital media and traditional culture**

We must first understand the basic concepts of the visual composition of paper-cutting art before we can know what its Chinese and national connotations are. The visual expression of paper-cutting art in Chinese traditional art in digital media art design refers to the animation works made with the paper-cutting art elements in Chinese traditional art, and the unique dynamic visual composition art formed by it, namely flow the visual composition art of dots, lines and planes.

This art is the continuation of the development of the art form of paper-cut art and its products as modern technology enters the era of digital media. It truly simulates and reproduces the aesthetic form and style of paper-cutting art. It is a new media form that combines the advantages and characteristics of both paper-cutting art and animation. It is the digital development of Chinese traditional paper-cutting art in the new era and is also a form of traditional Chinese folk art. —A new continuation of the art form of paper-cutting.

##### **4.1 Paper-cut visual composition Digital media art is a form of spatial simulation of points, lines and areas**

The expression form of paper-cut art is an inheritance of the traditional expression form, which contains the aesthetic and artistic conception of traditional folk art. Therefore, when we use paper-cut visual components to design digital media packaging, the performance of the plot is not the most important, and the most important thing is to think about what kind of mood to create in order to achieve the author's design intent and performance. Purpose. For example, the paper-cut cartoon "Zhu Ba Jie Eating Watermelon" (see Figure 3). This work is a paper-cut digital media art work produced by Wan Guchan in 1958.

The paper-cut cartoon "Zhu Ba Jie Eating Watermelon" adopts the expression form of paper-cut visual composition, and fully exerts the great role of the traditional paper-cut theme in digital media. The elements used in this work are all traditional paper-cut visual components, including ancient characters and their costumes, as well as national instrumental music, and the unique sound elements of the opera are added to fully use computer high-tech methods to express the tradition. At the same time, this work forms a sharp visual contrast with the pure colors of red and green in the art of paper-cutting, and achieves a highly coordinated and unified animation art effect.



Figure 3. Paper-cut cartoon "Zhu Ba Jie Eating Watermelon"

#### 4.2 Paper-cut visual composition art summarizes the atmosphere's flexible expression

The design and application of detailed modeling in digital media art works are not necessarily the focus, but the performance of the object's spirit must be paid attention to. Therefore, the design intentions of paper-cutting art in digital media art works are often displayed in a way that highlights the flexibility and freehandness of paper-cutting art when expressing the theme of modern elements. With the help of high-tech computer-assisted paper-cutting works of art, its visually unique expressions can be described as varied, and the shape also has a great visual impact and a strong sense of flow. At the same time, the uncertainty of its shape also breaks the sense of restraint in visual modeling and is suitable for expressing the feeling of freedom.

#### 4.3 Paper-cut visual constitutes the nationalization of art

With the advancement of technology, the development of media and the return of excellent traditional culture, the trend of people's aesthetic diversification is becoming more and more obvious. Now, a single, tedious, immutable digital media art work can no longer meet people's needs. For the form of paper-cut animation in digital media art design, its rich association, concise writing, and profound artistic conception are all expressive and ethnic. In fact, this is the foundation of foothold. At the same time, this is also a major breakthrough in the form and aesthetic concept of the visual composition of Chinese digital media art. Paper-cut animation can occupy a place in the history of world animation, because the art of Chinese paper-cutting is also unique in the world, with distinctive national characteristics. The universality and nationality of paper-cutting art have penetrated into the art form of paper-cutting animation, so that the art of paper-cutting animation also has the characteristics of cosmopolitanity and nationality [4].

#### 5. Tao Wen is an example to analyze the combination of digital media and traditional culture

The pottery patterns are rich and artistic, and the decorative patterns more concentratedly reflect the glorious achievements of China's primitive pottery art. Now only the pottery is placed in the museum for people to watch and appreciate. Few pottery patterns are used in the design to express the colored pottery in the Yangshao period. The appearance of the pattern animation (Figure 4) is an experimental animation that uses modern digital media technology to disseminate and display traditional Chinese culture. In the Yangshao culture, the Banpo human face fish pattern faience pattern swims out of the video, bringing people back to the original. In the origin of human life, we extracted the highly symbolic original symbols created by our ancestors, based on modern technology, integrated into dynamic vision, and used new lens language to tell, allowing it to transform and walk in time and space.



Figure 4. Animation of colored pottery pattern

## **6. Characteristics of traditional cultural education in college art majors in the era of digital media**

### **6.1 The sources of traditional culture teaching materials for art majors in universities are wider**

Traditional Chinese culture and art have the characteristics of strong regional colors and relatively simple communication channels. It is difficult to collect data. Therefore, traditional cultural education in the art education majors in universities in the past often lacked teaching materials. Students learn about Chinese traditional culture and art from many angles. In the digital media era, the traditional cultural education of arts in colleges and universities has a wider source of teaching materials than before. Teachers can collect a variety of traditional cultural and art materials through the Internet, such as traditional painting pictures, videos of traditional art production processes and related historical background explanation materials, so that students can understand Chinese traditional culture and art intuitively, vividly, and three-dimensionally, and stimulate students' enthusiasm for learning Chinese traditional culture and art. For example, a school introduces Gan Nuo mask art into college art design by shooting, making videos and broadcasting to students, so that students can intuitively feel the previously difficult process of making Gan Nuo masks the design culture has a deeper grasp. In addition, the school also implements video teaching dialogues between students and mask artists through the Internet, making the teaching closer to the actual background. In the context of the era of digital media, traditional cultural courses of art majors in different universities can be shared through digital media, which greatly expands the source of students' traditional cultural knowledge.

### **6.2 Innovative traditional cultural teaching forms for art majors in universities**

In the past, traditional cultural education of art majors in colleges and universities mostly adopted teaching methods taught by teachers due to the limitations of teaching conditions. The low participation of students and insufficient classroom practice led to the lack of interest in learning traditional culture and the unsatisfactory results of traditional culture teaching. In the digital media environment, this phenomenon has been greatly improved. Teachers can allow students to learn about traditional culture related materials through digital media information platforms such as the

Internet after class, and students can use various forms such as courseware to explain in class, Physical works display, etc. display individual or team learning results, strengthen classroom communication between students and students, students and teachers. The diversification and innovation of traditional culture classroom teaching forms have given full play to students' dominant position in the classroom, changed the dull atmosphere of traditional culture classroom teaching in the past, and effectively inspired students' enthusiasm for understanding and learning traditional culture. At the same time, through this kind of explanation and creative practice, students have effectively enhanced their independent learning ability to traditional culture, and can actively use the conditions to learn traditional culture after going to the society. They have also strengthened their innovative use of traditional culture so that they can learn in the future in his art work, he used art creation to actively show the beauty of traditional Chinese culture [5].

## **7. Conclusion**

With the progress of society, in the process of blending digital media art design with traditional culture and art, it is necessary to adhere to the main ideas of the scientific development concept and perfectly match art design with modern technology. Clarify the effective relationship between the two, make digital media art a bridge of inheritance, and promote traditional culture to the future and the world. From another perspective, the vigorous development of new media technology is a perfect embodiment of technology and art, and a new form of communication. In the simple sense, the accumulation of digital media art and traditional culture and art should be avoided. In the creation of digital media technology, find new extension points, create national cultural boutiques, and stride forward to the whole country and even the world.

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