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MODERN DESIGN EXPRESSION OF TRADITIONAL CRAFTS: THE CASE OF CHINESE TRADITIONAL WOODBLOCK PRINTS

Jiang Yandi¹, Pashkevych Kalyna Livianivna²

¹ Postgraduate Student,

Kyiv National University of Technologies and Design,
Kyiv, Ukraine;

Shaanxi University of Science & Technology, Xi'an, People`s Republic of China
e-mail: 445546875@qq.com, orcid: 0000-0001-6581-0950

² Doctor of Technical Sciences, Professor, Dean of the Faculty of Design,
Kyiv National University of Technologies and Design,
Kyiv, Ukraine,

e-mail: pashkevich.kl@knutd.com.ua, orcid: 0000-0001-6760-3728,
Scopus 57191851112

Abstract. *The purpose* of this paper is to explore the value elements of traditional handicrafts represented by Chinese traditional woodblock prints and their design expressions in modern times and to analyze the path of traditional handicrafts returning to contemporary life.

Methodology. *This study mainly uses the literature analysis method to analyze the artistic characteristics of Chinese woodblock prints and combines the case study method to propose design innovation strategies for traditional handicrafts.*

Results. *This paper analyzed the artistic characteristics of Chinese traditional woodblock prints. And analyzed the synergistic and symbiotic relationship between traditional handicrafts and modern design. The sustainable innovative design strategies of traditional handicrafts represented by woodblock prints are proposed: multi-dimensional translation of cultural elements and cultural connotations; cross-border cooperation for cultural integration; digital intelligence technology to enhance the cultural experience.*

Scientific novelty *lies in the systematic discussion of the design value elements of traditional handicrafts and the corresponding design innovation path, which is of great significance in promoting the revival and inheritance of traditional handicrafts.*

Practical significance. *This study opens up ideas for designers to carry out creative product design, which is of great reference significance to the work of future designers, and at the same time provides effective guidance for the revitalization of traditional handicrafts.*

Keywords: *creative design, graphic design, product design, color, traditional handicrafts, intangible cultural heritage, traditional Chinese woodblock prints.*

INTRODUCTION

In China, traditional handicrafts are an important intangible cultural heritage and a crystallization of the excellent culture and wisdom of the Chinese nation. Traditional

handicrafts not only have practical functions but also have unique aesthetic value. China is a multi-ethnic country with a vast territory, and each ethnic group in each region has its unique handicrafts. China's traditional handicrafts cover

almost all aspects of people's lives and are also the representatives of the soft power of China's cultural development. With the lifestyle change, the cultural ecology of traditional handicrafts is gradually lost, and traditional handicraft technology and its products lose vitality. Therefore, combining traditional handicrafts with modern innovative design can not only revitalize traditional handicrafts but also provide inspiration and cultural value for modern design innovation.

ANALYSIS OF PREVIOUS RESEARCH

Traditional handicrafts are crafts and related products that have been handed down from generation to generation, are characterized by national or regional characteristics, and are mainly handmade [1]. As far as the definition is concerned, traditional handicrafts include products in material form, intangible cultural connotations, and handmade skills. Traditional handicrafts have accompanied the development of human civilization and concentrated people's spiritual meaning and pursuit. In recent years, many scholars in the academic world have explored the concept of traditional handicrafts. Some researchers emphasize the homogeneity of «technology» and «art» of traditional handicrafts. (Jun Zhang, 2019) [2] argues that the «technique» and «art» of handicrafts are both emphasized, highlighting the technical and artistic nature of handicrafts, which correspond to the practical and aesthetic values. Some researchers believe that handicraft is a material form that shows the unity of technology and art, appearance and spirit, aesthetics and creation [3].

Most scholars believe that design and traditional handicrafts are closely connected, and from a macroscopic point of view, it is concluded that design and traditional handicrafts have a natural and intimate relationship, and both of them are now in a state of mutual integration and inseparability, maintaining the intrinsic connection of mutual integration and interoperability [3; 4]. Yang Cheng et al. (2023) [5] also discussed the synergistic development relationship between traditional handicrafts and cultural and creative design in his study. He believes that the relationship between traditional handicrafts and creative product design is «symbiosis». Wu Ning [4] believes that traditional crafts are the characteristics and modern forms are the foundation, and that only continuous innovation can stimulate the vitality of traditional crafts.

Some scholars have proposed a cooperative model of collaborative innovation and win-win

cooperation between traditional craftsmen and designers. Traditional craftsmen master exquisite manual skills, modern designers have more complete modern design thinking, the cooperation between the two can realize handicraft design innovation, not only help the regeneration of traditional handicrafts but also allow designers to obtain new design experience, so as to broaden their design horizons [6]. It is worth noting that some scholars have pointed out in their research that although traditional handicrafts have important value for cultural and creative design, there are some problems objectively in the application, which affect the effectiveness of the application of traditional handicrafts in the design of cultural and creative products to a certain extent, and greatly reduce the effectiveness of the application of traditional handicrafts [7; 8; 9; 10]. Therefore, this paper will focus on analyzing the value elements of traditional handicrafts represented by Chinese traditional woodblock prints, analyzing and summarizing the corresponding effective design expression paths, to promote the integration of contemporary design and traditional handicrafts' cultural elements.

Due to China's long history of development and vast region, the number and variety of traditional folk handicrafts left behind are so great that they cannot be fully covered in the study. Therefore, this paper chooses the more representative traditional folk crafts, Chinese traditional woodblock prints, for the case study. Chinese traditional woodblock prints have been listed in the first batch of the National Intangible Cultural Heritage list, which has the universal commonality of Chinese traditional handicrafts and is a typical representative of Chinese traditional handicrafts. The research related to the innovative design expression aspect of traditional Chinese woodblock prints has shown a growing trend in recent years due to the influence of national cultural policies.

The current research mainly focuses on the extraction of graphic elements of traditional New Year's prints works. Researchers have discussed the process and methods of extracting, transforming, and designing derivatives of the images and characters of New Year cc from different perspectives. A large number of cultural elements such as birds and flowers, opera, historical stories, myths, and legends are used in traditional woodblock printworks Huang Xinru, (2023) [11]. Taking the flower and bird motifs in Yangjiabu woodblock prints as an example, the characteristics and symbols of the motifs in woodblock prints were analyzed and transformed into designs (Ji Can et al.,

2021) [12]. Starting from meeting user needs and relating traditional festival activity scenes, Pingyang Woodblock New Year Prints' expressive materials and aesthetic characteristics are refined, and Pingyang Woodblock New Year Prints' digital cultural and creative design model is constructed from the perspective of scene theory. Fang Xiao [13] combed combed the image materials and narrative themes of Yangjiabu woodblock prints, and formulated a four-stage design process to explore the image narrative features of Yangjiabu woodblock prints.

Some scholars have analyzed the method of combining regional culture and traditional handicrafts for creative product design. Based on the characteristics of a certain region, the cultural elements with strong regional characteristics are selected, and the patterns are created in a diffuse way to express certain regional characteristics and cultural symbols. For example, some scholars have designed relevant traditional handicrafts cultural and creative products based on the cultural characteristics of Mongolian culture, Lingnan architectural culture, Handan culture, and Ankang region, respectively, to convey urban emotions [14;15;16;17]. Wang Yexin [18] combined the cultural elements of woodblock prints with brand design, which brought distinctive and differentiated visual feelings as well as deep cultural added value to the brand. In addition, Han Yuting et al. [19] applied the cultural elements of woodblock prints in home space decoration design, and proposed the integration path of woodblock print art elements in interior soft decoration design.

With the development of science and technology, the application of digital intellectualization technology in the field of traditional handicraft cultural and creative design has gradually increased. In previous studies, digital intellectualization technology is mostly applied to refine, process, and preserve design elements such as handicraft-related patterns, colors, techniques, and processes, and construct a digital intellectualization resource base to provide resource support for design. Du Jie et al [20] extracted the pattern, color, and emotional factors of auspicious elements in Fengxiang woodblock prints through literature, color collection, and computer-aided design methods. The study generates a large number of design schemes, and based on the established database of New Year's prints graphics and the database of New Year's prints color values, morphological design deduction is carried out by using the generative rules of shape grammars and the derivative rules. Jin Cong et al. [21] combined the conversational function of Chat

GPT with the traditional arts of non-heritage culture to construct a system – Dynamic Non-heritage New Year's Prints Generation System (DynaArt ChatGPT), DynaArt ChatGPT can be extracted from the samples given by Chat GPT. DynaArt ChatGPT can extract keywords from the samples given by ChatGPT, then generate a description related to the samples according to the keywords, and input the description into the Lumen5 model, and then Lumen5 will generate the corresponding dynamic video according to the input description. At the same time, some scholars have also applied modern technologies to study the user needs, such as eye tracking technology, EEG technology, etc.

STATEMENT OF THE PROBLEM

Previous studies have focused on how to use the cultural elements of traditional handicrafts but have not systematically analyzed the cultural connotations and value elements contained in traditional handicrafts, nor have they formed a more systematic design innovation strategy. Therefore, this study aims to discuss the cultural resources and value elements of traditional handicrafts, and through case studies, systematically analyze how to use design innovation to translate and express traditional handicraft culture. In this way, the synergistic development of design and traditional handicrafts can be realized. This is not only the protection of traditional handicrafts, but also their transformation and utilization and modern inheritance.

RESULTS OF THE RESEARCH

Traditional Chinese woodblock prints reflect the different ideologies and customs of local people, reflecting their spiritual needs, aesthetic tastes, and ideal feelings. Generally speaking, Chinese woodblock prints were born in the Han and Tang dynasties, started in the two Song dynasties, and flourished in the Ming and Qing dynasties. So far, it has gone through the decline of the Republic of China, the reform in the early period of the founding of the People's Republic of China, the forced stop in the Cultural Revolution, the revival after the reform and opening up, and the decline at the end of the 20th century. In 2006, it was listed as one of the first national «intangible cultural heritages». This shows the importance of this craft in the history of traditional Chinese handicrafts.

1. Artistic Characteristics of Chinese Traditional Woodblock Prints

Pattern modeling imaginative. Woodblock prints have strong narrative characteristics. Folk artists have broken the conventional boundaries

of time and space in the creation of New Year's prints so that the works are no longer limited to the traditional Chinese New Year's festivals of praying for good fortune and auspiciousness, and driving away evil spirits and demons. Stories with a strong literary and historical background, such as marketplace life, opera stories, and secular culture, have gradually been integrated into the creation and expression of New Year prints, giving them the dual attributes of time and space. The expression methods of New Year prints are both generalized and symbolic, but also rich in romantic exaggeration, and the simple and magnificent image constitutes a strong decorative effect of New Year prints. Folk artists in the creation of bold exaggeration, and a high degree of generalization, focusing on highlighting the faces of the characters. As shown in Fig. 1, «Yearly Surplus» in the woodblock prints of Yangjiabu in Weifang, the images of children and «fish» are exaggerated. Also through the harmonic expression, the «fish» pattern refers to the meaning of surplus, and the lotus flower refers to the meaning of continuous. At the same time, the elements of the picture are chosen to express people's hope for the reproduction of their children by using the characteristics of the lotus flower and the fish, which have a high reproductive capacity.

Color semantic symbolization. The colors of traditional Chinese woodblock prints are overprinted color by color according to the principle of «from light to dark, from light to strong». The process of creation adopts the expressive methods of shaping the form with color, pointing out the theme with color, and expressing the meaning with color. The authors usually borrow traditional color symbolism, making the color expression of the New Year prints rich in philosophical flavor and deeply expressing the themes of New Year prints of



Fig. 1. Yangjiabu woodblock prints – «Plenty year after year», Tianjin Museum [22]

different subjects. Most of the New Year prints are made of pure colors, with black, white, red, green, yellow, purple, and other contrasting and distinctive colors to form the picture. It is in the application of such conventional colors that the feelings of the lower and middle classes of society are conveyed, thus showing the vitality of colors. Relying on the tension of color, the works of Chinese New Year prints are characterized by rich colors, exaggerated expressions, rapid rhythms, strong contrasts, and decorative interests. Traditional Chinese woodblock prints are not elegant art for the aristocracy to enjoy, but practical products for the New Year's festivals that are close to people's lives.

The texture and rhythm of Color semantic symbolization. woodblock prints are diversified. The texture of woodblock prints is produced by the combination of material and creative techniques. There are some differences in the craftsmanship of woodblock prints in different regions, but the general process can be summarized as follows: five processes: transferring the drafts, engraving the plates, overprinting, dyeing and painting, and mounting. The craftsmanship of traditional woodblock prints is very delicate. The masters of the woodblock engraving process are very meticulous in their workmanship, and their use of rhythm and staccato in their engraving creates a smooth and elegant wood grain texture (Fig. 2). In the process of carving, folk artists skillfully integrate the flavor of carving knives with the hues of painting strokes, enriching the visual artistic expression of woodblock prints, demonstrating the craftsmanship of using knives instead of brushes and blending knives and brushes, and manifesting a simple and strong artistic style. In the process of carving, the author pays special attention to the subtle changes in lines, such as twists and turns, thickness, intensity, and lightness, and constantly reorganizes the lines according to the theme and carves different sets of plates, which makes the lines on the engraved boards flexible and changeable and forms a rhythmic and rhythmic form (Fig. 3). The unique texture and rhythm of traditional woodblock prints can bring out the artistic qualities of woodblock prints on multiple levels and make the works of New Year's prints more artistically contagious.

Diversification of regional characteristics. There are some regional differences in the regional New Year prints in addition to the above commonalities. As shown in Tab. 1, this thesis compares and analyzes nine representative regional New Year prints in China, and summarizes the differences and regional characteristics of New Year prints in different

Tab. 1

Comparative analysis table of woodblock prints from eight regions in China

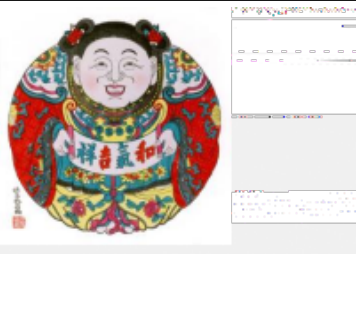







Region	Yangliuqing, Tianjin	Taohuayu, Suzhou	Wuqiang, Hebei
Characteristics	Used by the aristocracy, the prints are exquisite, half-printed and half-painted.	The composition is exquisite, bringing together the clear beauty of the Jiangnan water town.	Bold lines, illustrations, and text, are highly appreciated and interesting.
Representative work			
Region	Mianzhu, Sichuan	Yangjiabu, Weifang	Jiangzhou, Shanxi
Characteristics	They are famous for their colorful prints, which are mostly printed on wooden plates and filled with color after the outlines are printed.	The composition is complete and well-proportioned, and the lines are concise and natural, typical of peasant prints in the Yellow River basin.	The subject matter is rich and original, and the color combinations are contrasting, forming a warm, red-hot, exaggerated, and elegant color effect.
Representative work			
Region	Zhu Xian Town, Henan	Tantou, Hunan	
Characteristics	Painting with pigments made from minerals and pollution control, which will not fade for a long time, and is famous for its bright colors and simple and exaggerated style.	The subject matter is rich and original, contrasting the color combinations, and creating a warm, red-hot, exaggerated, and elegant color effect.	
Representative work			



Fig. 2. Carving process of woodblock prints, China, 2024



Fig. 3. Texture and lines of woodblock prints, China, 2024

regions. Chinese woodblock prints have regional differences and contain diverse regional cultural elements, so they can be combined with regional cultures to dig deeper into the design, reflecting the diversity of culture.

To summarize, it has strong reference significance and cultural inheritance value for modern design, which is formed by the traditional craftsmanship and long-term creation of Chinese woodblock prints. For example, the exaggerated expression method can make the design works have a strong impact and be interesting. It is possible to get rid of the uniform and unchanged state brought by industrial production by utilizing traditional crafts in design.

2 Design value and cultural resources of woodblock prints

Chinese traditional woodblock prints contain rich cultural resources and design value mainly in two aspects: on the one hand, for the explicit cultural resources, such as craft technology, Chinese New Year culture, New Year's prints in the work of graphic, color, texture and other decorative elements; on the other hand, it is the implicit cultural connotations, such as traditional Chinese concept of artifacts and aesthetic ideas. Cultural and creative design can not simply pick up the surface of the graphic pattern, but also the design of the traditional cultural connotations, which can make the design more infectious, and promote the revitalization of traditional handicrafts.

New Year's cultural resources. Chinese woodblock prints are mainly used for New Year's and festival decorations, reflecting the people's visions of praying for peace in the country and the people, living and working in peace and happiness, and wealth and good fortune. Chinese New Year prints include door gods on both sides of the front door, auspicious pictures in the hall, Zao Wang in the kitchen, and flower

paper on the windows, etc. They have become a necessity for decorating the Chinese New Year and creating a joyful and peaceful atmosphere for the Chinese New Year. New Year's prints express and convey the Spring Festival cultural theme of festivity, harmony, and prosperity in the Chinese New Year culture.

Engraving is a cultural and creative resource in the craft process. Different carving techniques and strengths in the process of engraving can make the woodblock appear as a three-dimensional pattern with different depths and shades, and produce concave and convex textures with artistic aesthetics. It is not only in the appearance that the artistic elements are refined for creative design but also in the cultural connotation that the unique artistic style of woodblock prints is demonstrated. Printing and carving tools also belong to the creative resources that can be utilized. Compared with mechanized industrial production, the simple and ancient printing tools of woodblock prints are rare, and they can be developed as cultural resources, which can make their cultural and creative products more natural affinity, and show the local flavor of the folk.

The final products of woodblock prints are paintings, in which the resources include characters and other shapes, special use of color, and conceptual meaning. The creation of symbolic graphics and colors in woodblock prints, or the modern design of woodblock prints by drawing on their texture, patterns, and expression methods, will produce unexpected visual effects.

Human-oriented emotional design concept. The value embedded in traditional Chinese woodblock prints is not simply the obvious elements such as craftsmanship and painted products. Traditional Chinese craftsmanship has been considered the human factor in the

manufacture of supplies from the very beginning. Folk traditional handicrafts incorporate implicit humanistic concerns such as people's emotional factors and beliefs. They also express Many of the ancient handicrafts are quite rustic and localized, without pomp and exaggeration. Many of the ancient handicrafts are quite rustic and localized, without pomp and exaggeration. The custom of posting door gods and New Year's prints on walls during the Spring Festival is still preserved today, It was formed in folklore and gave people the good wishes of «celebrating the New Year with good fortune and welcoming the evils of the year». These traditional handicrafts have brought together the simple thoughts and feelings of the ancient working people and their hopes and aspirations for a better life.

Practical, environmentally friendly, and sustainable design guidelines. It is the key factor for the continuation of traditional handicrafts, and without its functionality, handicrafts will lose their life. In order to be used for a long period of time, handicrafts must be durable. During the Warring States period, Mozi (about 468 to 376 years ago) also put forward the idea that «if it is beneficial to the people, then it is; if it is not beneficial to the people, then it is not.» This point may seem simple today, but it is also true that handicrafts have to be durable. Obviously, it is the production of functional, national and humanistic items that is the mainstream of traditional Chinese craftsmanship. Most of the pigments used in traditional Chinese woodblock prints are natural plant dyes. These dyes are generally extracts of various plants, acacia rice to make yellow, pomegranate flowers to squeeze out red, blue extracted from indigo grass, plus potting ash mixed into black. In this way, the natural three primary colors are made, and the colors are bright and long-lasting. It has more advantages, compared with the chemical dyes used in modern yearbook printing.

Oriental aesthetics of nature and simplicity. The materials used in woodblock prints, whether wood or vegetable dyes are gifts from nature, which people can utilize to create new forms with different techniques and then place them in their living scenes. In addition, the high quality of traditional handicraft products is also a reflection of the aesthetics of life. People's pursuit of beauty in life is in fact the pursuit of a life with a sense of quality and beauty. Taking in moderation and using in moderation. The processing of natural objects by traditional handicrafts is in line with the ecological ethic of harmony between human beings and nature, and even when products are replaced, large-scale

pollution of the natural environment similar to that caused by industrialized products can be avoided. Traditional handicrafts encompass the three aspects of nature, culture, and emotion, connecting human beings with life and nature, and manifesting themselves in the daily needs of human beings in such areas as clothing, food, housing, and transportation.

3 Analysis of the modern design expression path of Chinese traditional woodblock prints

As shown in Fig. 4, traditional handicrafts have accumulated profound cultural valence resources, creation ideas, and aesthetic ideas during their long development process, especially in a country with a long history like China. These cultural resources and aesthetic ideas have interpenetrated and influenced each other, and at the same time have had a profound impact on modern creative design. With the use of information technology and digital technology in the field of design, designers can make full use of the cultural elements in traditional handicrafts and their products as well as the contemporary innovative design technology for creative design. Thus, it can achieve the purpose of protecting and inheriting intangible and cultural heritage and realize the sustainable development of traditional handicrafts.

On the one hand, traditional handicrafts must fully explore the resources and characteristics of their process, painting product elements for innovative transformation, and integrate them into public life in the form of cultural and creative products, so that their artistic life and cultural value can be continuously continued. After innovative design, traditional craft resources can be better integrated into contemporary life and make them an organic part of contemporary life, which is one of the best ways for their inheritance and development. On the other hand, Chinese traditional handicraft activities contain rich cultural resources and oriental inspirations for design innovation, which will help to improve designers' innovation ability. Incorporating traditional cultural elements, the idea of making things, and the idea of aesthetics in creative product design is conducive to increasing the cultural added value of design works.

Multi-dimensional translation of cultural elements and cultural connotations.

Translating and innovating the cultural resources of traditional handicrafts from a multi-dimensional perspective fully exploits their cultural connotation and spiritual core, and applies them to contemporary daily life through modern design forms. It is the best way to inherit and develop traditional handicraft

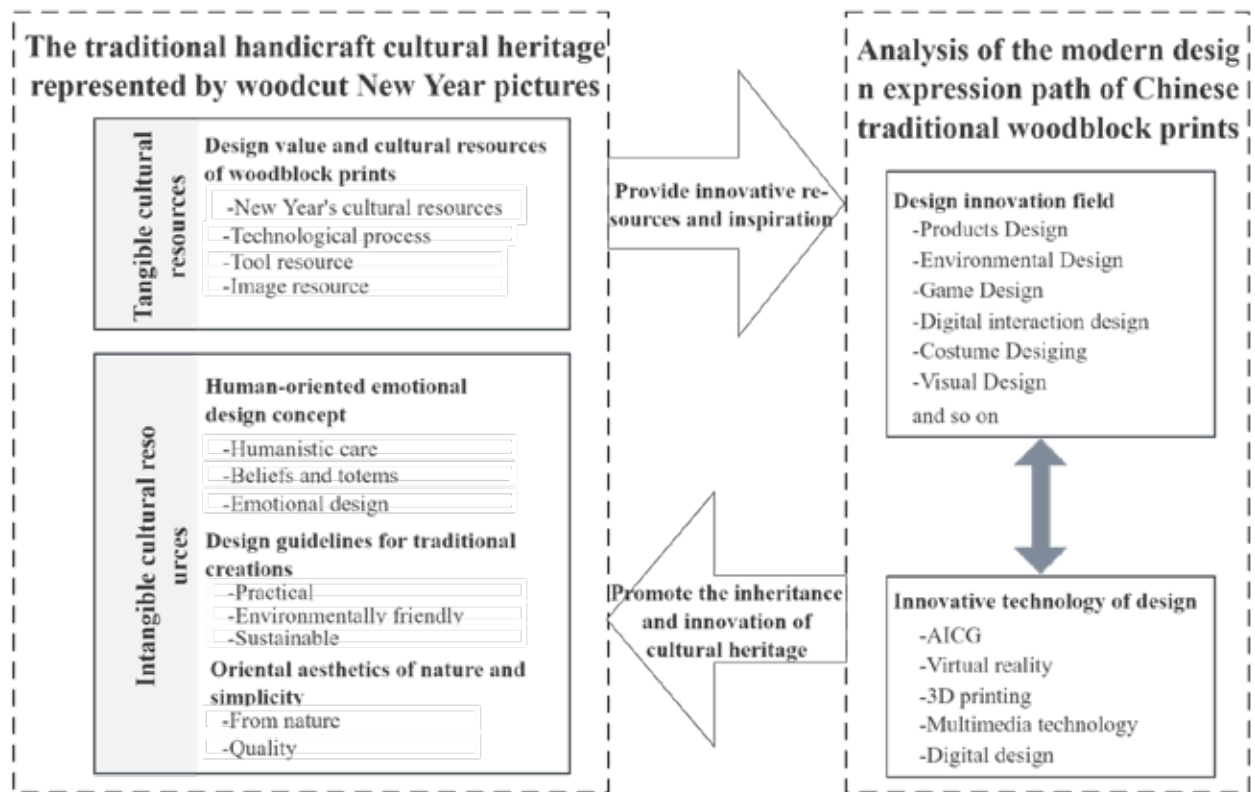


Fig. 4. Synergistic development model of traditional Chinese woodblock prints and design innovation, China, 2024

resources, which can be better integrated into contemporary life and become an organic part of contemporary life after being transformed by innovative design. Similarly, woodblock prints must be transformed into multidimensional, multidisciplinary, comprehensive and three-being dimensional designs by fully exploring the resources and characteristics of their craftsmanship and product elements. In this way, it can be integrated into public life, so that its artistic life and cultural value can be continuously continued.

The resources of prints are the important and ultimate manifestation of the artistic characteristics and cultural connotations of woodblock prints. For example, there are more auspicious and prosperous characters in woodblock prints, which are closer to the popular culture or aesthetic culture in the contemporary context. Reasonable development and utilization of its cultural connotation and personality characteristics can still meet people's current aesthetic needs and spiritual aspirations, and be loved and accepted by the public. Therefore, through the fashionable graphic treatment of the character shape, color, conceptual meaning, and other elements, and attached to the functional elements, it can realize the transformation of cultural creative design with practical beauty and distinctive cultural personality. In this way, it can

achieve the purpose of using the shape to carry the meaning and bring consumers the double enjoyment of function and aesthetic emotion. As shown in Fig. 5, the Slow Matter design team launched a set of cultural and creative products in the «New Year's Prints Resurrection Program». The product will be extracted from the New Year's prints have a good meaning of fairy characters abstract, line processing, and combined with the screen printing way to present, and combined with the dot texture of the paper texture, so that the details of the woodblock New Year's prints of the temperature and sense of the era embodied in the full, it is a collection of attracting wealth and good fortune expression of the concept of the traditional New Year's prints style display, home aesthetics in the integration of the cultural and creative products. This kind of product design utilizing the artistic characteristics of paintings not only conveys the symbolic meaning of woodblock prints, but also enhances the added value of lamps and lanterns through the application of paintings, and at the same time promotes the development and dissemination of the inheritance of woodblock prints.

The engraving plate and printing tools in the woodblock print craft are more handmade, de-homogenized, and use natural materials and other attributes. It is not only a tool for

the production of woodblock prints, but also a resource element with distinctive features. Therefore, it is important to transform these resource elements into cultural and creative products that can be used and appreciated, so that they can return to people’s daily lives while conveying their cultural meanings and craftsmanship. For example, engraved plates have the three-dimensional effect of shallow relief carving, remarkable texture, and strong decorative patterns, and are themselves «works» with decorative art effects. It can organically combine the decorative meaning of the engraved plate and the function of the product to fully reflect the sense of ethnicity, culture, and fashion of the product, through the rational use of these elements.

As shown in Fig. 6, the «New Year’s Prints DIY» cultural and creative products produced by Suzhou Museum are composed of a full set of «printing materials» such as engraving plates, clay boxes, ink rolls, grinding tops, special paper, etc. Buyers can experience the printing process of woodblock prints with the help of these

objects in an immersive way. The transformation of the process, material texture, and shape of the woodblock prints into contemporary design forms has undoubtedly played a role in their rapid dissemination. The designers utilized the «Wan Xiang Geng Xin» woodblock prints from the Taohuawu woodblock prints in Suzhou, China, to create an experiential creative product design. In addition to this, Suzhou Museum also utilizes traditional handicrafts or invites traditional handicraft artisans to carry out the production of handicrafts, and the products maintain the process and aesthetics of the original craft to the maximum extent. At the same time, the souvenirs have the characteristics of smaller size, easy to carry, etc., which are often purchased by consumers when they travel, forming a three-dimensional and multi-dimensional cultural creative design model, creating a three-dimensional cultural experience for consumers, and making the cultural elements of traditional New Year’s prints come into daily life.

Cross-border cooperation for cultural integration.



Fig. 5. New Year’s Painting Revival Project «Fortune Ambient Light», Slow Matter Design Team, 2024, China [23]



Fig. 6. Product design of «DIY woodblock prints», Suzhou Museum, China, 2024 [24]

In terms of creative content, it is possible to create modern woodblock print design works integrating multiple cultural characteristics by cross-border cooperation with designers, artists, or cultural institutions in other fields and combining different cultural elements, artistic styles, and innovative concepts. As shown in Fig. 7, the cross-border integration of Weifang Yangjiabu New Year's Prints and the online game Original God grasps the consumption demand of young people and mobilizes the consumption interest of young groups. Yang Naidong, the inheritor of Weifang Yangjiabu woodblock prints, created a woodblock printwork with the character of the Five Nights as the content and recorded the video. This attempt to combine China's non-heritage skills with online games shows the infinite creative space of traditional handicrafts. This collision of tradition and technology was loved by many young netizens. Through the wonderful documentary short films, many young people pay attention to the non-legacy programs and ignite a sense of pride. With the help of new trendy games that have active and sticky users, traditional culture also glows with a brilliant

luster. With a large user base, The Original God provides a wide range of young audiences for the dissemination of non-heritage. Woodblock prints depict important characters in the game, which naturally attracts the attention of many players, and the innovative fusion method also helps the non-legacy reach young groups with high quality.

In the same vein, the Natural Creations design team has launched a program to revitalize the traditional Chinese New Year's festivals. By joining hands with more social forces to speak out for tradition, the team will bring back traditional festivals in a different way through the recreation of holiday souvenirs and the planning of holiday celebrations. The "Fortune cake" gift box designed by «Natural Creations» was well received by consumers (Fig. 8). This product is a New Year's gift in cooperation with Taiwan's century-old confectionery company «Fortune». The design was inspired by the «Fortune» brand and the Chinese custom of posting the Chinese character «福» (fortune) and New Year's prints to decorate the Chinese New Year. Posting the Chinese character «福» in Chinese New



Fig. 7. Woodblock prints reproducing game content, *The Original Gods*, China, 2023[25]



Fig. 8. «Fortune Cake», Natural Creations design team, China, 2020 [26]



Fig. 9. Jingyang Brick Tea Packaging Design, China, 2019 [27]

Year, both now and in the past, is a symbol of people's desire for a happy life and their wish for a better future. The product adopts the traditional Taohuawu woodblock print «grouping into characters» compositional technique for illustration design and incorporates a number of characters and legends related to the word «福» in the illustration. After the illustration was completed, the designer spent a lot of time building the character from two-dimensional lines into a three-dimensional sculpture of the cake mold. In terms of packaging design, the product is packaged in a drawer style with tools such as knives and forks to add a sense of ceremony to the New Year's gift and a sense of atmosphere to share the blessing during the New Year's reunion. The combination of Taiwan's traditional confectionery production techniques and the compositional form of Taohuawu woodblock print New Year's prints realizes a multi-sensory experience.

In addition, brands such as Jingyang Brick Tea, Loewe, and To Summer have utilized the expression of traditional Chinese woodblock prints in their brand image design and packaging design. These cases of cross-border integration fully prove that traditional handicrafts have a deep cultural heritage and vitality of design expression.

Digital intelligence technology to enhance the cultural experience.

With the further popularization and wide application of 5G, AI, VR and AR technologies, digital audio-visual, virtual reality, augmented reality, 3D scanning and reconstruction, motion capture and other digital technology means will be fully utilized. By means of «digital technology + product», traditional culture is given new elements and more fashionable and younger forms of expression, which meets the modern needs of people for traditional culture and attracts further attention from more people,

especially young people. It can provide the contemporary audience with services such as display, performance, activities, education, socialization and so on in a fun and educational way, by integrating modern technology into traditional culture, combining the real and the virtual, and developing new forms of display, which allows the young audience to read the cultural content and feel the charm of traditional handicrafts through the display forms that can be participated, experienced and felt. As shown in Fig. 10, Mianzhu Museum of New Year Painting has developed interactive game devices such as «New Year Painting DIY Wishing Lamp» and «Blossoming Fortune». Visitors scan the code to enter the interactive game and select their favorite flying fish, DIY coloring after sending blessings, you can form a unique New Year's Eve wishing lamp «swim» into the big screen, as if carrying the New Year's blessings of the public tourists swim miles. These interactive ways of combining heritage and innovation not only help to pass on and promote traditional culture but also attract more young people interested in traditional culture and promote cultural heritage and development.

In addition, emoticons of Chinese New Year prints for cell phone users are also a successful design. The design team of Tsinghua University's Academy of Fine Arts created two «New Year's Prints Talking about the New Year» emoticons, which went online on schedule, bringing a wave of early spring blessings from the New Year's Prints Gods and Goddesses. These two emoticons aim to increase people's attention to and use of New Year's prints through the penetration of emoticons in mobile social networks and through a variety of communication methods. The ritualistic Chinese New Year tradition of greeting each other and passing on the blessings of the New Year at the time of New



Fig. 10. Interactive game installation of Mianzhu New Year's Prints designed «New Year's Prints DIY Wishing Lamp», Yuepai Interactive Technology Team, China, 2024 [28]

Year's Eve and New Year's Day has extended its strong vitality on the instantaneous, interactive, and highly communicative online social media, spreading the Chinese New Year custom more widely.

CONCLUSIONS

Analyzed the artistic characteristics of Chinese traditional woodblock prints: color semantic symbolization; The texture and rhythm of color semantic symbolization; Diversification of regional characteristics. Discussed the traditional cultural creative resources of traditional handicrafts represented by Chinese traditional woodblock prints: tangible cultural resources: such as New Year's culture, image resources, craft process, etc.; intangible cultural resources: such as emotional design concepts, natural and simple oriental aesthetics, and pragmatic design guidelines. Through the case study, the innovation strategy of traditional handicrafts represented by woodblock prints is proposed: multi-dimensional translation of cultural elements and cultural connotations; cross-border cooperation for cultural integration; digital intelligence technology to enhance the cultural experience.

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АНОТАЦІЯ**Цзян Ю., Пашкевич К. Л. Застосування традиційних ремесел у сучасному дизайні: китайські дерев'яні гравюри**

Мета статті полягає у тому, щоб дослідити елементи цінності традиційних ремесел, представлені китайськими традиційними гравюрами на дереві та їхнім дизайнерським виразом у сучасний час, а також проаналізувати шлях повернення традиційних ремесел у сучасні практики дизайну.

Методологія. У дослідженні використано метод аналізу літератури для вивчення художніх характеристик китайських ксилографічних відбитків, а також застосовано метод прикладного дослідження, щоб запропонувати інноваційні стратегії дизайну для традиційних ремесел.

Результати. У статті проаналізовано художні характеристики китайських традиційних ксилографічних гравюр, встановлено синергетичний та симбіотичний зв'язки між традиційними ремеслами та сучасним дизайном. Запропоновано стійкі інноваційні стратегії дизайну традиційних ремесел, представлених ксилографічними відбитками: багатовимірний переклад культурних елементів і культурних конотацій; транскордонне співробітництво для культурної інтеграції; технологія цифрового інтелекту для покращення культурного досвіду.

Наукова новизна полягає в обговоренні елементів дизайнерської цінності традиційних ремесел та відповідного інноваційного шляху дизайну, що має велике значення для сприяння відродженню та успадкуванню традиційних ремесел.

Практичне значення. Дослідження відкриває для дизайнерів ідеї щодо проєктування креативного продукту, що має велике значення для роботи майбутніх дизайнерів і водночас забезпечує ефективне керівництво для відродження традиційних ремесел.

Ключові слова: креативний дизайн, графічний дизайн, дизайн продукту, колір, традиційні ремесла, нематеріальна культурна спадщина, традиційні китайські гравюри на дереві.

АВТОРСЬКА ДОВІДКА:

Цзян Юаньді, аспірантка факультету дизайну, Київський національний університет технологій та дизайну, Київ, Україна; Шеньсійський університет науки і технологій, Китай, e-mail: 445546875@qq.com, orcid: 0000-0001-6581-0950.

Пашкевич Калина Лівіанівна, доктор технічних наук, професор, декан факультету дизайну, Київський національний університет технологій та дизайну, Київ, Україна, e-mail: pashkevich.kl@knutd.com.ua, orcid: 0000-0001-6760-3728, Scopus 57191851112.

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