The Application of Chinese Folklore Intangible Cultural Heritage Elements in Contemporary Commercial Illustration Design

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Abstract—In the past decade, China has carried out extensive protection and publicity on intangible cultural heritage, making it a unique and highly regarded cultural symbol. Commercial illustration design is a very important part of the current design. Under the market demand, all kinds of publicity design, product packaging, cultural and creative products all need this design form. In this context, this paper explores why it is necessary to study the influence and application of intangible cultural heritage elements of folklore and the current intangible cultural heritage elements of Chinese folklore in contemporary commercial illustration design.

Keywords—Chinese folklore intangible cultural heritage elements; contemporary commercial illustration design; application

I. INTRODUCTION

In the current Chinese society and life, commercial illustration design is used in many design fields. The aesthetics and needs of the design are influenced by factors such as current cultural and economic needs. It is also influenced by audience preferences and topics of concern; following the rules of the market and customer needs is an important research direction for the life of illustration design. The intangible cultural heritage element of the folklore is a symbol of the very characteristic of the current society and contains unique cultural attributes. The intangible cultural heritage elements of folklore have been widely used in commercial illustration design and have had a certain impact on it.

II. RESEARCH ON INTANGIBLE CULTURAL HERITAGE ELEMENTS OF CHINESE FOLKLORE

A. The Significance of Chinese Intangible Cultural Heritage Folklore

According to the UNESCO's Convention for the Safeguarding of Intangible Cultural Heritage, "Intangible cultural heritage refers to the various practices, performances, expressions, knowledge systems and skills and related tools, objects, crafts and cultural sites that are considered by the various groups, organizations and sometimes individuals as their cultural heritage." Folklore usually refers to people's lifestyle; it refers to cultural matters that are gradually formed and passed down from generation to generation by a nation or social group in long-term production practice and social life. Folklore also has a separate item in the list of Chinese intangible cultural heritage. For a long time, China has a vast territory and diverse ethnic groups, and has formed a variety of folk customs with various contents and forms. In the market of the past five years, the elements of folklore intangible cultural heritage have attracted more and more attention from designers, and through design, they have formed a new wave in popular cognition. Folklore products become a unique cultural value and cultural capital in society.

B. The Status Quo of Chinese Folklore Intangible Cultural Heritage Culture

Since the Chinese government announced the first batch of national intangible protection lists in May 2006, as of 2019, there have been four batches of 427 folk customs listed as national intangible cultural heritage. The folk catalogue contains not only national traditional festivals, but also traditional festivals of ethnic minorities declared in various places, famous traditional festivals, temple fairs, lantern festivals, social customs, production customs, costumes, etc. Folklore intangible cultural heritage is an important part of China's intangible cultural heritage list. Because the way in which folklore is produced is closely related to the lives of the people, there is a wider perception among the public. In society, folklore is the most easily understood, accepted, and derived form of culture. Although some folklore elements have been widely used in design and recognized, there are still many things that need to be promoted and protected.

C. Characteristics of Chinese Folklore Intangible Cultural Heritage Elements

The Chinese folklore category includes a wide range of projects, and the number of projects also accounts for 13.5% of China's intangible cultural heritage protection subprojects. As an excellent folk culture of national tradition, the elements generally include the participants of folk customs, the agenda of folk activities, and the materials and issues on which folk activities depend. Therefore, there are three aspects involved in the study of the characteristics of Chinese folklore intangible cultural heritage. It includes folk
The interpretation of the illustration in "Ci Hai" is: It is the picture attached to the book. Some are printed in the middle of the solicit articles or essays. Some use the insert method to supplement or explain the content of the main body or for the purpose of artistic appreciation. Obviously, this definition is not enough to locate illustration design in contemporary society. With the continuous changes in the publishing situation, the development of business and the arrival of the information age, the functions and forms of illustrations have changed a lot, and the connotation is constantly expanding. The current understanding of illustrations can be the material for illustration and argumentation, and can be applied to book illustrations, as well as advertisements, packaging and the like. As part of the information carrier, illustration plays an important role in carrying information transmission. The rapid development of Internet technology in China in the past 10 years has changed the way of life of Chinese people. The current audience no longer depends on or has enough time to read and understand a large amount of text content. The fragmented way of accepting information makes illustration form and picture form a more effective, direct and time-saving communication carrier. The traditional concept of illustration to the open concept of illustration art has experienced a long time, and commercial illustration has become the most influential and most competitive form of expression. The broad concept of business illustration: "Business illustrations are designed to convey business information, which include all illustrations related to business activities." In the history of contemporary business illustrations, the late 19th century to the 1940s was its golden age, and the development of digital technology has now brought commercial illustrations to new heights. The connotation and extension of the commercial illustration have been expanded. In the current market, culture has become an emerging consumer product, and commercial illustration has become an important popular cultural symbol in the current consumer society.

B. The Status Quo of Chinese Contemporary Commercial Illustration Design

After the reform and opening up, China's contemporary commercial illustration ushered in a new period of development; with various magazines and journals, commercial illustrations returned to the masses. For example, "Life Weekly", "Science Fiction World" and other magazines use a large number of commercial illustrations for cover design and inside page advertising. At the same time, the improvement of commodity packaging has also become the stage for the commercial illustrations. The improvement of materials, shapes and craftsmanship has made designers pay more attention to the combination of artistry and commerciality. They need to constantly explore and innovate in the relationship between color, text and illustration. The past two decades have become an important period for the development of Chinese business illustrations, from traditional book illustrations and commodity packaging illustrations to modern outdoor advertising, car body advertising, Internet, films and television and other comprehensive forms. Chinese contemporary commercial illustrations not only provide rich profits for enterprises and sellers, but also their aesthetic and artistic nature also greatly enhance the visual taste of goods, add more beauty to the audience's life, and promote the spread of fashion culture for the society. At present, there are many commodities in the Chinese market, and the unique and aesthetic commercial illustration design brings unique cultural attributes to the products. And the commercial illustration design helps goods and businesses build their own brand culture and effects.

C. Chinese Contemporary Commercial Illustration Design Features

As a form of visual art, commercial illustration has its own aesthetic speciality. The following points are quite distinct: first, purpose and restriction. Commercial illustrations are not only artworks but also commodities, so they are subject to the attributes of the goods. The purpose is also very certain, that is, to promote the circulation of goods
and the development of commercial activities. Second, practicality and popularity. Business illustration design attaches great importance to effectiveness. For example, whether the theme is obvious, whether the information is conveyed, and whether the influence is extensive. Effectiveness is one of the most important characteristics of a product, so commercial illustrations must meet this requirement. At the same time, in order to spread widely, commercial illustrations must also be of popularity, which is to make the audience easy to understand and accept; in line with the public’s aesthetic psychology. Third, figurativeness and intuition. This feature also allows the audience to understand the product features more. Fourth, aesthetic nature and fun. Although commercial illustrations are subject to purpose, they must have aesthetic value. And they should try to have cultural attributes and do not do noveletish design communication. Fifth, creativity. Design must be original and creative. New things, new content, new expression techniques, new crafts, etc. are all part of the creativity and the soul of business illustration creation. Illustrations without unique creativity and innovative consciousness will inevitably be unable to effectively influence the market and enhance the value of goods. The expressions of Chinese contemporary commercial illustrations are diverse. Through the help of the Internet, Chinese designers learn western advanced digital technology and aesthetic theories. Through the integration with Chinese traditional culture, they design a commercial illustration form that conforms to Chinese aesthetic characteristics.

IV. THE APPLICATION AND INFLUENCE OF FOLKLORE INTANGIBLE CULTURAL HERITAGE ELEMENTS IN ILLUSTRATION DESIGN

A. A Large Number of Themes Are Provided for the Creation of Commercial Illustrations

Traditional festivals are a very important part of folklore intangible cultural heritage. At present, national traditional festivals have entered the catalogue of Chinese folklore intangible cultural heritage, such as the Tomb-Sweeping Day, the Mid-Autumn Festival, and the Spring Festival and so on. Before and after the festival, it is the time when a large number of products are active in the market. Both of commodity packaging and publicity require the intervention of commercial illustrations. In the promotion of commercial activities, holiday promotion, festival customs and rich content of different regional festivals have become the subject of commercial illustration design. The Dragon Boat Festival can be taken as an example. Dragon boat, hanging wormwood, Zongzi, five-colored thread, five blessings, wearing sachets, etc. can all be taken as creative elements, which make it easy for the audience to think of the festival atmosphere. At the end of 2016, after the 24th solar terms became the world’s intangible cultural heritage project, the market also produced a large number of books, picture books, as well as cultural and creative products created with the theme of 24 solar terms. With the advent of these products, commercial illustrations with the theme of 24 solar terms have also been widely applied. China has paid attention to the protection and propaganda of intangible cultural heritage in the past 10 years, and intangible cultural heritage has become an emerging cultural capital. Among them, folklore intangible cultural heritage accounts for a large proportion and commercial illustrations with intangible cultural heritage elements of folklore occupy a large part of the market.

B. The Intangible Cultural Heritage Elements of Folklore Also Enhance the Recognition of Commercial Illustrations

The use of intangible cultural heritage elements of folklore, such as the traditional colors on the clothing, makes it easier to get close to the local intimacy and also has a strong recognition. Taking the illustration design on the Yanbian food packaging as an example, the design of the characters wearing the traditional costumes of the Korean nationality is usually drawn, and the color of the packaging is also echoed with the costumes of the Korean nationality, so that the goods have very obvious identification on the shelves and this kind of design is often seen. In recent years, cultural and creative products have also become a unique cultural product. Many cities and regions choose local cultural customs to package and promote cultural brands. Many of these creative products are designed based on commercial illustrations. The geographical feature is to increase the uniqueness and recognition, taking the Baosheng Dadi as an example. The Baosheng Dadi is a popular folk faith in the Fujian region, whose origins can be traced back to the Northern Song Dynasty and prevailed during the Ming and Qing Dynasties. Nowadays, it is a ceremonial ceremony with regional characteristics of Fujian and Taiwan, and the image of Baosheng Dadi has been extracted for various commercial illustration designs to enhance the image of regional cultural brands and enhance the unique identification of the tourism industry in Fujian.

C. Creating a Unique Artistic Style

The folk customs of different regions follow the local customs and culture, and the unique artistic style of this regional culture can add aesthetic features of commercial illustration design. Cultural heritage has experienced the baptism of history. The strong cultural attributes and artistic style can help designers form a unique artistic style. For example, in the headline design of the overseas edition of "China Daily" in 2018-2019, a group of young commercial illustrators designed a group of Chinese-style illustrations with the elements of folklore intangible cultural heritage as the creative elements and techniques, which broke the original orthodox stiff design impression of "China Daily" and showed the depth of Chinese traditional culture to the world at the same time. Contents, forms, colors, utensils, and other elements that can be extracted from folklore intangible cultural heritage are all elements of rich artistic illustration art. The design of folklore intangible cultural heritage elements in commercial illustrations not only enhances the aesthetic characteristics, but also provides distinctive creative content. It is also publicity for national culture, which is a win-win form.
V. CONCLUSION

Business illustrations are an indispensable form of design in contemporary society. In the context of rapid economic development, the use of intangible cultural heritage elements of folklore for commercial illustration design meets the requirements for the effectiveness, identification, creativity and culture of information dissemination. Products with more cultural attributes can not only remind the value of the goods, but also effectively establish their own brand effects. The folklore intangible cultural heritage elements can give the illustration design a unique artistic style and more acceptable creative elements. At the same time, China's commodity market has a lot of audience. The growth of China's import and export trade has also brought Chinese goods into more countries. China's manufacturing has become a myth. The diversity of goods provides space for business illustration design. The purpose and restriction of commercial illustration design determines that it cannot become a pure art form, but it is also the extensive circulation of goods and publicity that has become another effective carrier of information dissemination. At the same time of designing folklore intangible cultural heritage cultural elements, designers should also bear corresponding responsibilities. Better understanding and transformation of folklore intangible cultural heritage elements can not only enhance design character but also promote cultural symbols. While promoting cultural symbols, it stimulates the audience's attention and understanding of folklore intangible cultural heritage, thus achieving the role of propaganda and protection of intangible cultural heritage. How to better integrate the intangible cultural heritage elements of folklore with commercial illustrations requires more far-reaching researches.

REFERENCES


