Vol.2 No.1 2021
https://doi.org/10.37420/j.cer.2021.007

Visual Design and Development of the Intangible Cultural Heritage of Dong Nationality in Northern Guangxi

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Abstract: *The purpose is to study the visual design and development of the intangible cultural heritage of Dong nationality in Northern Guangxi. The representative letter symbol will be analyzed and the specific application of the images will be discussed. From the perspective of cultural communication and protection innovation, the relationship between the intangible cultural heritage of Eight Villages in Chengyang, Sanjiang and the visual design is analyzed. Combined with Fulu Firecracker Festival to make further discussion, the symbolic image of the design is used and a series of creative cultural products are derived. Modern visual design language is used to express intangible cultural heritage and a bridge between cultural communication and the protection is attempted to be built. It is necessary to protect and disseminate intangible cultural heritage by means of visual communication. The intangible cultural heritage products of Eight Villages in Chengyang, Sanjiang, can be visually designed and developed with application of new ideas through three methods, such as secondary symbolic innovative design, interface interactive communication design and regional cultural and creative product design. This has promoted the development of the intangible cultural heritage of Dong Nationality and its resources are of great significance both at home and abroad.*

Keywords: *Dong Nationality in Northern Guangxi; Firecracker Festival; Symbolic*

With the development of modern society, people are attaching more and more importance to intangible cultural heritage. Intangible cultural heritage is also the precious wealth of human civilization, which has a very precious historical and cultural value as well as artistic value. Our government also pays much attention on it. The report of the 19th National Congress of the Communist Party of China clearly points out that the protection and utilization of cultural relics and the protection and inheritance of cultural heritage should be strengthened. The Guidance on Promotion of the Deep Integration of Culture and Science and Technology issued by the Ministry of Science and Technology and other six departments recently also point out that cultural heritage should be "brought to life" (Jiang, 2020). Under the background of the rapid development of the new era and the continuous popularization of the Internet, the communication form of intangible cultural heritage has been constantly impacted. How to use digital technology to disseminate intangible cultural heritage has become one of the most important tasks at present.

Overview of Dong Nationality in Northern Guangxi

Sanjiang Dong Autonomous County in Guangxi is located in the north of Guangxi Zhuang Autonomous Region (namely Northern Guangxi), which is connected with Longsheng County in Guangxi in the east,

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Conjiang County in Guizhou in the west, Tongdao County in Hunan and Liping County in Guizhou in the north, and Rongan County and Rongshui County in Guangxi in the south (Liao, 2019). The Dong people in Northern Guangxi live by the water. They work and reproduce in this place surrounded by mountains and water. The superior geographical environment has created the rich and colorful intangible cultural heritage of Dong nationality. In this creative cultural land, many precious intangible cultural heritages are cultivated and the historical and cultural feelings of the Dong people in northern Guangxi are also recorded.

The traditional cultural thoughts and customs of the Dong nationality in Northern Guangxi have been well protected and inherited. Due to its remote location, inconvenient transportation, backward economy and low opening degree of settlement, the area around H river is less affected by the outside world. The closed environment is conducive to the inheritance of architecture and culture. Therefore, the original culture of this area has been preserved, and most of the villages have complete and original forms of settlements and architectures (Xie, 2016). The intangible cultural heritage of Dong nationality in North Guangxi has a long history. In this creative land, there are also a variety of intangible cultural heritages of high cultural value, including folk art, folk dance, traditional drama, folk literature, folk music, and traditional skills and so on. In addition, the rich natural and cultural landscape of Dong town attracts tourists from home and abroad, especially Eight Villages in Chengyang, Sanjiang.

Visual Design from the Perspective of Cultural Inheritance and Innovation

In the modern society dominated by the Internet of the information era, human beings are confronted with visual problems such as visual fatigue and visual impact. So far, countries all over the world have attached great importance to the dissemination and protection of intangible cultural heritage, which is not only an emphasis on the future development of the country, but also a responsibility for future generations. With the modern transformation of society, we are entering the area called "the era of world images" by Martin Heidegger under the guidance of mechanical reproduction technology and digital virtual simulation technology (Heidegger, 1996).With the development of society and the change of history, people's aesthetic orientation and visual sense have changed more or less. The cognition of art and the understanding of interactive space are inseparable from the expression of information. If the intangible cultural heritage can only be expressed in simple traditional forms, it is difficult to get more people's attention. With the constant change of people's production, living environment and lifestyle, the intangible cultural heritage has become another living state. In this situation, visual design has become an effective way to inherit and protect intangible cultural heritage. The resources in Dong nationality in Northern Guangxi and its national customs are rich. The abundant intangible cultural heritage contains the essence of Chinese culture as well as the historical value of the Chinese nation for thousands of years.

Nowadays, the Dong nationality in Northern Guangxi is developing continuously with the development of the society. Eight Villages in Chengyang, Sanjiang is a good example. With tourism as the leading industry, it shows the intangible cultural heritage of Dong nationality to people all over the world. The unique architecture of ancient buildings and the diverse patterns of clothing all present the unique characteristics of Dong nationality. However, in such a visual era, people's cognition, way of thinking and visual sense should

be transmitted through information. So how to use information technology to make the intangible cultural heritage of Dong nationality be more well-known and easily remembered by people becomes one of thinking forms. Therefore, it is urgent to carry out visual design and development for the intangible cultural heritage of Dong nationality in North Guangxi. Visual design refers to the accurate and creative modern graphical, visual and symbolic expression of activities, knowledge systems, skills and other practices or cultures in visual languages such as graphics, images, words, colors, forms and structures (Guo & Zheng, 2019), so as to realize the purpose of effective communication. The design of the intangible cultural heritage of Eight villages in Chengyang, Sanjiang of The Dong nationality in Northern Guangxi is visual, that is impact visualization by modern aesthetic. The language is expressed by art to form an intuitive and vivid visual image, so as to make the public accept and generate emotional resonance in a short time.

Research on Visual Design and Development

For the young people in the 21st century, they know little about the intangible cultural heritage, let alone to protect and inherit it. They prefer western culture, so they will learn and pursue it. However, we need young people to disseminate the intangible cultural heritage, so we need to figure out the problem and find solutions. Is it the problem of our intangible cultural heritage itself? The people now or the era? According to the survey, we find that it is not these problems that cause this phenomenon. China's intangible cultural heritage is extensive and profound with deeper connotation. The dissemination mode and path lead to the problems. The way and path of dissemination before are incompatible with modern visual culture. In the past, the dissemination form of intangible cultural heritage was single and the publicity method was too conservative. It mainly relied on the protection and communication of the government without innovation. Modern people's visual aesthetics, multi-dimensional space and thinking have changed greatly from the past, so the past dissemination mode and way will not be accepted in modern society. In order to attract people's attention, the protection and dissemination of intangible cultural heritage should follow the development and changes of the times and visual design for expression should be used as well. According to the way of modern visual dissemination, intangible cultural heritage can be visually designed and developed from the following three aspects.

Visual Design and Development Based on Symbolic Form

Visual design and development of intangible cultural heritage with modern symbolic image as the carrier refers to the expression of the external form and internal spirit of intangible cultural heritage culture with the help of clear, concise, accurate and standardized visual language and presentation in intuitive, bright modern graphic symbols, so as to perceive and promote communication. The visual design and development of the intangible cultural heritage of Eight Villages in Chengyang, Sanjiang by using symbolic images can inherit and protect the intangible cultural heritage more effectively. Therefore, it is required that the graphic symbols adopted in the design should have certain visual aesthetics, reflect the cultural connotation of intangible cultural heritage, and express the symbolic form of emotional communication between people and intangible cultural heritage.

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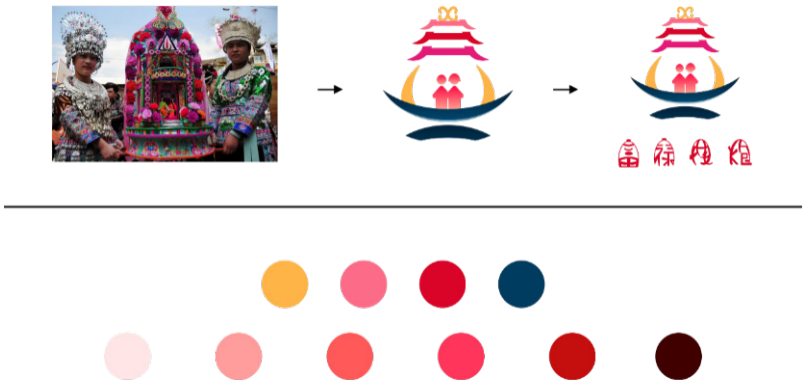

Figure 1. Symbolic Design of Fulu Firecrackers



Figure 2. Font Design of Fulu Firecrackers

1. Design Concept

The Eight villages in Chengyang, Sanjiang of The Dong nationality in North Guangxi have a lot of information including history, culture and architecture. How to enrich the information with simple graphics in the overall design has become the key. The characteristics of intangible cultural heritage in Eight villages of Chengyang, Sanjiang should be used to convey language information in the way of graphics. Usually when too much information is expressed, it is necessary to find a valuable information as the main body of the whole design. First, it is necessary to find relevant things or conduct an investigation and research on history, function, geography and other aspects. Then continuous screening and extraction are required to fully extract the visual carrier symbols which conform to the Eight Villages in Chengyang, Sanjiang. In the Eight villages of Chengyang, Sanjiang, the most common is the unique design of ancient buildings and the dress patterns of Dong people. One of them can be selected to study symbols, and design and practice can also be carried out from the graphic, morphological elements and so on. In the end, visual symbols are not only aesthetic, but also have connotations, which make them unique in shape and novel in conception. Only by using simple symbols can they be recognized by the public and resonate with them. Only in this way that the visual design comes to life. The most intuitive graphics are used to express the historical and cultural values of intangible cultural heritage.

2. Design Practice

The design is carried out with the unique graphic, morphological elements as the entry point. In this way, a clear and vivid image can be obtained, which is easy to generate emotional communication with the audience, and easier to be understood and remembered. There are many elements to choose from in the Eight Villages

in Chengyang, Sanjiang, such as dress patterns of Dong nationality, Fulu Firecracker Festival, embroidery patterns, New China Delight, dance with reed-pipe Instrument and other traditional cultures. The Firecracker Festival is selected to carry out symbolic design. The fireworks images used in the festival are extracted and redesigned to fully reflect the cultural value of the festival. The design is shown in Figure 1.

(1) Graphic design of symbolic image. The reason why the Firecracker Festival is chosen as the design point symbol is that the Fulu Firecracker Festival in the Dong area of Northern Guangxi is one of the activities reflecting culture and life in addition to the characteristics of ancient buildings. There is a legend about the origin of the Firecracker Festival. When Zhuge Liang was stationed on the banks of The Duliujiang River, in order to strengthen unity among the nearby villages, he used the sport of firecracker snatching to make people communicate with each other and enhance their friendship. Nowadays, the Firecracker Festival not only has a long history, but also has distinct regional and national characteristics. According to traditional customs, we know that the firecrackers are divided into three parts. The first firecracker means happiness and longevity, the second firecracker means promotion and wealth, and the third firecracker means flourishing population (Song & Zhang, 2019). According to the three implied meanings, we carry out a simple image design. In the river beach surrounded by mountains, Dong people get together and sing Dong songs. The shirtless young men in trousers with ribbons on their waist struggle to grab the firecrackers, and girls of Dong dressed in national costumes play the reed-pipe instrument, which add a different flavor to the Firecracker Festival of Dong people. For such an interesting scene and the most characteristic firecrackers in the festival, we should make a choice in the design. Simple graphic design should be given priority to and the similarity should be avoided, while the concept of intangible cultural heritage should also be combined. The symbol image which has both aesthetic feeling and clear connotation finally constitutes.

(2) Color design of symbolic image. The Firecracker Festival is chosen to show the implied meaning of peace and unity. In order to make its characteristics more expressive and thoughtful, blue, red, pink and yellow commonly seen in the firecrackers are selected as the standard colors, and then several colors are selected according to the symbolic image design. The main color is red, which means happiness, friendship and unity. The main color of red is more in line with the implied meaning and festival concept of the Firecracker Festival. Meanwhile, red also represents the emotional connection of people in the festival, which is a reflection of happiness. Blue, pink and yellow colors also symbolize the lively festival and the continuation of life, and even reflect the long history of Dong culture in Northern Guangxi.

(3) Font design of symbolic image. Instead of the common font, a unique font is designed according to the shape of the firecracker. The four characters of "Fulu Firecracker" are integrated with the elements of firecracker, and the new font is formed by structural deformation and reconstruction of the four characters. A semicircle frame is used in the whole font design, which conforms to the image characteristics of the firecracker. Each font uses different degrees of arc, which makes the font look more full and brings people a visual impact. The whole symbolic image design not only well expresses the festival characteristics, but also conveys the simplicity and happiness of local people's life. There are ancient elements and modern visual design concepts in the design. The design is unique and creative, which is conducive to the communication and protection of culture. The design is shown in Figure 2.

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Visual Design and Development Based On Interactive Interface

In the era of the Internet, the continuous and extensive application and development of new media has promoted the emergence of a new pattern. Besides, many advantages have also been widely applied. With the development of modern society, intangible cultural heritage can be effectively spread with the help of new media. Tourism in Eight villages in Chengyang, Sanjiang is being promoted and developed. Therefore, the Internet is even more indispensable in the development. However, according to our visits and surveys, the application of visualization in the process of tourism development is still very rare. Strong local characteristics have not been well spread through the medium of the Internet. Therefore, in order to use the Internet to disseminate the intangible cultural heritage, the key is to design a good interaction interface to present the intangible cultural heritage of Eight villages in Chengyang, Sanjiang in interactive and visual ways, which can be widely spread and have long-term use value.

1. Analysis on the Current Situation of APPS Related to Intangible Cultural Heritage

APP, short for Application in English, is a third-party application program installed in the smart phones which can perform certain functions (Jin & Zhang, 2020). Its main function is to make the functions of mobile phones more perfect and bring users different experiences. With the continuous progress of the society and popularization of the Internet, mobile phones have become an inseparable part in people's life. Due to the widespread popularity of the Internet, it is more conducive to the dissemination and development of the intangible cultural heritage of the Dong nationality in Northern Guangxi. Compared with the previous forms of publicity, APP has advantages in interactivity and accuracy, which makes the intangible cultural heritage of the Dong nationality in Northern Guangxi more attractive to the public. If a series of diverse expressions such as pictures, text, audio, video and navigation are combined with APP, users can have more intuitive interaction, thus promoting the intangible cultural heritage of the Dong nationality in Northern Guangxi to be known by the public more quickly.

Table 1. Classification of APPS Related to the Intangible Cultural Heritage

Classification	Main APP icons	Main APP names	Classification	Main APP icons	Main APP names
Comprehensive	Encyclopedia of intangible cultural heritage		local	treasure of intangible cultural heritage	
	Art Gatherings			Sichuan intangible cultural heritage	
	intangible cultural heritage of wisdom			Suzhou intangible cultural heritage	

Museums	daily forbidden city			intangible cultural heritage of Yangtze River	
	intangible cultural heritage network			Mentougou culture cloud	

In order to better understand the mainstream APP platforms on the Internet at present, such as Taobao, Pinduoduo, APP market and so on, the research and classification of APPS related to the intangible cultural Heritage are carried out, as shown in Table 1.

After sorting out APPs related to intangible cultural heritage, it is found that the number of APPs related to intangible cultural heritage is not very large, and the categories are not complete as well. Most comprehensive APPs of intangible cultural heritage do not represent local features and are not featured. At the same time, the target audience is not wide. Most people prefer the APPs of intangible cultural Heritage with local characteristics. The content of local APPs is not substantial, and the internal structure is not complete. Relevant information cannot be found on the interface, which leads to the loss of people who download the APP. Apps for museums have strong pertinence, high degree of restoration and excellent interface design. By sorting out the existing APPs of intangible cultural heritage, I have a certain understanding of the current status of APPs. The above problems in the design can be avoided, and a relatively perfect APP of intangible cultural heritage can be made. The APP interface can be used to reflect the traditional culture and customs of the Dong nationality in Sanjiang.



Figure 3. Icon Design on Interface

2. Design Concept

Interactive interface design can be spread through mobile phones, which is mainly divided into interactive and visual design. In the process of design, the main point of design is to blend the elements of intangible cultural heritage with interface design, grasp the core elements and highlight the visual effect. As communication media such as APP, websites, public accounts and so on, the interface design is required

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to have a better sense of experience and attract users' interest. At the same time, the elements of intangible cultural heritage of Eight Villages in Chengyang, Sanjiang can also be integrated into the interface design. In the design, the integration of elements and interface should be handled well instead of blind accumulation of the elements. It is necessary to consider how to express the elements in visual language to convey the strong cultural atmosphere of the intangible cultural heritage of Eight Villages in Chengyang, Sanjiang and create an interactive interface in line with users' aesthetics.

3. Icon Design of Interface

Under the background of the Internet era, the widespread use of mobile phones has greatly improved the utilization rate of various kinds of software and improved people's aesthetic level continually. As the first visual object, mobile phone requires the uniqueness and aesthetics of software APP. In the interface design, the instruction design of the software icon is indispensable, and the interest of the software is enhanced by the design of the icon. In the design, we still use the elements of Fulu firecrackers to extract and redesign. There are many patterns with local characteristics in the firecrackers. These patterns are extracted and recombined into small icons. As shown in Figure 3, the selection of color is similar to the symbol color made before, which is mainly red.

Visual Design and Development Based on Cultural and Creative Products

People in the new era have higher requirements in the social development, so they are more eager for some cultural products with connotation. Therefore, cultural and creative products are emerged. The application of creative cultural and creative products can protect the intangible cultural heritage more intuitively, among which the intangible cultural elements of Eight Villages in Chengyang, Sanjiang can be combined with modern innovative ideas. With the country's emphasis on cultural confidence and people's higher requirement of the cultural connotation of products, more and more intangible cultural resources are used to create products, which have the attributes of protection and inheritance. It is a productive protection and a feasible way for the living inheritance of intangible cultural heritage.



Figure 4. Design Drawing of Peripheral Products of Cultural and Creative Products

1. Creative Idea

The intangible cultural heritage of Eight Villages in Chengyang, Sanjiang has a lot of resources and cultural

elements with unique features, such as modeling elements and cultural elements, which can be used as characters, colors and graphics for the design of creative cultural products. Derived from the symbolic image design of the Firecrackers Festival and combined with other cultural elements, a brand new image will be created and the interaction with people can be improved.

2. Design Practice

The people, things or environments that appear in the activities can be extracted in the cultural and creative product design, and they will become the creative points in the products. If we use cultural and creative products to disseminate intangible cultural heritage, we should figure out what people want and make some cultural and creative products popular with the public. Cultural and creative products are shown in Figure 4. Some representative products are also listed here, such as mobile phone shells, T-shirts, office supplies, etc. In addition to these products, we can also develop canvas bags, pillows, U disk, etc. Most of the images in the picture are designed with the image of the firecracker, the prize won after the competition and the unique architectural image of Dong nationality.

User Evaluation

After the design of the APP interface is completed and before the official launch, it is necessary to conduct user evaluation and trial evaluation of the APP interface to test whether the APP can meet users' demands. Through thermal diagram analysis technology, relevant information of APP user experience can be extracted from access data. Besides, through constant modification and increase of conversion rate, the APP will have more visitors and the value of APP can be achieved finally (Zhang & Chen, 2008). Thermal chart statistics is a tool that reflects the usage process of each content on the page. It can reflect the action information that visitors click on the page, and display the popularity and operation intensity of the content through colors. Through this statistic, the APP can be improved continuously until it reaches the final requirements.

Conclusion

There are many national intangible cultural heritages of Dong nationality in Northern Guangxi, which not only show the production mode and lifestyle of local residents, but also reflect the historical and cultural value, spiritual and cultural value of a nation. It is even the continuation of the national soul. As the children of China and a visual designer, I cannot neglect the gradual loss of the country's intangible cultural heritage. Protection and dissemination is the best way to the cultural heritage. Through visual design and development, the Dong culture can be further spread, so that more people can understand the Dong culture in Northern Guangxi as well as their intangible cultural heritage. It not only promotes the domestic and international development, realizes the development and utilization of cultural heritage reasonably, promotes the local economic development continuously and retains the advantage of available resources. Visual design and development can make the national intangible cultural heritage more brilliant.

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