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BACHELOR'S THESIS
on the topic:

Development of a series of posters “Ink Brush Flourishes”

Performed by: a student of the BED-20 group

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ABSTRACT

Yuesen Jiang. Development of a series of posters “Ink Brush Flourishes”.

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"Pen, ink, paper, and inkstone", also known as the "Four Treasures of the Study", is a traditional Chinese writing tool with profound cultural value. The name "Four Treasures of the Study" originated during the Northern and Southern Dynasties period. It was not until the Song Dynasty that the "Four Treasures of the Study" specifically referred to Xuanbi, Huimo, Xuanbi, and Sheyan. One of the reasons why Chinese culture has a long and rich history is "brush, ink, paper, and inkstone", which is also an intangible cultural heritage of our country.

Xuan paper is produced in Jing County, Xuancheng City, Anhui Province. The paper is named after Xuancheng, hence the name "Xuan paper". Xuan paper has good ink wetting properties, strong durability, and is not easily discolored. Enjoy the reputation of "millennium longevity paper". Xuanbi is also a product of Jing County, Xuancheng City, Anhui Province. Xuanbi has sharp, round, neat, and strong strokes; Carefully selected materials and meticulously crafted; The characteristics of pure durability and a balance of rigidity and softness in wool. Hui ink is produced in Mount Huangshan City and Xuancheng City, Anhui Province. It is known for its light texture, clear texture, fragrant fragrance, firmness like jade, silent grinding, and a touch like lacquer, which has been preserved for thousands of years. She inkstone is produced in Shezhou between Mount Huangshan Mountain, Tianmu Mountain and Baiji Mountain. Has stone toughness. The texture is delicate. The characteristics of ink lubrication. In the context of the long-standing Chinese culture and the influence of Anhui folk culture, the inheritance and development of the "Four Treasures of the Study" are constantly being promoted. With the improvement of our country's cultural soft power, the overall living standards of society have improved, and the

pace of life has accelerated. For the time-consuming and laborious "brush, ink, paper, and inkstone" with slow returns, the road to inheritance is long and arduous.

This article revolves around the cultural connotations of the region where "brush, ink, paper, and inkstone" are located, combined with visual communication design language, and presented through packaging design, in order to spread traditional culture and attract people's attention to the development of "brush, ink, paper, and inkstone". The design revolves around the theme of "ink flourishes", combining local "fan" culture and "fish lamp" culture to design works that conform to contemporary design trends and free people from aesthetic fatigue in modern design.

Key words: The four stationery treasures of the Chinese study, Intangible cultural heritage, Cultural and Creative Design, Poster Design, Illustration Design

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INTRODUCTION

Relevance of the study. "Pen, ink, paper, and inkstone", also known as the "Four Treasures of the Study", is a traditional Chinese writing tool with profound cultural value. The name "Four Treasures of the Study" originated during the Northern and Southern Dynasties period. It was not until the Song Dynasty that the "Four Treasures of the Study" specifically referred to Xuanbi, Huimo, Xuanbi, and Sheyan. One of the reasons why Chinese culture has a long and rich history is "brush, ink, paper, and inkstone", which is also an intangible cultural heritage of our country.

This article revolves around the cultural connotations of the region where "brush, ink, paper, and inkstone" are located, combined with visual communication design language, and presented through packaging design, in order to spread traditional culture and attract people's attention to the development of "brush, ink, paper, and inkstone". The design revolves around the theme of "ink flourishes", combining local "fan" culture and "fish lamp" culture to design works that conform to contemporary design trends and free people from aesthetic fatigue in modern design.

The purpose of the research: Combining the intangible cultural heritage of the four treasures of the study with the traditional culture of their place of origin, carry out cultural and creative design to promote traditional Chinese culture.

Research Objectives:

1. Analyze the traditional culture and art of the four treasures of the study.
2. Analyze design works related to the Four Treasures of the Study
3. Determine the requirements for the combination of the four treasures of the study and their cultural origins.
4. Identify the characteristics of the cultural and artistic plans for the four treasures of the study and their place of origin.
5. Determine the specific details of the selection of cultural and creative design for the four treasures of the study.

6. Develop a cultural and creative design project for the four treasures of the study based on research results.

The research subject (theme)Traditional cultural and creative design

The object (focus) of the research: Spread traditional culture and provide creative design solutions for the four treasures of study.

Research methods. This work utilized the following theories and special research methods: analysis of literature sources and normative literature on the research topic, comparative analysis of design projects such as the Four Treasures poster and cultural creativity, systematic, comprehensive, and generalized methods for the obtained data, and the use of graphics programs such as PS and AI.

Elements of scientific novelty. Helps to spread traditional culture, promote Chinese national culture, develop new cultural and creative designs, and adapt to social needs. Analyze modern experience in the design of the Four Treasures of the Study, and establish design principles for posters, cultural and creative works, among others.

Practical significance. This research result can be used for the design of the Four Treasures of the Study and cultural and creative related designs.

Structure and volume of the thesis. The bachelor's thesis consists of an introduction, three chapters, each chapter's conclusion and general conclusion, a list of sources for 30 projects, and an appendix (6 pages). This work contains 16 drawings. The research results are 61 pages in total.

Chapter I

SOURCE OF SELECTION

1.1 Background of The Selected Topic

The unique feature of the "Four Treasures of the Study" is that it not only reflects the customs and traditions of the Chinese nation that are different from other ethnic groups, but also contributes to the world, national culture, progress, and development. Today, China is in a new era of modernization. Understanding the past Chinese culture is about creating new cultures in the future. This is crucial for improving national self-esteem and enhancing national cohesion. Cultural and Market Investigation The authenticity and accuracy of culture are related to whether cultural and creative products can provide correct values, educational significance, emotional value, etc. Authentic and accurate cultural investigation covers not only the current social situation, but also many aspects of the history, humanities, economy, politics, etc., of the university and the local area. The overall investigation needs to be carried out using a method that divides it into periods. Conducting the investigation in periods can maintain the continuity and systematic nature of various aspects of the university and the local area, without leading to disconnection or fragmentation during the investigation process. This is conducive to the refined extraction of cultural data, the maintenance of the systematic nature of cultural and creative elements, and the emotional progression and resonance of the cultural and creative products produced.¹

The Four Treasures of the Study are unique writing tools in China. In the long history, they have written many beautiful articles and created a large number of exquisite calligraphy and painting works, carrying the strong cultural emotions and

¹ Exploring the Combination of Creative Design in Higher Education and Local Culture. Zhang X . [J]. Journal of Higher Education Teaching, 2024, 1 (3):

national spirit of the Chinese people. Today, the Four Treasures of the Study are gradually moving away from public life, which is not only related to the development of our writing style, from brushes, hard pencils to keyboards, but also because we have overlooked the cultural value of the Four Treasures of the Study. Metacognitive monitoring, defined as the self-awareness and management of cognitive processes, influences creative design. Yet, there are few tools to enhance metacognitive monitoring through biofeedback. To address the gap, they present “Multi-Self”, a BCI-VR design tool for enhancing metacognitive monitoring in architectural design. Multi-Self evaluates designers’ emotions responses (valence and arousal) to their work, providing real-time, visual biofeedback.²

In 2006, the Four Treasures of the Study were included in the first batch of China's national intangible cultural heritage list. This is a warning to us not to let the Four Treasures of the Study disappear. With the strengthening of the country's protection of intangible cultural heritage, research on the four treasures of study has gradually extended to various fields. Industrial designers have a need to acquire knowledge related to physical materials and undertake activities such as materials selection and materials-driven creative design. Chinese indigenous materials (CIMs) and relevant crafts are identified as a significant but currently untapped resource for designers. Existing research lacks systematic organization and classification for this rich resource making it difficult to develop an online materials database for creative design. To enable industrial designers to develop an understanding of CIMs, obtain design inspiration and stimulate creative design activity, this paper reports on the development of a framework for a taxonomy of CIMs. Through literature review and analysis of existing design tools, the purpose, ending conditions, basic methods and framework of a taxonomy were identified. Taking Xuan Paper as an example, a case study was undertaken to establish methods and processes. When combined with expert interviews and user questionnaires, the usefulness, efficiency and acceptability of the research framework were evaluated, optimized and validated. The findings

² Design with myself: A brain-computer interface design tool that predicts live emotion to enhance metacognitive monitoring of designers. Yang Q ,Feng S ,Zhao T , et al. [J]. International Journal of Human - Computer Studies, 2024, 185 103229-.

indicate that a CIM taxonomy can support designers to systematically acquire materials and processing information, facilitate materials-driven creative design, material comparison/selection and provide a framework for the construction of CIM-related databases.³

This article conducts research on the history of the Four Treasures of the Study, analyzes the content and form of their formation, as well as the cultural connotations of their origin, and analyzes the development and essence of culture in order to better explore the forms and techniques of the Four Treasures of the Study culture in cultural and creative design and packaging design. Combining the culture of the four treasures of the study with packaging and creative design, extracting representative design elements, endowing them with new beauty, inheriting and developing the four treasures of the study, and promoting traditional culture. Its research aims to understand the use of A in architectural concept brainstorming To what extent image generation tools reflect effectiveness, accuracy, and persistence in text and image input, and evaluate A from factors such as speed, creativity, and accuracy I. The use of image generation tools in the architectural conception stage. This study will quantitatively evaluate the proportion of mosques produced by Midjournal based on certain standards, as they belong to the Shah Mosque and contain many typical elements and features of the Safavid Mosque, which can serve as design inspiration. Then find the most matching form.⁴

1.2 Reasons For Choosing The Topic

The Four Treasures of the Study are very important writing and painting tools in traditional Chinese culture, including brushes, ink, paper, and inkstones. Their origin

³ A creative industrial design framework of the taxonomy for Chinese indigenous materials and relevant crafts. Jinjuan D ,Mark E ,Karl H , et al. [J]. Humanities and Social Sciences Communications, 2024, 11 (1):

⁴ Integrating an Image-Generative Tool on Creative Design Brainstorming Process of a Safavid Mosque Architecture Conceptual Form.Maksoud A ,Elshabshiri A ,Alzaabi H H S A , et al. [J]. Buildings, 2024, 14 (3):

and significance are as follows: Pen: Pen is one of the main tools for ancient Chinese writing and painting. It originated in China and is one of the symbols of Chinese culinary culture, and writing with a brush is also one of the ways for Chinese people to cultivate their character. There are various types of pens, and the materials used to make pens are also different, such as brushes, hard bristles, double bristles, water brushes, purple bristles, and so on. Revisiting the long-debated question: “What is Islamic architecture?”, this research article aims to explore the identity of “Islamic architecture (IA)” in the context of artificial intelligence (AI) as well as the novel opportunities and cultural challenges associated with applying AI techniques, such as the machine learning of Midjourney in the context of IA. It investigates the impact factors of AI technologies on the understanding and interpretation of traditional Islamic architectural principles, especially architectural design processes. This article employs a quantitative research methodology, including the observation of works of artists and architectural designers appearing in the mass media in light of a literature review and critical analysis of scholarly debates on Islamic architecture, spanning from historical perspectives to contemporary discussions. The article argues for the emergence of a continuous paradigm shift from what is commonly known as “postmodern Islamic architecture” (PMIA) into “artificial intelligence Islamic architecture” (AIIA), as coined by the authors of this article. It identifies the following impact factors of AI on IA: (1) particular requirements and sensitivities, inaccuracies, and biases, (2) human touch, unique craftsmanship, and a deep understanding of cultural issues, (3) regional variation, (4) translation, (5) biases in sources, (6) previously used terms and expressions, and (7) intangible values. The significance of this research in digital heritage lies in the fact that there are no pre-existing theoretical publications on the topic of “Islamic architecture in the age of artificial intelligence”, although an extensive set of publications interpreting the question of the definition of Islamic architecture, in general, is found. This article is pivotal in analyzing this heritage-inspired design approach in light of former criticism of the definition of

“Islamic architecture”, which could benefit both theorists and practitioners. This theoretical article is the first in⁵

Ink: Ink is one of the important materials for writing and painting. In China, there are various types of ink, including pine smoke ink, oil smoke ink, lacquer smoke ink, blue ink, vermilion ink, and so on. The manufacturing process of ink is very meticulous, requiring multiple processes to produce high-quality ink blocks.

Paper: Paper is one of the main carriers of ancient Chinese writing and painting. Before the invention of papermaking, people used bamboo slips, silk, and other materials for writing. With the invention of papermaking, paper became the main material for writing and painting.

Inkstone: Inkstone is a tool for grinding ink and an important auxiliary tool for writing and painting. There are various types of inkstones, including Duan inkstone, She inkstone, Tao inkstone, Chengni inkstone, and so on. The production process of inkstones is also very particular, requiring multiple processes to make high-quality inkstones.

The significance of the Four Treasures of the Study lies not only in their practical value, but also in the cultural connotations they carry. They are one of the very important cultural heritages in traditional Chinese culture and also an important representative of Chinese culture. At the same time, the Four Treasures of the Study are also one of the very important cultural symbols in traditional Chinese culture, representing the unique charm and spiritual connotation of Chinese culture. Its research aims to understand the use of A in architectural concept brainstorming To what extent image generation tools reflect effectiveness, accuracy, and persistence in text and image input, and evaluate A from factors such as speed, creativity, and accuracy I. The use of image generation tools in the architectural conception stage. This study will quantitatively evaluate the proportion of mosques produced by Midjournal based on certain standards, as they belong to the Shah Mosque and contain

⁵ Artificial Intelligence Islamic Architecture (AIIA): What Is Islamic Architecture in the Age of Artificial Intelligence? Sukkar W A ,Fareed W M ,Yahia W M , et al. [J]. Buildings, 2024, 14 (3):

many typical elements and features of the Safavid Mosque, which can serve as design inspiration. Then find the most matching form.⁶

Chinese culture is vast and profound, passed down for thousands of years. Having a variety of intangible cultural heritage, but inheriting it has become a problem. With the improvement of China's cultural soft power and the overall aesthetic level of society, the brand image and packaging design we see in daily life also need to match people's aesthetics. High level design works can further enhance and enrich people's living and aesthetic standards. The various cultural and creative products of intangible cultural heritage have drawn people's attention to the inheritance of intangible cultural heritage. Firstly, using the Analytic Hierarchy Process, construct an industrial heritage resource value evaluation model for the development of cultural and creative products. Then, taking Zini Sugar Factory as the design object, combined with the fuzzy comprehensive evaluation method, the most representative elements were selected, and based on this, cultural and creative products were designed. Selected representative cultural elements from Zini Sugar Factory and designed and developed digital cultural and creative products that combine physical entities. The application of Analytic Hierarchy Process (AHP) and Fuzzy Comprehensive Evaluation (FCE) helps to accurately select core industrial heritage resources as design themes, enabling more targeted creation of beloved and unique products. In addition, as the industrial technology and knowledge contained in industrial heritage are mostly abstract information, combining physical products with digital design will help to more fully express its rich connotations.⁷

Ink brush design is in line with contemporary cultural and creative design trends, freeing people from aesthetic fatigue of modern design and making it easy to integrate into the market. More in line with people's impression of Chinese classical culture and intangible cultural heritage, combined with Chinese landscape painting, conveyed to the audience through visual forms. By packaging and using the process, the audience can better feel the rhythm of life, deeply understand China's intangible cultural

⁶ Application Research of Experimental Poster Design. Lai J [J]. Art and Design, 2024, 7 (3):

⁷ Research on the Design of Industrial Heritage Cultural and Creative Products Based on Resource Value Analysis [J/OL] Design, Chen Yu, Zhang Hanglin 1-4 [2024-05-30] <https://doi.org/10.20055/j.cnki.1003-0069.001742>.

heritage culture, and contribute to the inheritance of intangible cultural heritage. Exploring the application methods and design principles of design symbols in ceramic cultural and creative products from a semiotic perspective, in order to expand the innovative design methods of ceramic cultural and creative products. Through literature research, case analysis, and practical methods, analyze the feasibility of combining extensible innovation methods with ceramic cultural and creative products from three levels: culture, behavior, and performance. Taking the ball pattern pattern as the design element, exploring the explicit and implicit expressions of symbols, using symbol extension transformation and expansion for design practice, revealing the combination process of extension innovation methods and ceramic cultural and creative product design.⁸

Nowadays, traditional craftsmanship is lacking, and the number of inheritors of intangible cultural heritage is gradually decreasing, largely due to the market. The packaging of the Four Treasures of the Study is currently uniform in the market, and there is no high design concept or differentiated product packaging for users of different ages. There is also no product design specifically for inheriting craftsmanship. Cultural and creative products are currently an important direction in China's cultural industry, and their market share is constantly increasing, with a growing impact on the social economy. Cultural and creative products are a type of product centered on creativity, which is a new product that integrates culture and products with various industries. With the revival of traditional culture in today's era, "China-Chic" has become a common practice. As a business card of traditional Chinese culture, Dunhuang murals are particularly renowned for their historical and artistic research value, deeply influencing future creators. The paper aims to deeply explore the innovative application of Dunhuang culture in modern cultural and creative product design. By analyzing the application of Dunhuang cultural elements

⁸ Research on the Extension Innovation Design Method of Ceramic Cultural and Creative Products Based on Semiotics Theory [J/OL] China Ceramic Industry, Zhang Beibei 2024, (02): 99-103 [2024-05-30] <https://doi.org/10.13958/j.cnki.ztcg.2024.02.028>.

in cultural and creative design, it analyzes and proposes strategic suggestions from the perspective of cultural inheritance and development.⁹

In today's consumption concept, people's consumption needs are no longer just material consumption, but gradually shifting towards spiritual consumption. Under the influence of such consumption concepts, cultural and creative products can better enter the market and accelerate the development of the cultural and creative industry. If the packaging design of the Four Treasures of the Study enters the market and gains fresh vitality, it can attract more people to inherit intangible cultural heritage, make people feel the cultural heritage and inheritance difficulties of the motherland, promote people's understanding of cultural and creative products, and further develop intangible cultural heritage. Intangible cultural heritage is an important component of China's excellent traditional culture, a vivid witness to the continuous inheritance of Chinese civilization, and an important foundation for connecting national emotions and maintaining national unity. Protecting, inheriting, and utilizing intangible cultural heritage is of great significance for continuing historical context, strengthening cultural confidence, promoting cultural exchange and mutual learning, and building a socialist cultural power. With the growth of computer technology and graphic design, to solve the pattern collapse of the generator and improve the diversity of generated results, a study was conducted and designed based on BicycleGAN. A Map2Style module was added to modify the encoder of the model to obtain encoding feature information, thereby improving the accuracy of the encoder and solving the pattern collapse of the generator, thereby increasing the diversity of generated results. The results denoted that the structural similarity indicators of sapphire and white effects were both 0.93. The structural similarity index of the water effect was 0.59, and the peak signal-to-noise ratio index was 28.16. When the batch size was the same, the training time was the same for pattern search generative adversarial network, Bicycle generative adversarial network, and improved method. At this point, the three

⁹ Analysis of the Heritage and Development of Dunhuang Cultural Elements in Modern Cultural and Creative Design Proceedings of the 2023 International Academic Forum on Cultural and Artistic Innovation (Part 1) East China University of Science and Technology, Han Beila 2023: 3 DOI: 10.26914/c.cnkihy.2023.026039

occupied 3.6, 3.2, and 3.3 GB of video memory, respectively. The area between the receiver operating characteristic curve of the improved model and the coordinate axis was 0.9837, which was higher than that of the Bicycle generative adversarial network, denoting that the improved model had more accurate effectiveness. The performance accuracy of the improved model was 96.31%, and the sensitivity was 80.65%. The improved model has a significant effect, making it more stable and achieving convergence faster during training. It plays a certain role in promoting the application of motion graphics creative design.¹⁰

1.3 The Current Situation Of Domestic And Foreign Research

Nowadays, the Four Treasures of the Study are still an important component of traditional Chinese culture. Although their scope of use has greatly narrowed, they are still important tools for artists to create. Many literati and scholars still enjoy using the traditional Four Treasures of the Study to create artistic works, and there are also many collectors who collect the Four Treasures of the Study.

With the development of technology, some new materials and technologies have also been applied to the production of the Four Treasures of the Study. For example, some modern technologies can produce paper with special textures and textures, or use environmentally friendly materials to make pollution-free inkstones. These new developments provide new possibilities for the inheritance and innovation of the four treasures of the study. Many denture frameworks are currently manufactured using metal 3-dimensional (3D) printing technology. However, this advanced technology is still limited to conventional denture designs. A metal 3D printing-based denture design concept was developed and is presented based on a nonwear occlusal surface, a nonfracture denture base, and a novel connection between metal and resin.¹¹

¹⁰ Creative Design of Motion Graphics Based on BicycleGAN Algorithm. Lin J, Li R. [J]. Intelligent Systems with Applications, 2024, 21 200323-.

¹¹ A combined 3D printed metal and resin digital denture: 5-year follow-up data and a creative design concept. Park S, Park C. [J]. The Journal of prosthetic dentistry, 2024,

Overall, the Four Treasures of the Study are treasures of traditional Chinese culture. They not only have practical value, but also carry profound historical and cultural connotations. Therefore, their value has not decreased as a result. On the contrary, they remain important tools for artists to create, as well as important carriers for people to express emotions and tastes. In recent years, the country has emphasized the need to strengthen cultural confidence. From a design perspective, cultural and creative products are a powerful lever to promote cultural confidence, and we face significant challenges in inheritance and development. The combination of pen, ink, paper, and inkstone with visual communication design, reflected in the derivatives of cultural and creative products, not only enhances the influence of intangible culture, but also better breaks through the limitations of geography and time, making it more convenient for people to understand intangible cultural heritage. In order to explore better performing planar robotic arms, this method provides a set of analysis steps, including demonstrating structural synthesis in graph theory, establishing conversion relationships between different models, and generating new configurations of planar robotic arms. The results indicate that the developed task driven structural synthesis method is effective in generating planar robotic arm configurations, enriching the relevant research on structural design and optimization in this field. Obtain inspiration through innovative methods in the article¹²

At present, the packaging design of foreign products has met market demand, kept pace with the times, and tailored different designs according to different regions to cater to people's aesthetics. And foreign research pays more attention to the sustainability of packaging materials, packaging design and user experience, as well as the development of packaging technology. However, there is no large-scale market for pens, ink, paper, and inkstones. By designing products tailored to traditional craftsmanship, we aim to stimulate the attractiveness of Chinese culture to foreign countries and open up foreign markets. This article aims to explore the cultural narrative and aesthetic elements in the design of Sanxingdui Museum's cultural and

¹² The method of task-driven structural synthesis for the creative design of the planar manipulator. Luchuan Y . [J]. Mechanics Based Design of Structures and Machines, 2024, 52 (1): 1-14.

creative products, starting from the use of cultural symbols, principles and methods of design expression, design aesthetic theory, etc., through analyzing the existing life, entertainment, and virtual categories. Discussion on the three types of cultural creation and research on the cultural and creative design aesthetics of Sanxingdui Museum. Through in-depth analysis of the symbolic meaning and art form of Sanxingdui culture, using cultural symbols as the starting point, by integrating symbols, patterns, colors and other aesthetic elements, and using innovative design techniques, we connect the story of Sanxingdui culture with contemporary society and create a unique and inspiring product. It also explores the application of cultural heritage and user experience, and analyzes the functional experience that cultural and creative products need to provide, thereby providing suggestions for the future cultural and creative design of Sanxingdui Museum and promoting the development of cultural heritage protection and inheritance.¹³

In foreign literature on Cultural Narrative in Design: Research on Cultural and Creative Design Aesthetics of Sanxingdui Museum, Jiaxin Wang refers to the analysis of existing life, entertainment, and virtual categories, starting from the application of cultural symbols, principles and methods of design expression, and design aesthetic theory, to explore cultural narrative and aesthetic elements in cultural and creative product design. Explore the three types of cultural and creative design and study the aesthetics of cultural and creative design. By deeply analyzing the symbolic significance and artistic forms of intangible cultural heritage, taking cultural symbols as the starting point, incorporating aesthetic elements such as symbols, patterns, and colors, and using innovative design techniques, the story of intangible cultural heritage is connected to contemporary society, creating unique and inspiring products. And explore the application and user experience of cultural heritage, analyze the functional experience that cultural and creative products need to provide, and provide suggestions for future cultural and creative design, promoting the development of cultural heritage protection and inheritance. Animation movie conveys the connotation

¹³ Cultural Narrative in Design: Research on Cultural and Creative Design Aesthetics of Sanxingdui Museum. Wang J. [J]. Art and Design, 2024, 7 (1):

of animation to the audience through visual symbols, and the audience-oriented animation movie improves the aesthetic ability and diversifies the creative design. This paper starts with the analysis of visual communication design technology in animated films, analyzes the principle of visual communication design of animated images, and realizes the production of animated films by using multi-visual 3D animation modeling and texture rendering technology. The Sobel edge operator is introduced to optimize the image edge data of animated movies, so as to improve the image quality of animated movies. The development trend of visual communication design is discussed, and the aesthetic characteristics of visual communication design for animated films and the mutual influence between them are analyzed. In order to explore the aesthetic expression and creative design methods of animated films, quantitative analysis of data was conducted using current animated film works. The results show that the bit code rate in the full intra-frame coding mode of optimized production of animated images using visual communication technology is -1.87% , the highest quality factor is around 0.95, and the variation of smoothness is kept between 80% and 90%. Audience-oriented visual communication design of animated films should be based on the utility of information conveyance and rhythmic rhyme design and prompt the creative design of animated films through association, whimsy, metaphor, style and other ways.¹⁴

Summary Of The Chapter I

1. Low-sugar desserts that are good for your health
2. Cultural and Creative Industries
3. Visual and aesthetic values

¹⁴ Audience-oriented Aesthetic and Creative Research on Animated Films Based on Visual Communication Design .Yan H ,Jiang H ,Wang J , et al. [J]. Applied Mathematics and Nonlinear Sciences, 2024, 9 (1):

Chapter II

RESEARCH FOR THE SELECTED TOPIC

2.1 History and Origin

The earliest "Four Treasures of Study" in ancient China refer to the four main stationery tools used by literati in their study rooms, namely pen, ink, paper, and inkstone. This concept originated during the Southern and Northern Dynasties period. The following is the evolution of the "Four Treasures of the Study":

During the Southern Tang Dynasty. The "Four Treasures of the Study" specifically refer to Zhuge brush, Huizhou Li Tinggui ink, Chengxintang paper, and Jiangxi Wuyuan Longwei inkstone.

Since the Song Dynasty. The "Four Treasures of the Study" specifically refer to Hubi (Huzhou, Zhejiang Province), Huimo (Huizhou, Anhui Province), Xuanzhi (Xuanzhou, Anhui Province), and Duan inkstone (Zhaoqing, Guangdong Province, formerly known as Duanzhou). Exploring the influence of the ADDIE education model on teaching cultural and creative product design to promote the improvement of the quality of teaching cultural and creative product design. Starting from the ADDIE education model, this paper analyzes the five components of the model and the specific functions of each component. The logistic regression algorithm that constitutes the analysis module of the ADDIE education model is introduced, and a sparse prior factor is introduced to optimize the logistic regression algorithm; then, a sparse logistic regression algorithm is constructed to solve the likelihood function of the weight vector. Finally, the ADDIE education model is used to analyze the indicators of cultural and creative product design teaching in two aspects: the teaching objectives and teaching principles of cultural and creative product design. From the teaching objectives, the influence of cognitive, skill, and emotional objectives accounted for 47.11%, 44.41% and 51.26%, respectively. From the teaching

principles, the percentages of uniqueness, practicality, and attractiveness are 51.5%, 43.7%, and 40.3%, respectively. Based on the ADDIE education model can affect the emotional goals and uniqueness in the teaching of cultural and creative product design, and it is necessary to focus on the emotional teaching of product design as well as diversified and differentiated teaching in design teaching in order to enhance better the learners' interest degree in cultural and creative product design.¹⁵

Xuan paper is a special type of paper produced in Jing County, Xuancheng City, Anhui Province, China, known for its excellent quality and unique historical and cultural value. The production of rice paper has a long history, dating back to the Tang Dynasty and reaching its peak in the Qing Dynasty. The characteristics of rice paper are its smooth and tough texture, as smooth as jade, with good ink moistening and durability, not easy to decay and insect infestation, hence it is known as "millennium longevity paper". It is one of the four treasures of Chinese study and an ideal carrier for calligraphy and painting. The term "Xuan paper" first appeared in a chapter of the Tang Dynasty scholar Zhang Yanyuan's "Records of Famous Paintings of All Dynasties", which states: "A good family should have a hundred pieces of Xuan paper, waxed with wax, for the purpose of copying..." This is the earliest article that records Xuan paper. And it also talked about the use of rice paper, writing, copying, and so on. By the Song Dynasty, the demand for rice paper had significantly increased, and poets

in the Song Dynasty had the money to write poems praising rice paper. The development of rice paper was rapid. And the production process is widely spread, and the production methods have been improved in different regions. In 2006, Xuan paper was included in the national intangible cultural heritage list. The new poster has fewer design steps and better font, which is better than the old poster, for the following reasons. Firstly, the font of the old poster is too small and the information is too crowded, which may be confusing and difficult to read, causing confusion among

¹⁵ Analysis of the impact of ADDIE education model based on logistic regression model on teaching contemporary cultural and creative product design. Huang Y . [J]. Applied Mathematics and Nonlinear Sciences, 2024, 9 (1):

the staff. In contrast, the simplified design and larger font of the new poster make it easier for staff to quickly understand and follow the instructions.¹⁶

Xuanbi, also produced in Xuancheng City, Anhui Province, is one of the four treasures of traditional Chinese culture. Its origin can be traced back to the Qin Dynasty. According to the "Biography of Mao Ying" written by Han Yu in the Tang Dynasty, high-quality rabbit hair was discovered in Jing County, Anhui Province when the Qin army led Meng Tian to conquer the state of Chu. It is widely used to make brushes and is believed to be the origin of Xuanbi. Xuanbi reached its peak in the Tang Dynasty, and Jing County in Anhui Province became the center of pen making in the country. Xuanbi was also designated as a "tribute" and "imperial pen" by the imperial court. By the Song Dynasty, the production process of Xuanbi had developed rapidly and was compared to gold at that time, which is enough to demonstrate the preciousness of Xuanbi at that time. After the Yuan Dynasty, due to frequent wars and natural disasters, the production process of Xuanbi gradually declined. By the Ming and Qing dynasties, the inheritance process of Xuanbi had developed slowly. After the reform and opening up, the production process of Xuanbi received national support and developed rapidly. In 2008, it was included in the national intangible cultural heritage list. Inorganic quantum dots (QDs) are used in color displays due to their wide light absorption range and controllable photoluminescence (PL) color. However, due to the presence of surface defects, their PL stability may be lower. To overcome this issue, we prepared CdTe quantum dots of different sizes (~3.8, 4.4, and 5.0 nm) and poly (glycidyl methacrylate) (PGMA)/CdTe composite films. The increase in size of quantum dots causes them to emit green light, yellow light, and red light in sequence. As the PL emission wavelength increases, the thin film emits bright light of different colors. Compared with quantum dot solution, the composite film has almost unchanged fluorescence emission wavelength (536-612 nm) and higher PL intensity. The latter has better PL stability under optical and

¹⁶ Effects of personal protective equipment poster design on staff adherence to PPE guidelines on a ward with vulnerable oncology patients. Mikhail N ,Maria S ,Fahim D , et al. [J]. The Royal College of Radiologists Open, 2023, 1 (S1):

thermal conditions. The green light film can still maintain a luminescence intensity of ~81% after 24 hours of illumination, and can still maintain a luminescence intensity of ~91% at 120 ° C. Green and white light-emitting diode (LED) devices were prepared using composite thin films, and fluorescence emission with bright colors was obtained. This study provides valuable guidance for the preparation of polymer/inorganic quantum dot composite films for LED poster display screens with bright and stable fluorescence emission. Beneficial for displaying posters¹⁷

Hui ink was produced in Mount Huangshan City, Anhui Province. Hui ink has a long history. The origin of Hui ink can be traced back to the end of the Tang Dynasty to the Southern Tang Dynasty. Songyan ink made in Shezhou was valued by Li Yu, the leader of the Southern Tang Dynasty, because of its excellent quality, which made it famous. In the Song and Yuan Dynasties, Shezhou was renamed Huizhou, and high-quality ink made in Huizhou got a new name "Hui ink", which is the origin of the name "Hui ink". During the Northern Song Dynasty, the production process of Huizhou ink was further developed, and the raw materials for production were also changed, resulting in rapid development of Huizhou ink. The craft of Huizhou ink reached its peak in the

Ming Dynasty, and the production techniques and varieties of Huizhou ink in the Qing Dynasty further developed. In 2006, the production process of Huizhou ink was recognized by the state and listed as a national intangible cultural heritage. Posters are intended to spark scientific dialogue and are omnipresent at biological conferences. Guides and how-to articles help life scientists in preparing informative visualizations in poster format. However, posters shown at conferences are at present often overloaded with data and text and lack visual structure. Here, I surveyed life scientists themselves to understand how they are currently preparing posters and which parts they struggle with. Biologists spend on average two entire days preparing one poster, with half of the time devoted to visual design aspects. Most receive no design or software training and also receive little to no feedback when preparing their visualizations. In conclusion, training in visualization principles and tools for poster

¹⁷ Preparing the photo- and heat-stable PGMA/CdTe quantum dot composite films and exploring devices for LED-display poster design .Junqian L ,Ao X ,Bingshuang M . [J]. Chemical Papers, 2023, 78 (2): 1239-1249.

preparation would likely improve the quality of conference posters. This would also benefit other common visuals such as figures and slides, and improve the science communication of researchers overall.¹⁸

She inkstone was also produced in She County, Mount Huangshan City, Anhui Province. In history, the origin of She inkstone can also be traced back to the Tang Dynasty. During the Kaiyuan period of the Tang Dynasty, a hunter found a kind of stone in Longwei Mountain, Wuyuan. The stone was light and exquisite, and it was made into an inkstone, from which she inkstone stepped onto the stage of history. There are also records showing that Sheyan originated in the Han Dynasty, but the Tang Dynasty was the period when Sheyan officially became famous and widely circulated. During the Tang Dynasty to the Song Dynasty, Sheyan was loved by people for its unique shape and clear texture, and Sheyan began to develop slowly. By the Song Dynasty, the development of She inkstone had reached its peak, with not only brighter and more elegant decorative lines, but also more vivid and realistic character images. The cultural connotation has also been further developed, reflecting the love and pursuit of Sheyan by literati at that time. During the Ming and Qing dynasties, the development speed of Sheyan decreased or even declined, but Sheyan still maintained its unique artistic charm and craftsmanship. Since the reform and opening up, the Sheyan craftsmanship has gradually revived, and the production process has also been further developed. In 2006, Sheyan was listed as a national intangible cultural heritage. Urban cultural posters serve as vital tools for promoting city culture and the tourism industry, fulfilling the significant mission of enriching the visual aesthetics of citizens, and disseminating urban culture. Governments utilize various means, such as propagating policy guidelines, promoting the cultural and tourism industry, conserving cultural heritage and humanistic history, showcasing academic and cultural events, and propagating the mainstream values, to harness the potential of urban cultural posters as windows that exhibit the city's cultural heritage and charm, thus providing both tourists and citizens with diverse visual delights. In

¹⁸ Insights on poster preparation practices in life sciences. Klara H J . [J]. *Frontiers in Bioinformatics*, 2023, 3 1216139-1216139.

this study, we embark on a journey through the evolution of urban cultural posters in China, focusing on the application of semiotics theory. By examining the techniques and design approaches employed in Chinese urban posters, and using Taizhou city's poster design as a case study, we aim to uncover the essence of Chinese urban poster design. Through the analysis of gathered data, we put forth valuable suggestions for the application of techniques in Chinese urban poster design, which can serve as a guideline for other cities in their poster design efforts.¹⁹

Mount Huangshan has a long culture and fish lanterns, especially in Wangmantian Village. It is a traditional folk activity deeply rooted in Huizhou culture, and its history can be traced back to the early Ming Dynasty. This custom has been passed down in the local area for over 600 years. Shexian fish lanterns are not only a way for villagers to worship their ancestors and pray for peace, but also carry the unique ancestral culture and historical memory of Huizhou. Considering the continuous development of the film industry and the improvement of the living standard among people, movies have gradually come to the civilians. A good movie poster can effectively reflect the content of the movie, attract the audience, stimulate the demand and achieve a good publicity effect. The current movie poster design work is mainly carried out by professional designers, which requires a lot of time and labor cost. In this paper, we propose a context-aware image generation method for assisted design of movie posters using generative adversarial network (named as MPAD-CIP for short). First, the basic information and visual contents of the movie are perceived, and the representative images are extracted, with the use of convolution operations. Then, a backbone network of deep convolutional generative neural network is formulated to generate images for summary of movies. The backbone network is composed of two components: a generator and a discriminator. Their combination realizes the computer-assisted movie poster design by sensing visual context. In the experimental part, the proposed MPAD-CIP method is compared with several

¹⁹ Research on Urban Poster Design Methods in China—Take Taizhou Poster Design as an Example .Miao P ,Yaacob H . [J]. Scientific and Social Research, 2023, 5 (9):

benchmark models to demonstrate that the posters generated by this paper are more realistic and versatile, and some of the generated posters are exhibited.²⁰

2.2 The unique culture of the place of origin

The characteristic culture of Xuancheng is also reflected in the Xuanfan, which is a folding fan named after its place of origin and originated from the Xuancheng area of Anhui Province. The history of Xuanfan can be traced back to the Song Dynasty, and it reached its peak during the Ming and Qing dynasties. Its skeleton is mainly made of various bamboo pieces and sandalwood, while the fabrics include rice paper, Korean paper, silk cloth, and real silk, which give the fan a unique texture and beauty. The characteristic of Xuan fan is that its skeleton is tight, the surface is smooth, and it can be easily folded and closed. The fabric texture is delicate like silk. Xuan fans are not only practical daily necessities, but also carry the unique fan culture of China for thousands of years. By combining Xuan paper, Xuan brush, and fan culture in design, traditional culture can be better disseminated. The art of Xuancheng fan painting has a long history. During the Ming and Qing dynasties, due to its unique expression techniques, composition methods, and artistic forms, Xuancheng fan painting was highly sought after and loved by people. Due to the small size of the fan and the special nature of the fan material, painters must create art within the limited space of the fan. Fan painting art often uses poetic themes, rich styles, and unique craftsmanship in images such as flowers, birds, mountains, and waters. This study, grounded in design culture code theory, rigorously explores the multifaceted impact of visual imagery on poster design. Uniting theory with practicality, it dissects the strategic, semiotic, and technical aspects of poster creation, illuminating how visual elements are strategically employed, convey nuanced meanings, and adhere to design principles. Notably, it scrutinizes the adaptability of these strategies across diverse socio-cultural contexts. The study enriches our comprehension of how visual choices endow posters with significance and emotional

²⁰ A Context-Aware Image Generation Method for Assisted Design of Movie Posters Using Generative Adversarial Network. Yuan L ,Ruoxu H ,Jingya Z . [J]. Journal of Circuits, Systems and Computers, 2023, 32 (13):

resonance. Furthermore, it contributes novel insights into the technical intricacies of visual design principles. By synthesizing theory and practice, with an emphasis on cross-cultural adaptability, this study advances our understanding of how visual imagery influences strategic, meaningful, and technical dimensions in poster design. It holds implications for design practitioners and offers inspiration for future research in this field. In humility, it contributes to the existing body of knowledge while paving the way for further exploration in the discipline.²¹

Mount Huangshan has a long culture and fish lanterns, especially in Wangmantian Village. It is a traditional folk activity deeply rooted in Huizhou culture, and its history can be traced back to the early Ming Dynasty. This custom has been passed down in the local area for over 600 years. Shexian fish lanterns are not only a way for villagers to worship their ancestors and pray for peace, but also carry the unique ancestral culture and historical memory of Huizhou. As a traditional folk activity, Mount Huangshan fish lantern culture symbolizes good luck and peace. Most of them use a festive red color, and due to the special nature of the fish lantern material, the painting style also has its own charm. In order to enrich the innovative ideas of poster design, the analysis of poster design from the perspective of the current Gestalt principle, visual perception organization law theory and Gestalt trend focuses on a wide range of poster cases, most of which come from different periods, regions and fields, etc, and the case classification is not fully unified from the perspective of the poster designers creative characteristics. The article is based on the Gestalt principle. Taking Tanaka Ikkos poster design as an example, it sorts out the manifestations of the visual perception organization theory and the Gestalt principle in the work, and research and analyze the viewers aesthetic and cognition through the principles of simplification, proximity and similarity, continuity, and common direction movement.²²

²¹ A Study of Creative Imagery in Public Service Posters Based on Design Cultural Codes Theory. Yang Y. [J]. Advances in Humanities Research, 2023, 2 (1): 47-55.

²² Research on Tanaka Ikko's Poster Design from the Perspective of Gestalt Psychology. Zhang S. [J]. Art and Design, 2023, 6 (6):

2.3 The current status of packaging for the four treasures of study

Modern promotional pens are mostly packaged in plastic bags and drawstring bags, and the simplest packaging only adds a plastic pen cap to protect the pen head. Xuanbi, as the main tool for painting and writing in Chinese culture, is often packaged with bamboo pen curtains. Its disadvantages are obvious, poor reliability, and time-consuming and laborious bundling, requiring the development of new packaging to replace it.

Modern rice paper packaging has limitations in the design of packaging shape and structure due to its size and non foldable special effects. Large size rice paper is packaged in paper tubes, while general rice paper is packaged in bundles. Usually, rice paper is packaged with adhesive paper.

Modern ink often uses plastic bottle ink instead of ink ingots. Bottled ink is usually designed with a small injection port and bottle cap to prevent excessive ink usage. However, it is usually time-consuming, laborious, and prone to ink leakage, and the injection port is easily blocked by residual ink adhesion.

Modern packaging for inkstones is mostly done in wooden boxes, with general materials or small inkstones wrapped in paper as packaging.

The development history of China is a history of struggle, and it is also a process of constantly enriching spiritual and material civilization. In the past, various daily necessities in China were designed to meet people's basic needs, and people only focused on the practical value of these items. Therefore, in design, they often pursued simplicity and practicality. But with the continuous rise of China's economy and society, the main contradiction in Chinese society has also become a contradiction between the growing needs of the people for a better life and the unbalanced and insufficient development. This is reflected in the fact that people's first need has changed from "survival" to "life", and they have begun to pay more attention to spiritual enjoyment and satisfaction. This is undoubtedly a huge opportunity for the

development of the four treasures of study, which have always represented traditional Chinese culture. Therefore, based on the booming social trend of modern cultural and creative products, the four treasures of the study should keep pace with the times in their packaging, in order to seek new inheritance and development in the new era.

Summary of Chapter II

1. Cultural connotations
2. Artistic expression forms
3. Cultural integration
4. Aesthetic trends

Chapter III

DESIGN PROCESS AND RESULTS

3.1 Design Plan

Collect design cases of excellent brands, find design inspiration, and determine the overall style of the brand as a modern style.

Mind map to organize the design ideas.

Determine the slogan of the brand, and the related text.

Collect information and design the logo, brand fonts in English and Chinese, auxiliary graphics and brand IP image and other basic parts of the drawing of the extension of the IP image of the expression bag.

Design the application part of the extended application of packaging, posters and related product design.

Complete the design as a whole and make minor adjustments to the details.

3.2 Design Process

3.2.1 Logo design

In brand image construction, the logo is one of the core components, playing an important role in showcasing the characteristics of the brand image. The initial inspiration for logo design was the combination of brushes, ink and wash elements, and the character "Hua". Due to low text recognition, traditional Chinese characters for "Hua" were later designed without highlighting the characteristics of ink and wash. Later, "Hua" and "Mo" were combined to merge and share strokes, choosing a stable and overall style. Just like the Four Treasures of the Study, they are square and elegant, giving people a simple and generous aesthetic experience, enhancing their visual impact. Combining traditional culture with modern design is a reflection of the modernization of intangible cultural heritage. In terms of color, we choose a gradient

of indigo and emerald. The next step following acceptance of an abstract submitted for a scientific meeting is to create the poster. Poster presentations provide an avenue for dissemination of research findings as well as the opportunity to highlight the work and network with other clinicians. Requirements for poster presentations vary among scientific meetings. Therefore, it is important to follow instructions set forth by the specific conference at which the work will be presented. Important considerations for poster design include the elements it should contain, font type and size, use of tables and figures, and poster size. Research indicates visual appeal has a greater influence in attracting attention than content. In addition to creating the poster, preparing for presentation is an essential step in the process. Practicing the presentation prior to the meeting, anticipating questions, and being familiar with the poster content are principal factors in preparing for the presentation. Oral presentations for posters are typically brief and should only focus on the key points. The purpose of this paper is to review poster design and provide general guidelines for presenting an abstract at a scientific meeting.²³

The emerald color is still light, just like when the Four Treasures of the Study were first formed, and the indigo color is darker, just like the Four Treasures of the Study, which are now technically mature and have become intangible cultural heritage. The gradual process is the gradual development of the Four Treasures of the Study, which also reflects the slow development of Chinese culture, flowing continuously. (As shown in Figure 3.1)

3.2.2 Font Design

Font design, as an important component of visual art, has always been favored by designers. Among numerous font design forms, the use of calligraphy as a form of expression is particularly eye-catching, as it can better express the inheritance and development of traditional calligraphy elements such as brush, ink, paper, and

²³ How to Present Your Research Findings at a Scientific Meeting. Denise L W . [J]. Respiratory care, 2023, 68 (11):

inkstone. This design approach is not only a tribute to traditional calligraphy, but also an in-depth exploration of the long-standing origins of Chinese culture.

Calligraphy, as a treasure of Chinese culture, has always been highly praised by literati for its unique brushwork and vivid charm. In font design, by drawing inspiration from calligraphy's brushwork, structure, and layout, designers can create works that are both modern and traditional. In the context of the theme set as "ink and wash blooming", the combination of calligraphy strokes is particularly appropriate. By cleverly combining points, lines, and surfaces, the designer vividly portrays the fluidity and vitality of ink and wash, making the entire design work full of vitality and liveliness.

In addition to the use of brushwork, color selection is also an important aspect in font design that cannot be ignored. In this design, the designer chose a light and elegant black as the main color tone. This choice not only echoes the black color of ink and wash, making the entire design work visually more harmonious and unified, but more importantly, black has rich connotations and symbolic significance in Chinese culture. It is like Chinese culture, encompassing everything and embracing all rivers, representing profoundness, solemnity, and mystery. The use of this color not only gives font design a visual beauty, but also a profound cultural connotation.

In addition, the designer also fully considered the readability and practicality of font design during the creative process. Through reasonable font size, spacing, and layout design, the entire work is both artistic and practical, which can well meet the needs of various application scenarios. Propaganda posters were extremely influential in maintaining national pride and solidarity during World War I and World War II while also establishing cultural norms for wartime practices. This article explores the visual impact of propaganda posters during World War I and World War II, with a focus on those that included racist elements. Design elements and principles are key components of graphic design that are used to support conveying a message to the viewer, such as color, typography, composition, and hierarchy. By analyzing the visual and textual components of these posters, the article argues that they had a

significant impact on shaping society's perception of the enemy and fuelling xenophobic attitudes. The posters served as a powerful tool for governments to convey their messages to the masses, using emotionally charged language and images to elicit strong reactions from viewers. The research also highlights the ways in which these posters perpetuated harmful stereotypes and contributed to the dehumanization of entire groups of people. By examining the historical and cultural contexts in which these posters were created and disseminated, the article underscores the need to be mindful of the power of visual propaganda and its lasting impact on social attitudes and beliefs. In the research process, primary and secondary sources were utilized, and historical method and text analysis method were used. (#br)Nefret Söylemlerinin Savaş Dönemi Propaganda Afişlerindeki Görselleştirmesi(#br)Propaganda afişleri, I. ve II. Dünya Savaşı sırasında ulusal gurur ve dayanışmanın korunmasında son derece etkili olurken, aynı zamanda savaş zamanı uygulamaları için kültürel normlar oluşturmıştır. Bu makale, Birinci ve İkinci Dünya Savaşları sırasında propaganda afişlerinin görsel etkisini, ırkçı unsurlar içeren afişlere odaklanarak incelemektedir. Tasarım unsurları ve ilkeleri, izleyiciye bir mesajın iletilmesini desteklemek için kullanılan renk, tipografi, kompozisyon, hiyerarşi gibi grafik tasarımın temel bileşenleridir. ²⁴

In summary, using calligraphy as a form of expression for font design can not only better express the inheritance and development of traditional calligraphy elements such as brush, ink, paper, and inkstone, but also deeply explore the origin and connotation of Chinese culture. Meanwhile, through clever color application and layout design, the entire work is endowed with both visual beauty and profound cultural connotations. Such font design works undoubtedly can better inherit and promote Chinese culture, injecting new vitality and inspiration into the field of modern design. (As shown in Figure 3.2)

3.2.3 IP image design

²⁴ The Visualization of Hate Speeches in Wartime Propaganda Posters.EKEN B ,TALUĞ Y D . [J]. Art Time, 2023, 4 (1): 30-37.

The inspiration for IP image design comes from the four stages of life and echoes with pen, ink, paper, and inkstone. Design with character images as the theme, combining each character with pen, ink, paper, and inkstone to bring viewers a unique visual experience.

The first IP image name is Xuan Xuan. As the inheritor of Xuan paper, he is as pure and flawless as Xuan paper, with a strong interest in new things, full of curiosity and curiosity to explore. The purity of the soul, unaffected by worldly influences, awaits the writing of life. The use of children's clothing in appearance is mainly based on the clothing of the Northern Song Dynasty.

The second IP image name is Huihui, which is taken from the emblem characters of Huimo. Whenever viewers think of the emblem and see the name of the emblem, they will contact Huimo. As the inheritor of Huizhou ink painting, just like Huizhou ink painting, wherever you go, you will have your own color. "Heart has its own opinions and formal style for society," but your mind is not mature. In terms of appearance, the image of a youth is adopted, and the clothing adopts the Northern Song literati costume "Daoyi" to express the vigorous image of the emblem.

The third IP image is named Shelue, and as the inheritor of Sheyan, the mind is like an inkstone that can withstand strong winds and waves. Adopting a middle-aged image in the design, "having a clear mind" describes the characteristics of the IP image. The use of the Northern Song Dynasty attire, known as the "long shirt," on clothing indicates depth. The article aims to dig deeply into the significance of Chinese traditional cultural elements to movie posters, summarize the design form of Chinese traditional cultural elements in Huang Hai's movie posters, and further analyze the emotional expression of Chinese traditional cultural elements by analyzing Huang Hai's movie poster design works, so as to explore the inheritance and innovation of Chinese traditional culture in movie posters.²⁵

²⁵ The Emotional Expression of Chinese Traditional Cultural Elements in Huang Hai's Film Poster Design. Lei X ,Yan H ,Chen B , et al. [J]. Art and Design, 2023, 6 (1):

The fourth IP image name is Lao Xuan. As the successor of Xuan Bi, Lao Xuan adopts the image of an elderly person, with a beard that perfectly echoes Xuan Bi. "Old age brings benefits" describes the characteristics of old age. In the twilight years, I don't know how much wind and frost I have experienced, but I already understand a lot in my heart. I am aware of gains and losses, know how to move forward and backward, don't rely, and don't rely on sustenance. It can describe most things, just like a Xuan pen, which can be written on Xuan paper to impart experience to future generations. The clothing adopts the Northern Song Dynasty costume "Ru", which stands out from the world and is calm and composed. (As shown in Figure 3.3~6)

3.2.4 Illustration design

For intangible cultural heritage, it is necessary to first understand the culture and combine the fan culture of Xuancheng, the birthplace of Xuan brushes and Xuan paper. Fan surfaces are usually inscribed with poems and paintings, and the artistic conception of poetry is expressed through portraits. Bamboo is evergreen all year round, upright and free spirited, upright and noble. Born with knots, bamboo knots must be exposed, representing the quality of elegance and integrity; At the same time, even if bent, it will not break, and it has a noble and upright demeanor. All of these make bamboo a symbol of integrity and

straightforwardness. And he is also one of the raw materials for rice paper, combining the two as a representative illustration for rice paper packaging.

Breaking through the fan-shaped bamboo also represents vigorous vitality. The growth dynamics of bamboo express the tension of the picture and bring people the impact of wind and rain, representing the inheritance of intangible cultural heritage that is not afraid of difficulties.

Poems and paintings often feature pine and cypress trees. Whether in dense forests or on mountain paths, towering pine and cypress trees can become a beautiful

scenery. It represents noble and pure quality, unaffected by the environment, and always maintains its true color. The branches and leaves of pine and cypress extend upwards, representing the better inheritance of the intangible cultural heritage of brush, ink, paper, and inkstone, which symbolizes development and prosperity.

As the intangible cultural heritage of Mount Huangshan City, Hui ink and She inkstone are inseparable from the local fish lantern culture. The symbolic significance and significance of red carp are rich and diverse. In traditional Chinese culture, red carp is often regarded as a symbol of auspiciousness, happiness, and prosperity, representing good luck and prosperity. It is also considered a symbol of wisdom and talent, as the unique swimming style of carp, such as swimming upstream, is seen as a symbol of bravery and wisdom. The image of red carp is often used to express expectations for a better future. Echoing the IP image emblem, it symbolizes that the cultural inheritance of ink, paper, and inkstones has a bright future. We are now living in an era of sustainability. Sustainable does not only refer to the sustainable development of ecological environment, but also includes many aspects, such as the sustainable development of economy and culture. This paper argues that the concept of sustainability can also be applied to posters, focusing on how posters can achieve a continuous effect on audience, so as to avoid the temporary effect of posters on audience and then become visual garbage. The content discussed in this paper will focus on the theme of improving the interactivity of posters to achieve the sustainability value of posters.²⁶

Painting the image of a carp in ink and wash. In the legend of a carp leaping over the Dragon Gate, the carp flows upstream and becomes a true dragon, representing wisdom, courage, and perseverance. Before the ancient imperial examination system, candidates would touch the pattern of carp jumping over the dragon gate to pray for success. This legend has also become a symbol of encouraging people to maintain courage when facing challenges and difficulties in

²⁶ Research on the Interactivity of Poster Design under the Concept of Sustainability. Yue H. [J]. Academic Journal of Humanities & Social Sciences, 2022, 5 (18):

life. The inheritance of ink, paper, and inkstone symbolizes the same courage and perseverance as fish leaping over the gate.

Integrate the four treasures of the study with the cultures of various production areas. The illustrations on rice paper use bamboo, which is not only

one of the raw materials for rice paper, but also symbolizes the spirit of the development process of rice paper with its resilient quality. The Xuanbi illustration uses pine and cypress, which are often used in local fan painting poetry themes, and the fearless spirit of pine and cypress is also applicable to Xuanbi. The ancient city gate of Mount Huangshan City is selected for the illustration of Hui ink, and the ancient city culture, as a part of the cultural inheritance of Mount Huangshan City, is inseparable from the inheritance of Hui ink. Mount Huangshan is selected as the main body of She inkstone illustration. Mount Huangshan is not only the origin of She inkstone raw materials, but also the inheritance of Mount Huangshan culture is closely related to She inkstone. The blending of the two cultures stands in the long river of Chinese culture just like Mount Huangshan Mountain.(As shown in Figure 3.7~10)

3.2.5 Poster Design

Posters are a promotional and artistic form of conveying information, presenting the theme expressed by the author through the arrangement and combination of graphics, text, and color, attracting the attention and resonance of viewers. The poster for this topic is divided into four pieces, representing brush, ink, paper, and inkstone as well as local culture. Combining the four posters of Anhui Province's fan culture, they are presented in the form of fans, giving viewers a profound impression and stimulating their curiosity. The information is clear in priority and has strong promotional value.

Firstly, there is a poster showcasing the theme of rice paper. As an intangible cultural heritage of Xuancheng City, rice paper is inseparable from the local cultural connotations. The local fan culture also complements the development of rice paper,

expressing cultural connotations through the combination of bamboo and ink painting in fan culture.

Next is the Xuanbi themed display poster, announcing the joint development of Xuancheng's intangible cultural heritage and fan culture.

The combination of pine and cypress images in fan culture and ink painting expresses the perseverance and fearlessness of Xuanbi culture.

The third is the poster of Anhui ink theme. As the intangible cultural heritage of Mount Huangshan City, Anhui ink is inseparable from the local cultural connotation. The local ancient city culture also complements the development of rice paper, expressing cultural connotation in the form of city gate and ink painting. Under the new media environment, the traditional art design has changed greatly in the design method and spread mode, which brings more new possibilities to the future art design. This paper analyzes the characteristics of art design from the perspective of new media. At the same time, it takes dynamic poster design as the entry point to explain the penetration and application of new media technology in dynamic poster design, in order to improve the innovative development level of art design.²⁷

Finally, she inkstone theme posters. As the intangible cultural heritage of Mount Huangshan City, she inkstone is closely related to the local cultural heritage of Mount Huangshan. Through modern design, she inkstone has a strong visual impact on Mount Huangshan in the form of ink painting. (As shown in Figure 3.11)

3.2.6 Package design

Product packaging design is not only about the product itself, but also to enhance the aesthetic perception of the public. In a society where high-quality living is constantly improving, product packaging design is no longer so singular, but rather more flexible and diverse. This is also the strategic significance of retaining product

²⁷ The Innovation and Development of Art Design under the New Media Environment. Shi X ,Zhan Q . [J]. Media and Communication Research, 2022, 3 (2):

packaging design. Unique packaging must reflect the characteristics of the consumer group, make a basic judgment on the age, occupation, consumption habits, etc. of the consumer group, in order to help enterprises design in identification and make it easier for users to have a favorable impression of the product. Firstly, the teaching purpose and requirements of the graduation design course of visual communication design specialty are clarified. In the course teaching, the whole course is constructed by selecting topics of regional cultural design of Jingdezhen in the aspects of intangible cultural heritage related projects, Jingdezhen's corporate brand, tourist attraction image design, and college visual image design. Secondly, we pay attention to the sense of form and systematization of the overall design in the design goal of the course, and complete the design and production part of the course through logo design, poster design, packaging design, book design and so on.²⁸

In order to meet people's needs and visual aesthetics, the packaging design of "Ink, Paper, and Inkstone" is characterized by breaking through traditional packaging design concepts, breaking away from traditional impressions, and giving the public a new feeling. It not only increases product sales but also plays a role in promoting traditional culture. Beneficial for the inheritance and development of intangible cultural heritage. (As shown in Figure 3.12~15)

3.2.7 Cultural and Creative Design

Cultural and creative design emphasizes the combination of culture and creativity, aiming to convey and express the essence of culture through design, while creating products and services with artistic and commercial value. This is a design concept that emphasizes uniqueness, creativity, and emotional value. Cultural

²⁸ Research on Talent Training Scheme of Jingdezhen Ceramic Culture Integrated into College Visual Communication Design Major —— Taking Graduation Design Major as an Example. Huang H ,Fu X . [J]. Adult and Higher Education, 2022, 4 (11):

creative design is of great significance for the inheritance and protection of cultural heritage. By cleverly incorporating traditional cultural elements into design, cultural heritage can be revitalized, allowing people to have a deeper understanding and experience of culture. Cultural creative design can combine the charm of traditional culture with modern design, making traditional culture more attractive and sustainable. Cultural and creative design can add value to products and services. By incorporating cultural elements and creative design, products and services have a more unique brand image and storytelling, thereby enhancing user awareness and identification with the products and services. The products and services created by cultural and creative design often have higher quality and value, which can enhance user experience, thereby enhancing market competitiveness and economic benefits. Cultural and creative design can enhance people's sense of identification and pride in regional culture. By incorporating regional cultural elements into products and services through cultural and creative design, people can gain a deeper understanding and experience of local culture. At the same time, it can also increase people's attention and sense of identity towards regional culture, promote the inheritance and development of regional culture.

Minimalism movement is an art movement based on logic and structured based on the principle of "less is more." When it comes to the design infrastructure of the poster, which is one of the most important elements of graphic design, it reflects certain traces of art movements and these traces convey the social life to the world. It has been focused on how the works called "specific objects," which are based on the mathematical geometric understanding of minimalism, which are discussed in the study, affect the poster design. The poster designs developed by the researcher based on the minimalism movement, which soon turned into a philosophy of life, as well as its artistic content, focused on the subject of "animal rights," which is included in the social poster type, in order to reveal the link between minimalism and posters. Posters were collected under the heading of animal rights and designed using minimalist applications. It is divided into sections under the name of "animal rights, endangered or extinct animals, cruelty to animals, and their use as subjects." Applications with this content are prepared by dividing into sections which

are limited to ten poster designs. The illustration element is highlighted in each poster design and is designed in accordance with the “less is more” approach of the minimalism movement. The images that provide the balance and composition movement in the designs are created with a single visual limitation. However, it has been determined that the posters convey more than one meaning and emotion, and in this context, it can be an indicator that covers the rules of minimalist art. The study is important in that an art movement affects another branch of art and the poster applications designed as a result of this interaction provide a new design idea to the field of graphic design.²⁹

The creation of ink and brush is the result of innovating the culture of the Four Treasures of the Study. The fusion of different elements with the Four Treasures of the Study as the main body has high added value, serving culture and intelligent property rights. To give vitality and vitality to the culture of the Four Treasures of the Study, and to promote the innovative development of the culture of the Four Treasures of the Study. (As shown in Figure 3.16)

3.2.8 Design positioning

The Four Treasures of the Study, as national intangible cultural heritage treasures, have rich cultural connotations and profound historical value. They are not only important carriers of the long history of Chinese civilization, but also vivid manifestations of the prosperity and development of Chinese civilization. Through in-depth research and analysis of the Four Treasures of the Study and the culture of the country of origin, we have closely combined the two and constructed a basic text system and graphic application around the core theme of "Ink Blossoms".

Firstly, let's delve deeper into the historical background and cultural connotations of the Four Treasures of the Study. The Four Treasures of the Study

²⁹ Posters on Animal Rights Within the Framework of a Minimalist Approach of Art. UZUNER N ,TARLAKAZAN E . [J]. Art and Interpretation, 2022, 1 (40): 49-58.

refer to the four types of stationery: pen, ink, paper, and inkstone, which played a crucial role in the lives of ancient Chinese literati. The pen, with its unique stroke and charm, has become the soul of calligraphy art; Ink, with its ever-changing depth, gives life to paintings; Paper, with its flexible and pure white texture, carries countless classic works; Inkstone, with its function of grinding ink, has become an indispensable companion for literati and literati.

And the culture of origin is the soil where the four treasures of the study can be nurtured and inherited. The climate, water and soil, cultural environment, and other factors in different regions endow the Four Treasures of the Study with unique regional characteristics and cultural heritage. For example, Huizhou's brush is famous for its delicate and smooth strokes, Huzhou's rice paper is favored by literati and ink writers for its flexibility, whiteness, and strong ink absorption, while Sheyan becomes a top-quality inkstone due to its hard texture and delicate grinding.

In the process of combining the Four Treasures of the Study with the local culture, we have delved into the cultural connection between the two. Through on-site investigations and interviews with local craftsmen and literati, we have collected a wealth of valuable information on the production techniques, cultural connotations, and inheritance stories of the Four Treasures of the Study. These materials not only provide us with rich materials for building text systems and graphic applications, but also give us a deeper understanding and comprehension of the Four Treasures of the Study and the culture of our country of origin.

We have designed a creative and infectious text system and graphic application around the theme of "Mohua". In the text system, we use vivid language and vivid metaphors to integrate the characteristics of the Four Treasures of the Study and the essence of the country of origin culture. We depict scenes such as the dance of the pen on paper, the grinding of ink in inkstones, the presentation of paper under the pen, and the sedimentation of inkstones in ink, making readers feel as if they are immersed in a world full of ink and book fragrance.

In graphic applications, we use modern design concepts and technical means to creatively transform and express the images of the Four Treasures of the Study and

the elements of the local culture. We have designed a series of patterns and symbols with the theme of the Four Treasures of the Study, such as pen holders, ink blocks, rice paper textures, inkstone shapes, etc. These patterns and symbols not only have a distinct visual impact, but also contain profound cultural connotations and meanings. Unique design can better attract viewers.³⁰

Through the implementation of this project, we aim to deepen our understanding of the cultural connection between the Four Treasures of the Study and the culture of our country of origin, and promote the value and significance of intangible cultural heritage. At the same time, we also hope to better inherit and promote the traditional culture of the four treasures of the study through innovation in cultural and creative product design. We believe that through continuous efforts and exploration, the four treasures of the study, this intangible cultural heritage, will shine with even more brilliance in the new era.

Summary of Chapter III

1. Visual attractiveness
2. Visual impact
3. Cultural propaganda
4. Strong awareness
5. Strong unity of brand visual image

³⁰ Czech artist Vratislav Pecka is gaining popularity for creating unique poster designs [J]. M2 Presswire, 2022,

CONCLUSION

This graduation project is not only an important challenge in my academic career, but also a comprehensive exercise and improvement. Throughout the entire design process, I deeply felt the close relationship between theoretical knowledge, artistic and cultural reserves, and practical skills. They intertwined and promoted each other, jointly driving me forward.

Firstly, this graduation project has given me a deeper understanding and mastery of theoretical knowledge. In the preparation stage, I systematically organized and summarized the cutting-edge theories and research in the field of design by consulting a large amount of literature. This not only gave me a clearer understanding of the basic principles and methods of design, but also provided a solid theoretical foundation for my subsequent design practice.

Secondly, artistic and cultural reserves have played an indispensable role in this graduation project. I have conducted in-depth research on various art genres, design styles, and cultural elements, attempting to integrate them into my design works. Through the exploration and application of art and culture, my design works not only become more creative and unique, but also better meet people's aesthetic needs and cultural background.

Finally, the improvement of practical skills is the most direct result of this graduation project. In the design process, I make full use of the tools and methods around me, such as design software, hand drawing skills, model making, etc., to continuously improve my design ability and operational level. Through continuous practice, I have gradually mastered the characteristics and requirements of modern design products, and can more effectively transform my creativity and ideas into practical design works.

In short, this graduation project has had a profound impact on my growth and progress. It not only honed my theoretical knowledge, artistic and cultural reserves, and practical skills, but also allowed me to have a deeper understanding of the essence and value of design. I believe that in my future studies and work, I will

continue to carry forward this spirit of continuous learning and exploration, and continuously improve my design level and ability.

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ANNEX



Figure 3-1 logo design



1Figure 3-2Font design



2Figure 3-3 IP image design



3Figure 3-4IP image design



4Figure 3-5 IP image design



5Figure 3-6IP image design



6Figure 3-7 Illustration design



7Figure 3-8 Illustration design



8Figure 3-9 Illustration design



9Figure 3-10 Illustration design



10Figure 3-11Poster Design



11Figure 3-12Package design



12Figure 3-13Package design



13Figure 3-14Package design



14Figure 3-15Package design



15Figure 3-16 Cultural and Creative Design