



Research on the Development Path of Digital Cultural and Creative Design of Wuqiang Woodcut New Year Pictures from the Perspective of Cultural Translation

Yuan Gao

Academy of Fine Arts, Hengshui University, Hengshui City, Hebei Province 053000, China

Email: gygaoyuan2022@163.com

Abstract. This study explores the innovative development of the national intangible cultural heritage Wuqiang woodcut New Year pictures in the digital age. The primary purpose of this study is to establish a value channel between meta-physical cultural heritage content and digital users from the perspective of digital cultural creation. In this way, the active dissemination of intangible cultural heritage culture is activated. First, this study explores the brand IP of Wuqiang woodcut New Year pictures from the perspective of 'cultural translation'. 'Secondly, based on the needs of digital scenes, we analyze and translate the brand IP from the visual, interaction, and spiritual layers to obtain transparent information architecture and style positioning. Finally, based on the deep excavation of the brand IP cultural gene, we completed the APP interface and interaction design, the innovative New Year painting design, and the TikTok gift design. Digital cultural creation spreads intangible cultural heritage from the perspective of strategic innovation of 'science and technology + culture.' This ensures the cultural appeal and sustainability of intangible cultural heritage. Under the background of all-media communication, digital cultural creation will become an effective way to stimulate the living inheritance of intangible cultural heritage.

Keywords: Wuqiang Woodcut New Year Pictures; cultural translation; brand IP; digital cultural creation.

1 Introduction

In 2016, Wuqiang Woodcut New Year Painting Museum improved and transformed the immersive experience. This has dramatically stimulated the public's visual, auditory, sensory, touch and other experience effects. Visitors can use the touch screen to read the historical features of Wuqiang's woodblock New Year pictures and experience the New Year picture guessing riddle game through intelligent interaction. In 2017, Wuqiang Woodcut New Year Picture Science and Technology Museum produced 30 sets of intangible cultural heritage animation 'Legends in New Year Pictures'. The film tells the story of the little boy Wu Xiaoqiang spreading positive energy and maintaining peace with Zhong Kui and Guan Gong in the world of New Year pictures. In 2023, the

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Wuqiang Woodcut New Year Painting Museum issued 1200 digital collections with the theme of 'Zodiac' for the first time in the form of 'digital cultural creation' + 'blind box'. Among them, the digital 'Maotu' surprise box is jointly sold with the entity New Year's painting 'twelve zodiac full set of New Year's painting'. The two-way linkage between 'digital collection' and 'entity New Year pictures' has stimulated the great potential of digital cultural creation.

2 Analysis of cultural translation methods

Wuqiang woodcut New Year pictures have their narrative structure in terms of visual style, theme, regional customs, etc. We must dig deep into the unique spirit of excellent traditional culture and Wuqiang local IP in cultural translation. At the same time, in the process of cultural translation, it is necessary to meet the needs of the new generation of consumer groups and stimulate the coupling effect of 'digital cultural creation' and 'content socialization' [2]. This study takes the mobile terminal of the mobile phone as the carrier and analyzes Wuqiang woodcut New Year pictures from two aspects: 'cultural level' and 'cultural extension'. 'Cultural level' is divided into 'metaphor layer', 'behavior layer' and 'narrative layer' according to semiotic principles. The 'cultural level' and 'cultural extension' of Wuqiang woodcut New Year pictures are the basis for brand IP construction and the key elements for the sustainable dissemination of intangible cultural heritage culture. This study connects intangible cultural heritage culture with digital scenes. In cultural translation, we need to spread the connotation of brand IP around the 'visual layer', 'interactive layer' and 'spiritual layer' to produce digital cultural and creative products. In the digital media environment, novel forms of cultural creation often cover up the original value of intangible cultural heritage IP. We need to constantly shape the cultural content of intangible cultural heritage and ensure the quantity and quality of digital content to expand the impact of IP.

3 Wuqiang woodcut New Year pictures brand IP culture translation

3.1 Translation of visual layer

This study focuses on Wuqiang Woodcut New Year Pictures 'Blessing and Naxiang' cultural IP and excavates the relatively 'stable' visual elements in the cultural gene for visual continuation. At the same time, we need to find 'transformative' visual elements as innovative elements. We selected representative works from the complex visual system, combined with the use of the scene of the target group to translate the visual elements, see Figure 2. In the study, the representative visual elements are deconstructed and translated from the theme, graphics, color, composition, etc. For example, we can deconstruct the plants, animals, utensils and other elements in 'Flowers Blooming Rich' and reconstruct them according to the digital scene; green, blue, red and other colors can also be redistributed according to the content of digital cultural and creative themes and information such as crowds. It can also apply design techniques such as surrounded

and central composition to present digital cultural and creative products visually. Designers should activate users' memory points of Wuqiang Woodblock New Year Pictures 'praying for blessing' IP from multiple dimensions. Digital cultural and creative products have their design specifications. In cultural translation, we should follow its display mode, interactive characteristics, etc. If we want to make a dialogue between intangible cultural heritage and the digital scene, we must transform intangible cultural heritage into contemporary digital communication language[3]. For example, the design of an intangible cultural heritage APP includes icon design, guide page design, navigation bar design, etc. The method of intangible cultural heritage Tiktok live broadcast gifts includes gift form design, gift dynamic design, estate meaning design, etc.; ethereal cultural heritage IP image design has cartoon image design, character design, scene design, and story creation.

3.2 Translation of behavior layer

In the interactive behavior of digital cultural creation, we pay more attention to whether to excavate the spiritual core of intangible cultural heritage IP deeply. The behavior of 'praying for blessing' itself has a strong Chinese cultural heritage and reflects the working people's simple values. The digital cultural creation deeply implants Chinese local culture into contemporary life and creates a new experience of 'immersive cultural creation'[4]. 'Experiential' consumption has risen. The new scene of cultural consumption will break the one-way communication of intangible cultural heritage and bring users into active participation and two-way interaction. For example, the APP set 'color', 'picture book', 'dubbing', and other participatory game creation sections will stimulate the user's in-depth understanding of the theme of the New Year; it also sets up the 'New Year painting purchase' section. From the two directions of 'virtual' and 'entity', this section will expand the value boundary of digital cultural creation.

3.3 Translation of the spiritual layer

Digital cultural creation relies on new technologies to modularize, share and interest intangible cultural heritage. It provides a broad development path for the traditional cultural industry. At the same time, intangible cultural heritage culture needs to establish a new paradigm of creativity and create its cultural memory[5]. We need to find a balance between 'cultural demand' and 'cultural supply'. Digital cultural creation drives the cultural needs of digital consumer groups and leads to their spiritual construction. 'Praying for blessings and auspiciousness' has distinct Chinese characteristics. The translation of the spiritual layer of Wuqiang woodcut New Year paintings is based on the context of 'praying for blessings and auspiciousness', which is more in line with the public's aesthetics and values. For example, we can use images, dynamic effects, sounds, etc., to construct memory points such as 'diligence', 'peace', and 'peace' to create a touchable and audible space-time scene. We can also use humorous storylines and language dialogues to reproduce the classic works of Wuqiang woodcut New Year pictures. It can reflect the user's thoughts and confusion in daily life so that users can get spiritual baptism from a relaxed and pleasant atmosphere.

4 The design practice of digital cultural creation with the theme of 'praying for blessing' in Wuqiang woodblock New Year pictures

4.1 APP Design of New Year Painting

The 'Happiness and Auspicious New Year pictures' APP is an intangible cultural heritage mobile phone application[6]. It integrates various resources in an orderly and integrates multiple functions such as knowledge transfer, fun experience, and cultural consumption. The APP provides not only intangible cultural heritage knowledge (Wuqiang woodcut New Year pictures) but also intangible cultural heritage games (coloring, picture books, dubbing), artistic and creative sales (digital cultural and creative, paper New Year pictures, cultural and creative products), as shown in Figure 1.

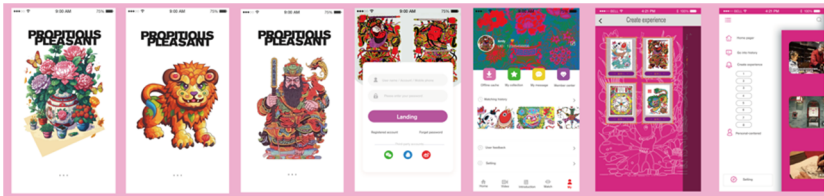


Fig. 1. Part of the interface of 'Happiness and Auspicious New Year pictures' APP

The 'Happiness and Auspicious New Year pictures' app deeply integrates Wuqiang folk culture with the aesthetic norms of the mobile interface and constructs a new form of spreading intangible cultural heritage from multiple levels. The interface color moderately distributes the main and auxiliary colors and refined and popular tastes. It is pink and white as the main tone, with a small area interspersed with red, yellow, blue, and other colors. In this way, it continues the color gene of Wuqiang woodcut New Year pictures and achieves elegance and vulgarity. The series of patterns on the open screen page was redesigned based on Wuqiang's woodcut New Year pictures. It adopts the creation method of 'isometric view + pixel wind' as a whole, making the New Year pictures' elements more graphical. This will attract more users to click on the APP for an immersive experience. APP layout design presents a retro style. The secondary page's navigation bar draws on ancient books' reading form and is displayed in a vertical version. The length is not fixed because the APP interface size width is limited. Therefore, format design is also an information integration design. Since users are not accustomed to long-term sliding screen experience, we put the core information on the visual center.

The interactive layer of the 'Happiness and Auspicious New Year pictures' APP mainly transforms the 'blessing' behavior in life into the fingertip action of the mobile interface. For example, on the 'create experience' page, users can add blessings, patterns, sounds, etc., to their works according to their preferences. The generated works can also be shared online, liked, commented, forwarded, sold, etc. The user can place the avatar on the 'Video' page and perform a 3D video. Through the experience of the above interactive behavior, the traditional 'praying for blessings and auspiciousness'

behavior has stripped away the mysterious veil and added some vivid and interestingness.

The spiritual layer of the ' Happiness and Auspicious New Year pictures ' APP is more reflected in the advertising of the guide page, the push of different festival customs and cultures, and the engraving experience. Wuqiang woodcut New Year pictures have a solid local flavor and are influenced by Confucianism. The APP interface uses relaxed and humorous stories, videos, picture books, etc., to convey traditional Chinese virtues such as benevolence, righteousness, courtesy, wisdom, trust, friendship, and filial piety. Intangible cultural heritage digital cultural creation not only has commercial value but also has value orientation. The user's pursuit of personality, inheritance of virtue and perfection of mind in APP interaction is the living inheritance of ' mobility '.

4.2 Tik Tok Gift Design

TikTok users have the characteristics of ' heavy speed, " seeking specificity, " heavy participation, 'and so on. This has also led to TikTok's increasingly fragmented, vulgarized, and arbitrary content[7]. The ' shake out happiness and auspicious ' reward gift design is culturally translated with the typical elements in Wuqiang 's woodblock New Year pictures, as shown in Figure 2. The elements of the gifts are extracted from the Wuqiang woodcut New Year pictures. The reward gift set ' ritual ' and ' good ' and one, full of happiness and auspicious ' meaning. For example, pomegranate, lotus root, cock, peach, apple, etc. The process of rewarding is also the process of sending blessings. The reward behavior will guide the user in spreading positive energy in the virtual space. The design concept of " shake out happiness and auspicious " breaks the homogenization and superficiality of TikTok's reward gifts. The design tries to tell the story of intangible cultural heritage with the help of the unique dynamic aesthetics created by the TikTok platform. Tik Tok's gift design style draws on the expression method of digital art style. The whole shape is presented in the form of a sliced 3D polygon icon, which is more in line with the display of the TikTok live broadcast platform. Intangible cultural heritage originates from people's daily life. It returns to people's lives with the help of the TikTok platform. In this way, the dissemination of intangible cultural heritage has crossed the ' digital divide 'and achieved a ' seamless connection ' with the public, as shown in Figure 2.



Fig. 2. Tik Tok gift design

5 Conclusion

Wuqiang woodblock New Year pictures build brand IP based on semiotic principles and ' cultural translation ' methods. At the same time, the research generates digital cultural creation found on digital scenes, forms a recognizable, shareable and renewable digital form, and explores the path of sustainable development of intangible cultural heritage. The research on establishing intangible cultural heritage brand IP and translating the ' visual layer ', ' interactive layer ' and ' spiritual layer ' has stimulated the plasticity of metaphysical cultural heritage content. This also reconstructs the symbiotic relationship between intangible cultural heritage and digital consumer groups. The digital cultural and creative practice of app applications and Tik Tok reward gifts pays more attention to aggregating the ' shape ' and ' spirit ' of digital products. Digital cultural creation makes intangible cultural heritage ' derivative ' rather than ' splicing '. We will strengthen its internal vitality while expanding the channels of ethereal cultural heritage communication. As designers, we should have a keen insight into the intangible cultural heritage. At the same time, when we redesign the traditional culture, we should form the thinking of brand IP construction so that the traditional culture can penetrate each user's heart.

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