

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE
KYIV NATIONAL UNIVERSITY OF TECHNOLOGIES AND DESIGN

Faculty of Design
Department of Graphic Design

BACHELOR'S THESIS

on the topic:

"Listen to the sound of artifacts"

Specialty 022 Design

Educational program Design (by types)

Performed by: a student of the BED-20 group

Xu Zhan

Supervisor degree, academic rank, First name

SURNAME

Reviewer degree, academic rank, First name

SURNAME

Kyiv 2024

ABSTRACT

Great China, the ancient rivers. The rise of the day, like the constant of the moon. There are countless historical relics circulating in China for thousands of years. Since modern times, a large number of cultural relics have been lost overseas. Many ancient cultural relics have extremely high artistic aesthetic value, and they all carry the spirit of human development and the mark of material civilization development. In addition, cultural relics also contain rich historical, cultural, economic and scientific and technological information, which is very important for the society.

Cultural relics are an important part of Chinese traditional culture, and the cultural connotation contained in them has brought us an infinite sense of mystery and awe since ancient times. Different cultural relics have different shapes, patterns, colors and production techniques. This topic is based on the visual communication design for a series of design analysis and research on the cultural relics in the British Museum. Through data integration, it explores the cultural expansion, picture visualization and a series of design strategies suitable for this topic.

This topic with four representative cultural relics based on visual design, including IP image design, illustration design, poster design, and product design through a series of visual methods to show the image of cultural relics, let cultural relics, let the viewer intuitive receive "tell" of cultural relics, let the viewer better feel the history of the period of cultural relics, mobilize the public to the loss of cultural relics, with cultural identity to inspire the present Chinese young people enthusiasm for history and traditional culture, the protection of cultural heritage. Let more people know about the past of cultural relics, and thus arouse people's emotional resonance.

Inspired by four representative cultural relics, they are Chinese jade pot with thin branches, colored flower porcelain bottle, big vid vase and blue and white enamel fish bottle. From the shape of cultural relics, color, decoration and history and culture, such as the shape of the pot, the flower pattern, big d vase shape and blue and white, dragon

pattern, Ming dynasty enamel China color flower porcelain bottles of colorful flowers, and blue and white enamel fish bottle shape, gorgeous color of innovative design and application.

Keywords: Cultural relics, IP image, Illustration design, Poster design, Innovate

CONTENT

ABSTRACT.....	4
INTRODUCTION.....	8
Chapter I SOURCE OF TOPIC SELECTION.....	11
1.1 Topic Background.....	11
1.2 Topic Significance.....	12
1.3 Topic Purpose.....	16
1.4 Selection of research topic and research method.....	17
Summary of the chapter I.....	19
Chapter II DESIGN RESEARCH AND DESIGN POSITIONING.....	21
2.1 Design Research.....	21
2.2 Design and Conception.....	27
Summary of the chapter II.....	26
Chapter III DESIGN PROCESS AND RESULTS.....	29
3.1 IP Design.....	29
3.1.1 IP Design Concept.....	30
3.1.2 IP Design Finalized.....	30
3.2 Illustration Design.....	32
3.2.1 Illustration Design Concept.....	33
3.2.2 Illustration Design Finalized.....	34
3.3 Poster Design.....	33
3.3.1 Poster Design Concept.....	36
3.3.2 Poster Design Finalization.....	36
3.4 Cultural and Creative Design.....	36
Summary of the chapter III.....	38
Chapter IV PROBLEMS AND SOLUTIONS.....	40
4.1 Problems.....	40

4.2 Solutions	40
4.3 Achievements Solution.....	41
Summary of the chapter IV	42
CONCLUSION.....	43
REFERENCES.....	45
APPENDIX.....	52

INTRODUCTION

Relevance of the study. According to statistics, there are about 23,000 Chinese cultural relics in the British Museum. Across the entire historical timeline, the precious cultural relics cannot be measured. The British Museum has a famous exhibition hall No.33, which is specially used to display Chinese cultural relics. It is understood that there are tens of thousands of sleeping objects inside, not to mention porcelain, pottery and bronzes. Among them, there are the famous Chinese porcelain, and also the David vase, one of the "ten treasures" of the museum, and the "Women" and Dunhuang frescoes. According, the law is the biggest obstacle to the return of cultural relics. Because the principle of international law of "law is not retroactive" has largely rendered ineffective international conventions, and Britain, as one of the countries with cultural relics, did not accede to the convention. Therefore, in order to realize the return of the lost cultural relics, it is necessary to define the cultural relics, plus the combination of legal and diplomatic means, and it is highly possible to recover. Unfortunately, many cultural relics, coupled with a series of damage and wear, evidence of the loss of cultural relics is difficult to collect. For professionals, it is more difficult for the public to understand cultural relics.

In China,As a non-renewable resource, cultural relics are the witness of the development of material civilization and spiritual civilization in human society. They are a silent history book. In addition to their high artistic value, they also contain rich history, science and technology and civilization information, with high social value. Museums are the main institutions for collecting cultural relics, directly bearing the responsibility of protecting and restoring cultural relics and preventing the damage of cultural heritage. Therefore, we have the obligation to ensure the permanent inheritance of these spiritual and material cultural heritage.

The purpose of the research: The purpose of this series is how to make cultural relics better "tell" their own history, There are many categories of cultural relics, Such

as ceramics, enamel ware, Different varieties have different textures and muscle texture, The feelings are also different, Therefore, the personification of cultural relics, Give different artifacts with different roles, Make it convey different emotions, Relics of China left behind in the British Museum through a series of visual methods, To make the relics speak, Let the viewer intuitively receive the "telling" of the cultural relics, Let the viewer better feel the history of this cultural relic, Mobilize the public's collective memory of the lost cultural relics, Using cultural identity to inspire the enthusiasm of young people for history with traditional culture, Attach great importance to cultural protection and inheritance. Let more people know about the past of cultural relics, so as to arouse people's emotional resonance.

Research Objectives:

1. To understand the characteristics and history of relics;
2. Analyze what kind of cultural and creative products are popular, and make targeted.
3. To analyze how to extract the characteristics of relics and apply them to IP image design;
4. How to integrate cultural relics and scenes and apply them to illustration design;
5. Design different posters for the promotion of the four cultural relics by combining graphics, colors and words.
6. Design a series of cultural and creative products based on four different traditional cultural relics.

The research subject (theme) is for four cultural relics image, illustration, etc.

The object (focus) of the research is development of brand identity for traditional cultural relics.

Research methods.The work uses the following theoretical and special research methods: analysis of literary sources and normative literature on research topics, Literature research method, Investigation method, Inductive and deductive method

,Comparative analysis,Case analysis.IP image design, illustration design using Procreat painting completed, poster design using PS and AI, cultural and creative product design using PS map.

Elements of scientific novelty.Each personification image of traditional cultural relics is endowed with a highly unique and little-known personality, lively and cheerful, introverted and reserved, which breaks through the traditional cognition and makes the audience have a new feeling for cultural relics. The cultural relics under the background of traditional culture are personification and integrated to show the charm of multi-cultural collision and communication.

Practical significance.Create a series of cultural relics design, explore the current hot social issues through the cultural relics personification of IP image design, illustration design and poster design to maximize the promotion of cultural relics and culture, create brand image through a series of cultural and creative product design, and then trigger a series of thinking about cultural relics protection.

Structure and volume of the thesis.The bachelor's thesis consists of an introduction, four chapters, conclusions to each chapter and general conclusions, a list of used sources of 30 items and appendices (18 pages). The work contains 93 drawings. The results of the research are presented on 69 pages.

Chapter I

TOPIC JUSTIFICATION

1.1 Topic Background

According to statistics, there are about 23,000 Chinese cultural relics in the British Museum. 2000 pieces, across the entire historical timeline, precious cultural relics can not be measured. The British Museum has a famous exhibition hall No.33, which is specially used to display Chinese cultural relics. It is understood that there are tens of thousands of sleeping objects inside, not to mention porcelain, pottery and bronzes. Among them, there is a very famous Chinese porcelain, which is also one of the "ten treasures of the town" of the museum. The vase is the broken generation standard of the Yuan Dynasty, which is of great significance for the study of the development process of Chinese porcelain and the production process of blue and white porcelain in the Yuan Dynasty. The inscription on the bottle provides important information about the date, place and purpose of the production, which provides conclusive evidence for the study of Yuan blue and white. Famous for its exquisite blue and white decoration and unique shape, the grand vid vase is one of the outstanding representatives of ancient Chinese porcelain art. The cloud dragon pattern, peony, blue and white patterns on the bottle show the extensive and profound Chinese traditional culture, and also reflect the love and yearning of the ancient Chinese working people for a better life. As a precious collection of Sir Grand Wade, the vase is of great value in the collection world. Their rarity and importance make them a coveted item for many collectors. In general, the grand Wade vase plays an important role in the academic, historical and artistic fields. It is not only a treasure of ancient Chinese porcelain, but also an important part of the world cultural heritage. In addition, we are also very familiar with the Painting of Lady. It is a pity that the original Tang Dynasty copy of Gu Kaizhi's Painting of Lady in the

Eastern Jin Dynasty has long been lost. There are two copies, the Tang Dynasty copy in the British Museum, which is recognized as the closest to the original style, while the Song Dynasty copy is in the Palace Museum. The painting depicts the life and behavior norms of the ancient court women, which is of very high artistic value and historical significance. Among them are the famous Dunhuang frescoes, the Dunhuang frescoes are from the late Tang Dynasty, including a large warp change figure and three statues of arhat. These murals are in good condition and still maintain bright colors and vivid pictures. They reflect the essence and aesthetic taste of ancient Chinese Buddhist art, and are also important materials for the study of the history, culture, social life and other aspects of Dunhuang area.

However, the law is the biggest obstacle to the return of cultural relics. Because the principle of international law of "law is not retroactive" has largely disabled international conventions, and because Britain, as one of the countries with cultural relics, has not acceded to the convention. Therefore, in order to realize the return of the lost cultural relics, it is necessary to define the cultural relics, plus the combination of legal and diplomatic means, and it is highly possible to recover. Unfortunately, many cultural relics because of their age, coupled with a series of damage and wear, the evidence of the loss of cultural relics is difficult to collect. it is more difficult for the public to understand cultural relics.

Not only in China, the British Museum also has a large collection of cultural relics from all over the world. Such as the Egyptian mummy, the Rosetta stele, the statue of the Egyptian pharaoh Ramses II. Hindu and Buddhist artifacts, such as the bronze statue of Shiva, the Gandhara Buddha statue.[1][2]

1.2 Topic Significance

The Chinese nation has a splendid ancient civilization of thousands of years, and in the long history of five thousand years, it has bred countless splendid cultural treasures.

From the ancient and mysterious oracle bone inscriptions, to the magnificent poems and songs; from the exquisite traditional crafts, such as ceramics, silk, embroidery, to the stunning architectural wonders, such as the Great Wall and the Forbidden City; Chinese culture shines on the world stage, with its unique charm to attract the global attention, become the most dazzling pearl in the treasure house of human civilization. It is the pride of the Chinese nation, and also an important part of the world culture. Our predecessors have left us countless precious historical relics, but now a large number of cultural relics have been lost overseas. According to the statistics of the China Association of Cultural Relics, since the Opium War began in 1840, more than 10 million cultural relics have been lost overseas.

The study of traditional cultural relics has many important significance, and cultural relics can help us to understand the real situation of the social, political, economic, cultural and other aspects of the past, and restore the historical scenes. It can also promote academic development: to provide important research materials and basis for archaeology, history, art history and other disciplines, and to promote academic progress. The reason why it is of great significance to protect the traditional cultural relics is that these cultural relics are important physical witnesses of the history and culture of the Chinese nation. Protecting them can ensure the continuation of our cultural roots and prevent the loss of national memory. Secondly, they represent China's unique artistic achievements and wisdom crystallization, and protecting them is also to maintain the diversity and richness of human cultural heritage. Moreover, through efforts to protect, we can highlight our importance to our own culture and sense of responsibility, and enhance the confidence of national culture. To better protect the traditional cultural relics, the following measures can be taken: strengthen international cooperation and consultation and cultural exchanges; increase the atmosphere of common concern and protection of the whole society; strengthen the supervision of cultural relics market to prevent the further loss of cultural relics; and actively using modern science and technology to record and preserve cultural relics information, even

if the physical objects cannot be returned to a certain extent. At the same time, we should also constantly improve our own cultural soft power to create more favorable conditions for the protection of cultural relics.

In addition, according to the United Nations educational, scientific and cultural organization data statistics, in 47 countries around the world more than two hundred museums, from our precious cultural relics is more than 160, one of the most collection of Chinese cultural relics including the famous British museum, the Chinese cultural relics even reached 23000, from the Neolithic Age, Bronze Age, porcelain age, almost contains all ancient cultural relics category, basic across the whole Chinese history, popularization and protection of Chinese cultural relics.

"Listen to the sound of artifacts" is mainly aimed at a series of cultural relics to carry out the graduation design, cultural relics are silent, but the history speaks. China has thousands of years of history and culture, cultural relics as the main carrier of traditional culture, as a country's spiritual wealth, its status is self-evident. In terms of the representative porcelain among the cultural relics, porcelain has rich historical, artistic, cultural and economic value. porcelain can reflect the level of craftsmanship, aesthetic taste, social life in a specific historical period, and is an important material data for the interpretation of history.[24]

However, with the passage of time, many famous cultural relics continue to be lost, so many people will forget or even do not know their history and current appearance. Therefore, how to make more people pay attention to cultural relics and appeal to more people to protect them is a problem to be studied and solved at present. [6]With the broadcast of the short drama *Escape from the British Museum*, which is hot on the Douyin platform, I have been inspired a lot. By turning cultural relics into smart IP images, cultural relics are brought to life, so as to appeal to everyone to protect cultural relics. How to make the expression of cultural relics more innovative and interesting is the research direction of this topic.

This graduation design starts from four directions, namely IP image design, illustration design, poster design and cultural and creative product design, the first is IP image design, IP image design is of great significance for the visualization of cultural relics. First, it can improve brand recognition: the unique and distinct IP image can make the brand quickly stand out from many competitors, making it easier for consumers to remember and identify. In addition, it can also establish emotional connection: the charming IP image of cultural relics can establish emotional resonance with consumers, shorten the distance between consumers and cultural relics, and enhance consumers' love and loyalty to the brand. In addition, it can also enhance the brand communication power: its cute, interesting or unique image is easy to attract people's attention and sharing, so as to quickly spread the brand information in various channels. In terms of expanding the commercial value, IP image can generate a rich variety of peripheral products and bring more business opportunities and benefits to the brand. By shaping the brand personality, the unique personality and values of the brand are conveyed, so that consumers can have a more specific and vivid perception of the brand image.

The second is the illustration design, illustration design has many very important roles. First of all, a beautiful illustration can enhance its visual appeal to people, so that the focus is concentrated in the middle of the illustration. In addition, a lot of scenes can be shown in the illustration design, which is different from IP image design and poster design. In addition, one of the most important functions of illustration design is that it can make the information conveyed more interesting, so as to avoid monotonicity. It can also convey complex concepts in a simple way. It also promotes the expression of ancient history, culture or emotions. The painting design is divided into four pieces, all of which integrate the cultural relics and the scenes through different forms. Illustration design can first play a role of rich content, and make the cultural relics more rich and interesting in a vivid way. Through illustration, readers or viewers are able to further

appreciate, understand and feel the connotation of the story or theme of the relic itself.[25]

1.3 Topic Purpose

“Listen to the sound of artifacts”The "artifacts" in means cultural relics, and the "relics" that I want to express here refers to some cultural relics that have been looted in the British Museum, while the "sound" refers to the "telling" of cultural relics, that is, after the cultural relics are personified, the history of Chinese cultural relics is expressed through cultural relics.[3][4]

The purpose of this series is how to make cultural relics better "tell"[5] their own history, There are many categories of cultural relics, Such as ceramics, enamel ware, Different varieties have different textures and muscle texture, The feelings are also different, Therefore, the personification of cultural relics, Give different artifacts with different roles, Make it convey different emotions, Relics of China left in the British Museum through a series of visual methods, To make the relics speak, Let the viewer intuitively receive the "telling" of the cultural relics, Let the viewer better feel the history of this cultural relic, Mobilize the public's collective memory of the lost cultural relics, Using cultural identity to inspire the enthusiasm of young people for history with traditional culture, Attach great importance to cultural protection and inheritance. Let more people know about the past of cultural relics, and thus arouse people's emotional resonance.

This series uses cultural relics to extract the elements of the shape (the shape, texture, pattern, etc.) and color elements, innovate the extracted elements in a general and exaggerated way, extract the style characteristics, and integrate the modern design methods. The vivid design is not only the true embodiment of the environment of the cultural relics, but also the extensive dissemination of the concept of protecting cultural relics. At the same time, with the application of cultural relic modeling in illustration,

the knowledge of cultural relic protection and appreciation of art works, and cater to the modern audience through rich imagination.

1.4 Selection of research topic and research method

"Listen to the sound of artifacts" The research of cultural relics first needs to consult a large number of materials, check a large number of books and read relevant literature. Find better ways to express the image of cultural relics from the materials, such as how to better apply IP image design, illustration design, poster design, etc. Then, through investigation and research, we can understand the group's views and understanding of cultural relics, so as to facilitate targeted design and research. After integrating all the data, we can summarize and deduce the works. Finally, we can judge the works through further comparison and analysis, identify problems and solutions, and further modify and improve them.

(1) Literature research method -- Through the investigation of a large number of literature, we can deeply understand the existing research results, theoretical views and practical experience in specific fields, and provide a solid foundation and rich material for our research and exploration. Survey literature can help us stand on the shoulders of giants, avoid repeating the previous work of predecessors, at the same time inspire our thinking, expand our horizons, and let us find new problems and research directions. It also allows us to better grasp the current situation and trend of research, and provide a basis for us to develop reasonable research plans and strategies. In addition, in terms of academic exchange and knowledge inheritance, the investigation of literature also plays a vital role, which promotes the collision of ideas and knowledge sharing among different scholars, helps to promote the academic progress and development of scholars, and leaves valuable knowledge wealth for future generations.

(2) Investigation method -- To understand people's understanding of cultural relics through questionnaires and interview surveys, analyze and investigate different social

media groups, collect their opinions and feelings, find common points and focus points, and find information with demonstration value, and apply it into the design. The questionnaire is of great significance. It is an effective data collection tool, enabling systematic and targeted access to large amounts of information about a specific topic or problem. Through the questionnaire, data on the opinions, attitudes and behaviors of different populations can be widely collected, providing an important basis for research, decision-making and planning.

(3) Inductive and deductive method -- sorting, classifying and synthesizing materials and survey data, and summarizing from the aspects of emotional needs and social background. According to the existing situation, some suggestions are summarized and derived. Inductive reasoning method has an important role. It can help us to summarize general laws and conclusions from many specific examples, phenomena or data. By sorting out and analyzing all kinds of individual and scattered information, the inductive reasoning method makes it possible for us to find the commonalities and trends hidden behind it, so as to expand our cognition and understanding. It provides us with a thinking path from special to general, allowing us to extract key points and patterns in the face of complex and diverse situations. In scientific research, social investigation, daily decision-making, and many other fields, inductive reasoning plays a key role, for our construction theory, formulate strategy, solve the problem provides a strong support, enables us to based on existing experience and observation of reasonable inference and prediction, promote the continuous development and progress of knowledge.

(4) Comparative analysis -- Through the understanding and evaluation of excellent cases, the existing research examples are compared with their contrast, and the comparison objects are compared item by item to find out the similarities and differences between them. Comparative analysis method has a very important and extensive role. It is like a key to the door of deep cognition, allowing us a clear insight into the differences and similarities between things. Through the comparative analysis

method, we can systematically compare and study different objects, phenomena, viewpoints or data, so as to reveal their own characteristics and essence. This helps us to understand the complex and diverse things more comprehensively and accurately, and to avoid one-sided and narrow cognition. In the field of academic research, comparative analysis can help scholars to find the associations and differences between different theories, methods or research results, and promote academic progress and innovation. In the process of decision making, it allows us to make a detailed comparison of the various alternatives, weigh the pros and cons, and thus choose the most suitable strategy. In the market analysis, the comparative analysis method can let us understand the competitive situation of different products, brands or enterprises, and provide strong guidance for the development of enterprises.

(5) Case analysis -- For the research of this topic, the method of investigating and understanding related IP image design works and conducting careful observation, analysis and evaluation to understand the characteristics, advantages and disadvantages of the design. Case analysis has many remarkable roles. It can take the actual specific cases as the entry point, let us deeply and carefully to analyze and understand a variety of complex phenomena and problems. Through the study of cases, we can more intuitively feel the interaction process of various factors in the actual situation, so as to deepen the understanding and application ability of theoretical knowledge.

Summary of the chapter I

1. The research background of cultural relics is studied, first of all, the achievements of cultural relics in the past several thousand years in China are summarized, and then the forms of cultural relics loss are compared with the present, and a series of data analysis is carried out to highlight the various values of cultural relics. Make the cultural relics better "tell" out of their own history, Use cultural identity to stimulate the enthusiasm of Chinese young people for history and traditional culture, and attach importance to

cultural protection and inheritance. Let more people know about the past of cultural relics, and thus arouse people's emotional resonance.

2. The thesis gives an overview of the graduation project, further highlights the historical, artistic, cultural and economic value of cultural relics, and uses porcelain as an example to further illustrate. In addition, it also explains the inspiration source of the graduation design, so the explanation of the research direction of the graduation design, as well as the final significance and research value. The study of traditional cultural relics has many important significance, and cultural relics can help us to understand the real situation of the social, political, economic, cultural and other aspects of the past, and restore the historical scenes.

3. The graduation design is planned in more detail, including IP image design, illustration design, poster design, cultural and creative product design, and explained one by one, each of which has been explained in significance. The most important significance of IP image is to improve brand awareness, increase the distance with consumers, and also bring economic benefits to enterprises. The function of illustration design is to integrate cultural relics with the environment, make the cultural relics more attractive, make the works more interesting, render the atmosphere, increase the sense of mystery, and make the visual image of the works clearer and more vivid.

4. The purpose of the research and a series of investigation methods are explained. The purpose is first to make cultural relics better express their own history, incarnate cultural relics, make cultural relics have human emotions and characteristics, make people feel history more deeply, and stimulate their enthusiasm for history and culture. The research methods mainly include: literature research method, which makes the data more abundant; investigation method, which makes the text more rigorous and realistic; inductive reasoning for summary; contrast method for more in-depth research; case analysis method to increase the authenticity of the full text.

Chapter II

DESIGN RESEARCH AND DESIGN POSITIONING

2.1 Design Research

The survey includes searching relevant information through the website to understand the characteristics and historical development of cultural relics through the survey, to analyze people's current situation of cultural relics through questionnaires.

(1) Analysis of the survey questionnaire

Through the form of questionnaire survey, we can grasp people's understanding of the current situation of Chinese cultural relics in the British Museum, and have their preferences for a series of traditional cultural relics and cultural creation products, and carry out a series of design according to the questionnaire survey (see Figure 2-1,2-2)

(2) Online survey data of cultural relics

Through consulting a series of materials, the relevant materials of different cultural relics are obtained.

1. Chinese thin jade pot[7][8][9]: Chinese thin pot of jade pot, alias jasper thin tire teapot, is now collected in the British Museum. The author is Yu Ting, a jade carving artist, who selected Qinghai jasper, and won the 2007 Beijing Tiangong Award and Excellent Works Award in 2007. The Chinese jade pot is the product of the Han Dynasty and the Ming Dynasty. It is a Suzhou jade carving. The production of the jade pot is made of Qinghai jasper, which has 13 kilograms to produce such fine and dense cultural relics, which shows the depth of polishing kung fu and the pains of the craftsmen. In the appearance, the pot shape is summarized but there is no lack of delicate and smooth lines. Coough and fine, the decorative patterns on the pot include the traditional flowers and lotus patterns. In the Han Dynasty, the flowers had elegant and dignified meanings, and were decorated with "treasure" and "fairy". The main body

is peony or lotus, and the auxiliary pattern is small leaves. Under the flower core and petals, there are many continuous beads, multi-color, appear magnificent, hence the name "treasure flower". Tangled branches, also known as "longevity vine", is also a kind of ancient Chinese traditional pattern, its shape comes from rolling grass and rattan man, with two sides continuous stretch or four continuous pattern four spread, wonderful scene. Its circular shape gives the meaning of endless branches, like the continuation of life, like the river never stop. With treasure phase flowers, tangled branches assigned on the works, not only beautiful, but also make it dignified, steady, full of aura. The tire wall of the jade pot is very thin, which can achieve the effect of seeing through the opposite side, which shows that the craftsman has superb level and profound wisdom. In general, the Chinese jade pot with thin branches is a modern jade carving work with extremely high artistic value and technological level. On August 30,2023, TikTok launched the short film "Escape from the British Museum", which connects the Chinese tangled branches, thin fetal jade pot and red network (see Figure 2-3,2-4).

2. Big vid vase: big vid vase[10][11][12]:its full name is yuan to Zheng 11 years Jingdezhen kiln blue and white cloud dragon pattern elephant ear large bottle, as the name suggests, the vase was made in the famous Jingdezhen, Jiangxi Province, China, the whole shape is small mouth, long neck, belly, circle foot. The grand vid vase is not actually a single vase, but a pair, its left bottle is almost 63 cm high, the longest width is 21 cm, the right bottle is 63.6 cm high, 1 cm wider than the left diameter. They are famous for the regular script inscriptions on the neck, with the same content and 63 characters. And they all have the meaning of blessing. As time went on, Sir David, a Chinese collector of ancient ceramics from England, bought it, hence the name the David vase. It is now held in the British Museum. The precious place of this bottle is that its pattern is very rich, and all belong to the Yuan dynasty blue and white pattern. Dragon pattern, green pattern, sea water pattern, moire and so on, and the outline production is very fine. For Chinese porcelain, it has a milestone significance. In 1952,

the American ceramic scholar John Alexander Pope (John Alexander Pope) listed the grand Wade vase as a "standard", The reason is that, The scholar found 74 similar blue and white porcelain from the Albert Museum, the Louvre in Paris, the Metropolitan Museum of Art in New York, the Abbil Mosque in Iran and Victoria in London after Chinese blue and white porcelain, So he decided that the vase came from Jingdezhen, Jiangxi province in the Yuan Dynasty, Because of the positive period, Therefore, it is called the "most normal type", In the book of Blue and White Porcelain in the 14th Century of China, Making the Yuan blue and white porcelain an accepted fact, Then it means that, The heyday of blue and white came early to the Yuan Dynasty. The great Wade vase is an existing blue and white porcelain of the Yuan Dynasty with the exact date. After this, the yuan blue and white, are named "to the normal type", therefore, the big vid vase is not only for the world blue and white porcelain or Chinese blue and white porcelain, have a very important significance. The patterns on the big Wade vase, whether large or small, fine or rough, are very worth our study and discussion. First of all is the seawater pattern, seawater pattern is a very common element on blue and white porcelain in addition to the Yuan Dynasty porcelain, other types such as silk, lacquer ware, gold and silver ware have seawater pattern decoration, seawater pattern can be used in daily necessities, today, our most commonly used daily necessities, such as bowls and cups are widely used. On the layout of the decorative pattern, green dragon as a major pattern, decoration in the vase abdomen, whole body for curved, like the ride in the waves, also with flowers around, and a small amount of moire, the neck decorated the animal pattern, and more dense plant pattern, and at the bottom of the abstract curved ripple and abdominal contracted pattern contrast, the whole pattern, thin, virtual sometimes, contrast. In general, the vase has cross-era significance. It is not only a pearl in the treasure house of Chinese art, but also a rare treasure in the world. It has an important reference value for our study of Chinese traditional culture, the beauty of creation and artistic expression techniques (see Figure 2-5,2-6)

3. Ming Dynasty enamel colored flower porcelain bottle[13][18]: Ming Dynasty enamel colored flower porcelain bottle is a kind of low-temperature glazed porcelain of the Ming Dynasty, now stored in the British Museum. Due to the long age, the patterns on the object were partially damaged, but this did not affect the style and mystery of the whole object, but added some story to it. This porcelain whole body for deep emerald green, for small mouth, fine neck, bulging, circle feet, neck and abdomen about 50-50, in the abdomen decorated with white and yellow color flowers, and the neck is the curve of blue decoration, in the flower body have protruding lines, makes the implements appear more luxurious, thus named color flower porcelain vase. The whole body of the object is a special material: enamel, also known as flower, Fa hua. Ceramics made of enamel colors are called enamel ware. Enamhua ware began in the Yuan Dynasty, sheng in the Ming Dynasty, popular in the Qing Dynasty. Generally divided into two pottery and porcelain tire, pottery in the north of Shanxi area, and porcelain enamel China in Jingdezhen, roughly in the Ming dynasty xuande began firing, porcelain tire than pottery production process more complex, production technique is more fine, often cost a lot of manpower, but the artifact is very beautiful, the Ming dynasty enamel China color flower porcelain bottle is very good proof (see figure 2-7).

4. cloisonne blue painted gold Pisces incense burner bottle[14][15][16][17]: cloisonne blue painted gold Pisces incense burner bottle, also known as silk enamel fish bottle. Located in Room 33 of the British Museum, the materials are made of enamel, including hollow enamel (enamel technology), color painting, carving and so on. The height of the whole body is 23 cm, the shape of the abdomen and the whole shape of symmetrical Pisces, which adds the object a lot of interest and readability. The whole type is a tiny mouth, double mouth, fin is identical as a handle. The mouth and scales of the fish are painted in gold, and the whole body is red, blue, green and yellow color matching, elegant and magnificent. Cloisonne is a special metal handicraft originated at the end of the Yuan Dynasty, also called "copper wire enamel", "enamel blue", also known as "embedded enamel". It is on the copper tire with soft flat copper wire to make

a variety of patterns welding, and then add the enamel glaze, and finally fired, belongs to the wire enamel handicraft. The production technology of cloisonne is complex, with various processes, and the finished products are gorgeous. It can be said that it is a dazzling pearl in the history of Chinese arts and crafts. Although it appears in the descendants of feudal history, it is not inferior to other creation techniques such as gilt, hollow out, seal cutting and seal cutting. It became mature during the Jingtai period of the Ming Dynasty and reached its historical peak in the Qianlong period of the Qing Dynasty. Despite the destruction during the war years, the cloisonne craft was rescued and restored after the founding of new China. cloisonne production process is divided into seven steps, tire making, wire pinching, welding, blue, burning blue, polishing, gold plating. Make cloisonne, can use type, grain, color, light four words, type refers to the beautiful type, grain refers to the rich, fine, color refers to the beautiful color, light refers to the polished gilded after beautiful dazzling luster, from its complex process and technique, cloisonne is not general, but as the ancient royal implements, as the last feudal dynasty, autocratic imperial power highly concentrated, thus precious implements is given the symbolic significance of power and wealth. Nowadays, cloisonne is not only sought after in China, but also enjoys a high reputation in the world. It has been given to international friends as national gifts for many times, which shows the status of cloisonne (see Figure 2-8 and 2-9).[19][20]

2.2 Design and Conception

As for the design of the music series, there are four aspects, namely, IP image design, illustration design, poster design, and cultural and creative product design.

First IP image design with four different objects for design prototype, the first is the Chinese branches thin jade pot, the main image is a little girl holding the image of the jade pot, wearing a turquoise dress, head headdress isomorphic to light yellow lid, and the image of the pot is very fit, at the same time green and give a person a fresh

feeling of tea, as if bring a wisp of fragrance, and the image of the pot is on the paper. The whole gives people a lively and lovely feeling, followed by the IP image design of the big Wade vase, the main image is a girl wearing a blue cheongsam, the cheongsam is decorated with the blue dragon pattern, blue and white pattern, pattern color is blue and white, auxiliary green. Its head hairstyle is isomorphic to the handle of the big Wade vase, and the body structure is similar to the outline of the vase. It is a very intuitive image, giving people a gentle feeling, and the blue and white pattern also coincides with the implicit and introverted character of Chinese people. Moreover, it is the IP image design of the colorful flower porcelain vase in the Ming Dynasty. The main image is the girl wearing ancient costume. The patterns on the clothes are inspired by the belly pattern of the colored flower porcelain vase, and the head also has similar decoration and its echo. The overall color is dark green, giving people a deep and simple sense. Finally, the IP image design of cloisonne painted gold Pisces incense burner bottle is designed, which is also intended to be a woman in ancient costume. The jewelry on the head is the abstract image of fish bottle fish, and the overall color collocation is blue and yellow, in line with the inherent color collocation of cloisonne silk, to make it harmonious.

In the design of illustration design, the design is to integrate, connect and integrate the patterns, colors and shapes of the cultural relics themselves, so as to show a harmonious painting scene, and then give the viewer a sense of immersive, so that the viewer can feel as if they have walked into the heart of the cultural relics.

The poster design is a self-introduction in the tone of cultural relics. In the production content breaks the traditional standardized layout, the layout is more flexible, half the characters, half the cultural relics, with cultural relics, echoing the title. The poster design can also be applied to a folding book, consisting of four pages.

Cultural and creative product design, cultural and creative products are the derivative and application of the relevant brand image. Good cultural and creative

products can improve people's sense of identity and nationality of cultural relics and traditional culture, and stimulate consumers to buy them.

Summary of the chapter II

1. The second chapter firstly introduces the information searched on the website, including the different sources of the four cultural relics, historical experiences, cultural deposits and so on. The first one is the introduction of the Chinese thin embryo jade pot, the pot is green, covered with the pattern of wrapped branches, and further introduces the meaning of the pattern. The second is the David vase, which describes the patterns of blue and white, green dragon and so on, introduces the meaning, and summarizes the status of David vase and its influence on Chinese porcelain. The third is the introduction of the flower pattern porcelain vase of the Ming Dynasty, and the last is the cloisonne gold double fish vase, introducing the process and value of cloisonne technology. It highlights the breadth and depth of Chinese culture

2. The second chapter also carries out questionnaire analysis, conducts investigation and research on different groups, and analyzes different people's love for cultural relics and creative products. The questionnaire finds that people prefer porcelain products, followed by gold and silver. Among cultural and creative products, people prefer a series of daily necessities such as handbags, throw pillows and mobile phone cases. In the design of illustration design, it is to consider, connect and integrate the patterns, colors and shapes of the cultural relics themselves, so as to show a harmonious painting scene, and then give the viewer a sense of immersive, so that the viewer can feel as if they have walked into the heart of the cultural relics.

3. The second part of the second chapter of the IP design for a series of ideas, jade pot incarnate as a lively little girl image, wearing a green skirt. The second is blue and white porcelain David vase, the whole image and blue and white porcelain to give

people the feeling of the same, elegant and noble, monochrome ink rendering Chinese rivers and mountains, the third fa ware overall green, the head of the hair accessories and flowers combined to highlight the theme, and finally is cloisonne incarnate IP image, yellow, blue and red several colors, the cloisonne delicate and delicate color performance.

4. Creative product design, cultural and creative products are the derivative and application of the brand image related to the music. Good cultural and creative products can improve people's sense of identity and nationality of cultural relics and traditional culture, and stimulate consumers to buy.

Chapter III

DESIGN PROCESS AND RESULTS

3.1 IP Design

IP image plays many important roles in traditional cultural relics. First of all, it can play a role in cultural inheritance and promotion, let more people understand and understand traditional culture, and enhance cultural identity and pride. Secondly, it can enhance innovation and attraction, give cultural relics new forms and vitality, attract the attention of the younger generation, and stimulate their interest in culture. Moreover, use cultural relics to develop related derivative products to drive the development of cultural industry and create economic benefits. In addition, cultural relic IP is used to achieve cross-field cooperation, and to expand the influence and application scope of culture by promoting cooperation in different fields. The last good IP image design can also enhance cultural confidence and enhance people's confidence in domestic culture through innovative interpretation of traditional cultural relics.

When cultural relics incarnate budding IP image, it has many significant functions. First of all, this innovative presentation can greatly enhance the affinity of cultural relics, narrow the distance between cultural relics and the public, especially the young group, so that they are easier to accept and love cultural relics. The stirring image can stimulate people's interest and curiosity, attract more people to deeply understand the historical and cultural connotation behind the cultural relics, so as to promote the transmission and inheritance of culture. It gives cultural relics a new vitality and sense of The Times, so that ancient cultural relics appear in a new and vibrant attitude in modern society, and it is easier to integrate into the current life scene and cultural atmosphere. By creating a budding IP image, a variety of cultural and creative products can be derived, creating considerable economic value, and injecting new impetus into the development

of cultural industry. These lovely images can also be widely spread on social media and other platforms, expanding the influence and visibility of cultural relics, so that more people know the existence and value of cultural relics. At the same time, it also helps to cultivate people's pride and sense of identity of local culture and enhance national cohesion. In addition, the budding IP image provides vivid and interesting materials for cultural education, making learning cultural relic knowledge more relaxed and enjoyable, especially for the cultural education of young people has a positive role in promoting.

3.1.1 IP Design Concept

The first IP image is inspired by the Chinese tangled branches jade pot, turning it into a vibrant green girl. She wore a fresh and bright green skirt, skirt fluttering in the wind, showing the beauty of clever. The girl is holding a teapot compatible with her image in her hand, as if to convey the unique cultural charm of the cultural relics. The top of the head is decorated with the embodiment of the lid, which not only adds uniqueness, but also strengthens the connection with cultural relics. The overall bright green color symbolizes the vitality and hope, and also echoes the material and color characteristics of the cultural relics. The tangled branches on the girl's body are delicate and exquisite, which echo with the tangled branches on the cultural relics, showing the elegance and charm of traditional Chinese culture. The IP image perfectly combines tradition and modernity, aiming to show the profound heritage of traditional Chinese culture, and at the same time, allowing people to accept and love traditional culture easier in a kind and lovely way.

The second IP image design was inspired by the Grand vase, one of the treasures of the town in the British Museum. The vase is transformed into a girl dressed in a dark blue cheongsam, and the cheongsam is carefully embroidered with the green dragon patterns and flower patterns, showing the classical beauty. The dark blue color gives the

IP image a mysterious and profound temperament, as if the cultural relics contain endless stories. Cultural relic IP is not only a symbol of beauty, but also a vivid embodiment of the traditional Chinese culture, carrying the historical and cultural heritage of the Grand Vase.

The third IP image is inspired by the colorful flower porcelain vase of the Ming Dynasty. The IP image is a girl dressed in a dark green ancient costume, and her melancholy expression gives people a sense of mystery. The dress was decorated with fine patterns based on the belly pattern of the vase, and the white and yellow flowers were arranged as if blooming on her clothes. The design concept of this IP image aims to dig deep into the cultural connotation of the colorful flower porcelain bottles of the Ming Dynasty, and present them through innovative expression forms. First of all, she chose to be a girl wearing green ancient costume, is to show a classical elegance and gentleness. The green ancient costume not only echoes the color of the enamel ware, but also reflects the vitality and vitality of nature, implying the continuation and inheritance of life. The girl's melancholy expression gives the image a deeper emotional expression, as if telling the story of the years, so that people can feel the precipitation of history and the massiness of culture while appreciating it. The pattern on the dress is based on the belly pattern of the vase. Through exquisite design and elaborate arrangement, the exquisite and unique flower patterns on the enamel ware are shown. The pattern of white and yellow flowers not only gives people visually beautiful, but also symbolizes the artistic achievements and exquisite craftsmanship represented by the enamel ware. The overall dark green color, on the one hand, reflects the simple charm of the enamel ware, on the other hand, it also creates a quiet and mysterious atmosphere, making this IP image more attractive and appealing. In general, this design concept is to combine the historical value and artistic value of cultural relics with modern aesthetics, to create a unique IP image with both cultural heritage and rich flavor of The Times, so that more people can understand and love the precious cultural heritage of the Ming Dynasty. The whole dark green tone, not only with the cultural relics itself.

3.1.2 IP Design Finalized

The four IP images include the main image, three views, emojis, and derivatives. Different emojis contain different emotions after the personification of cultural relics, joy, anger, sorrow, joy, vivid.(See Figures 3-5,3-6,3-7,3-8,3-9,3-10, and 3-11).

The four IP images are all in a blue-green tone, and different cultural relics are incarnated into different images, endowing the cultural relics with people's thoughts and emotions, thus deeply integrating traditional Chinese culture with real life. Promote cultural dissemination.

3.2 Illustration Design

Illustration design can first play a role in enriching the content, and present and depict the content that cannot be expressed in a vivid way, making the information more rich and interesting. Through illustration, readers or audience can appreciate, understand and feel the connotation of the story or theme of the cultural relic itself more deeply, thus arousing the resonance of the observation. This series of illustration designs has four parts, all of which integrate cultural relics and scenes through different forms.[21][22]

3.2.1 Illustration Design Concept

The first illustration is mainly painted in bright green colors, creating a fresh and vibrant atmosphere. The center of the picture is the exquisite Chinese jade pot with thin branches, representing the treasures of traditional Chinese culture and exquisite craftsmanship. Jade pot is surrounded by landscape scenery, undulating mountains, perfectly showing the majesty and magnificence of nature. At the same time, the illustration adds the sunset between the mountains and rivers, adding a warm and romantic color, creating a quiet and beautiful artistic conception. Through the clever combination of green, landscape, sunset and other elements, the whole picture shows the perfect integration of nature and cultural relics, which can make the audience respect the traditional Chinese culture and praise the beautiful natural landscape.(See Figure Figure 3-9).[23]

The second illustration is based on the blue dragon and blue and white patterns on the big Wade vase, aiming to show the charm and charm of traditional Chinese cultural relics. In the center of the picture, there is a green dragon sitting in it, vigorous, lifelike, reflecting the strength and majesty. And it is also surrounded by exquisite blue and white patterns, and the green dragon complement each other, adding the sense of hierarchy and richness of the picture. In the distance are the rolling mountains, creating a mysterious and distant atmosphere. In addition, there are many clouds, like gauze curling, making the whole picture more dreamy and poetic. The overall tone is mainly blue, reflecting the elegant beauty of the David vase celadon, and also conveys the quiet and profound emotion like the viewer. Through exquisite brush strokes and elaborate composition, the blue dragon, blue dragon, mountains, clouds and other elements are skillfully integrated to create a beautiful illustration with Chinese characteristics.

The third illustration is inspired by the colored flower porcelain bottles of the Ming Dynasty, and puts the flowers in the center of the picture. Flowers are like in full bloom

in the river, clever and fresh. The river winds through it, adding to the dynamic beauty of the picture. Surrounded by undulating mountains, clouds floating in the sky and the sunset, the whole picture is mainly yellow and green. The illustration aims to convey the respect for the beauty of the Ming enamel, and praise for the magnificent scenery of nature, making the viewer as if they are in a quiet and beautiful world.

The fourth illustration is inspired by the cloisonne painted gold fish vase. In the picture, the cultural relics are skillfully transformed into a clever fish, leaping out in the blue water, showing the vigorous vitality and vitality. The blue water pattern fluctuates, echoing the dynamics of the fish, creating a quiet and dynamic atmosphere. Blue is the main color, matching the traditional color of cloisonne. The gold details on the fish shine in the blue background, reflecting the exquisite cloisonne craft.(See Figure 3-12)

3.2.2 Illustration Design Finalized

The whole set of illustrations combines cultural relics with the natural environment, with a strong visual effect, and shows the beauty of the form and craft of cultural relics. The four illustrations are painted using PS. The color scheme of the first illustration is mainly yellow and green, the second is blue and green, the third is green, and the fourth is blue.(See Figure 3-13)

3.3 Poster Design

There are four series of posters, each of which represents different cultural relics, and the posters integrate the cultural relics themselves with the anthropomorphic image of the cultural relics to different degrees, reflecting the idea of the topic to publicize the cultural relics.

Poster design has a variety of styles, but each has its own uniqueness. For example, simple style, it with simple and clear elements and layout, convey clear and direct

information, giving a person a clean and refreshing visual feeling. Retro style, through the use of colors, patterns and typesetting with a sense of time, creates a nostalgic atmosphere, arousing people's memories of the past years. The fantasy style is full of imagination and creativity, leading people into a world full of fantasy with strange images, gorgeous colors and fantasy scenes. Modern style often combines the current popular design elements and techniques to show a sense of fashion, novelty and technology. The illustration style uses exquisite illustration to build the picture, full of artistic sense and interest. pop style with bold bright colors and exaggerated forms of expression, bring strong visual stimulation and unique artistic charm. In addition, the Chinese style skillfully integrates the traditional Chinese cultural elements into it, showing a profound cultural heritage and a unique Oriental charm. Each poster design style has its own characteristics and applicable scenes, which together add a colorful brush to the field of visual communication.

In terms of color, the four series of posters all use relatively bright colors, with strong contrast, highlighting the visual center.

The first one is the poster of the Chinese jade pot wrapped with branches and thin tires. The overall composition is divided into two parts, on the top is the image of the jade pot, the following is the anthropomorphic cultural relics, and the background is taken from a series of buildings such as British architecture Big Ben, connecting the three, which can well convey the history of cultural relics.

The second poster is the poster of the David vase, which is divided into the left and the cultural relics on the left and the right, on the right, the characters on the right are also integrated with the background, different colors, depth, complexity and simple curves combined with the skirt of the image, with a strong visual impact.

The third poster is the design of the colorful flower porcelain vase of the Ming Dynasty, which is also divided into two parts. The left is the characters, and the right is the cultural relics. The background of the cultural relics is the flowers in full bloom, which can be integrated with the flowers in the belly of the cultural relics, increasing the

level of the poster.

The fourth poster is the design of cloisonne, which also combines cultural relics with images. The poster has different levels of mountains and clouds in the distance, and its colors are taken from cloisonne to making the picture more comfortable and balanced.

3.3.1 Poster Design Concept

In the first draft of the design, although the poster has the elements of scenes and cultural relics, it lacks the most important text, and the elements are not rich enough, and the cultural relics are not prominent enough (see Figure 3-14).

3.3.2 Poster Design Finalized

Text were added to the original poster, and the size and style of Chinese and English were rearranged, and appropriate elements were added, such as jade pot, green vase and flower porcelain vase to enrich and perfect the picture better (see Figure 3-15).

3.4 Cultural and creative design

Cultural and creative products are the derivative and application of brand image related to music. Cultural relics and cultural and creative products can improve people's knowledge reserve of cultural relics, stimulate people's protection of cultural relics, and drive the development of surrounding economy.

Cultural relics series of cultural and creative products are of great significance. These cultural and creative products are presented in various forms, such as pillows, key chains, brooches, cups, plates, hanging paintings, scarves, schoolbags, etc. They are not only ordinary items, but also the carriers of cultural inheritance and innovation. The

pillow allows people to have close contact with cultural elements in daily life and feel the cultural infiltration during rest; the key chain, reminding the historical value of cultural relics; the brooch worn on the body, becomes a unique cultural identity, showing the personal love for cultural relics and the pursuit of culture. When people use cups, each drinking water seems to be in dialogue with history; the plate not only has practical value, its exquisite cultural design can add artistic atmosphere to life. Hanging pictures hanging on the wall, become a part of the interior decoration, creating a strong cultural atmosphere, let people always immersed in the charm of cultural relics; silk scarves fluttering with the wind, showing the clever cultural beauty, whether wearing or decoration are unique charm. The school bag is accompanied by people's travel, carrying the mission of spreading cultural relics. Through these cultural and creative products, the originally lofty and inaccessible cultural relics enter people's lives. They have narrowed the distance between the public and cultural relics, enabled more people to understand and appreciate the beauty and value of cultural relics

The pillow is soft and comfortable, with the personification image pattern, narrowing the distance between cultural relics and people's life (see Figure 3-16).

The design of cloth bag cultural and creative products is mostly aimed at those who like cultural relics and collect interesting cloth bags (see Figure 3-17).

Moreover, it is applied to the design of water cups. People use water cups every day, so they have a good sales prospect (see Figure 3-18).

The application of cultural creation on fans can not only enhance the artistic value of fans, so that people can enjoy the unique artistic beauty, but also become tourist souvenirs with local characteristics, so that tourists can leave good memories.(See Figure 3-19).

The illustration integrating cultural relics and scenes is applied to paper tape, a daily necessities, to stimulate consumers' desire to buy and play a role in promoting cultural relics (see Figure 3-20).

The brooch first plays a decorative role in improving the personal image and

temperament, and also reflects the wearer's love for cultural relics, showing the wearer's unique taste and personality. Moreover, it can also fix the clothes, and can also be used as a souvenir (see Figure 3-21).

Summary of the chapter III

1. Chapter three first illustrates the role of several IP images in culture to increase cultural identity and pride, while attracting young people's consumer attention, and strengthening cross-field cooperation. Then it further explains the inspiration source of each IP image, the first comes from the jade pot, the second comes from the vase, the third comes from the Ming Dynasty colored porcelain, and the fourth comes from cloisonne.
2. The second part of the third chapter describes the illustration design, conception and final draft. The four illustrations all use very bright colors, and several cultural relics are placed in the middle of the picture, highlighting the visual center. The first one is a jade pot pouring water into the lake, the second is a blue dragon sitting in the middle of the picture, the third is a flower floating in the lake, and the last one is a fish leaping out of the lake. The color scheme of the first illustration is mainly yellow and green, the second is blue and green, the third is green, and the fourth is blue.
3. In the third chapter, the poster design is conceptually designed, and the text and elements in the first draft are modified. It makes the whole poster more prominent the image of cultural relics, and the design publicity effect is more significant. Text were added to the original poster, and the size and style of Chinese and English were rearranged, and appropriate elements were added, such as jade pot, green vase and flower porcelain vase to enrich and perfect the picture better .
4. The second part introduces the significance of cultural and creative products, which is not only closely related to people's lives, but also explains the economic benefits of cultural and creative products. cultural and creative products are presented in various

forms, such as pillows, key chains, brooches, cups, plates, hanging paintings, scarves, schoolbags, etc.

Chapter IV

PROBLEMS AND SOLUTIONS DURING THE CREATION PROCESS

4.1 Problems

First of all, when making the IP design of "Listen to the sound of relics", the color of the four IP images is not very uniform. The color of the Chinese jade pot with thin branches is too bright, while the color of the big Wade vase and the colored flower porcelain vase of the Ming Dynasty enamel ware is too dark.

Secondly, the illustration design picture is not very rich, just a single cultural relic, It is difficult to reflect the delicacy of cultural relics and convey the charm of cultural relics, so that the picture is relatively single, the lack of some elements to echo.

Finally, the overall process of the production is slow, resulting in many links are not fine enough, and the production is lack of standard.[27]

4.2 Solutions

First of all, the colors of the four IP images are unified, so that the whole series of IP is in the blue and green tone, and the color is shaded and gray, so that each image has both the difference and the connection between each other. Tonal unity has many important functions. It can create a harmonious and coherent visual feeling, so that the whole picture or space has a sense of integrity and consistency, to avoid the chaos of color to bring discomfort. Color unity can strengthen the theme expression of the work, so that the viewer can focus on the core content, and will not be disturbed by the complicated colors, so as to better understand and feel the emotion and information conveyed by the work. It helps to establish a unique atmosphere and style, whether it is quiet, warm, elegant or mysterious atmosphere, can be accurately presented through a

unified tone, and then create a distinctive style characteristics. In the field of design, the unity of colors can enhance the professionalism and aesthetic value of the work, giving people a delicate and delicate impression. At the same time, it can also guide people's visual process to a certain extent, so that people can observe and experience the work in the order and way expected by the designer. Tonal unity can also enhance the recognition of the work, so that it stands out among many works, leaving a deep memory. In short, color unity plays an indispensable role in enhancing the artistic effect, expression effect and overall quality of the work.

Secondly, in view of the problem of illustration design is too simple, many natural elements are added to the illustration design, such as the setting sun, moire, river, etc. The setting sun adds some atmosphere to the illustration, while moire increases the movement of the picture, making the picture has a dynamic and static echo, and the real and the real reflect each other.

Finally, since the initial design was conducted in the tablet software Procreat, with was lack of standardization compared with computer mapping, PS and AI were modified and standardized in the later stage.[28][29][30]

4.3 Achievements solution

The results of the "Listen to the sound of artifacts" design series include IP image design (see Figure 4-1), illustration design and poster design (see Figure 4-2), and cultural and creative design (see Figure 4-4). There are 20 exhibition pictures, including four main image presentation pictures, four main image introduction pictures, four three view drawings, four character posters and design instructions, and four emoticons. A total of four illustration design, four poster design, a set of cultural and creative products. Cultural and creative products have four square pillows, four heterosexual pillows, two scarves. Four plates, four fans, two schoolbags, four cups, six money bags, key chains, brooches and so on .

Summary of the chapter IV

1. The first part of the fourth chapter explains a series of problems encountered, such as the color matching of the picture, painting details, and the display effect of the picture. About the production speed of the graduation design, etc., after the color, atmosphere creation, visual effects have been adjusted. It makes the whole drawing process more accurate, except for hand drawing. PS and AI were used in the computer software to make adjustments.
2. Color is very important for visual communication design, so the color in the process of graduation design is studied, Tonal unity has many important functions. It can create a harmonious and coherent visual feeling, so that the whole picture or space has a sense of integrity and consistency, to avoid the chaos of color to bring discomfort.
3. The second part is about the achievement display of graduation design works, including IP design, poster design, illustration design, cultural and creative product design. IP image design mainly includes four parts. The first is the image display board, which combines the names of cultural relics, matching colors and copywriting. The second is the presentation of the main image of cultural relics, and the third is the three views of cultural relics, front, side and back. The fourth is a meme, which includes images of happiness and sadness. In addition, there are IP image poster display
4. In addition to IP image design, there are illustration design. There are four pictures and their drafts, followed by the presentation of the poster, which mainly includes the initial final draft and the final draft. The last part is the design of cultural and creative products corresponding to each IP image
5. The last part is about IP image design, Haibao design, illustration design, cultural and creative product design display summary. And separately illustrate the Number .So that the whole design, making the paper more complete.

CONCLUSION

Graduation design is the demonstration of the knowledge learned in the university. In the process of completing the graduation design, I deeply explored the design content I chose, and constantly explore the connotation of cultural relics. At the beginning, I would feel confused and confused. Through searching a large number of literature on Chinese cultural relics and diligently consulting teachers and classmates, I constantly understood my design ideas, so as to make my research direction more clear and in-depth. In addition, a large number of literature reading has not only broadened my knowledge, but also laid a solid theoretical foundation for my own design. Of course, only theoretical knowledge is not enough, but also needs to be combined with practice. Therefore, in the process of completing my graduation project, I have also improved my practical ability.[26]

I am glad to choose the traditional Chinese traditional cultural relics as my graduation design content, and choose in the huge system of traditional cultural relics as a topic because, during my junior one's deceased father grind contact by tian since the teacher compiled the book of Chinese arts and crafts, through system learning, I was attracted by a series of traditional Chinese cultural relics, time to the primitive society, slave society, feudal society, in modern times. On the utensils, porcelain, pottery, bronze, jade, gold, silver and lacquer ware. This not only reflects the long history of thousands of years of cultural relics in China, but also deeply shocked me by the exquisite technology in it. It is not only the beauty of nature, but also reflects the exquisite craftsmanship and unremitting persistence of the ancestors. The cultural relics truly reflect the creation realm of the unity of nature and man. At the same time, with the popularity of the short drama series "Escape from the British Museum" broadcast on the TikTok platform, it also made me realize that the Chinese people's feelings for cultural relics, which is very deep. However, among these people who pay attention to

cultural relics, few people have a deep understanding of cultural relics. Therefore, I take this as a pain point and want to design a set of designs to promote traditional Chinese culture, so that cultural relics can be widely publicized, the floating cultural relics can speak, and more people can know the stories of cultural relics.

Through this graduation project, I have a more clear understanding of my advantages and disadvantages, and have pointed out the direction for my future postgraduate study and future work. I understand that only by making continuous efforts and having the courage to break through myself can I achieve better results in the design field. I hope I can apply what I have learned to practical work in the future and contribute my own strength to the development of the society.

REFERENCES

[1] Wu Xiaoling & Wu Menglin (2024-05-08). Conservation and Utilization of Cultural Relics. Sichuan Daily, 002.

<https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ohbbk9s2v9ALaCDQKMkH5hpCGzBh5->

[f3QFRdJAWp28th1MwXF_35EzvkQ2RX9MkDfWalBqDf4EJs7r2iLOldCuSuBTMHvHshQ3yw1t0hoHkXCkUnfp8-](https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ogXPv9QM2Pkug98KWAu4w8whd6snuLJERYvRhMuH9ksPWl4l4jEmhp3F8SZ1hTng48fcbYZoy1Ms7mUv-T-hyYtuVivALBsUPs5LBloKH45OyVWh-5YgnU4ZrPDAegnM40rBsKB-)

[vyl8fx7AWCQqck0S30MWcioXg==&uniplatform=NZKPT&language=CHS](https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ogXPv9QM2Pkug98KWAu4w8whd6snuLJERYvRhMuH9ksPWl4l4jEmhp3F8SZ1hTng48fcbYZoy1Ms7mUv-T-hyYtuVivALBsUPs5LBloKH45OyVWh-5YgnU4ZrPDAegnM40rBsKB-)

[2] Wu Xiaoling & Wu Menglin (2024-05-08). Conservation and Utilization of Cultural Relics. Sichuan Daily, 002.

[https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ogXPv9QM2Pkug98KWAu4w8whd6snuLJERYvRhMuH9ksPWl4l4jEmhp3F8SZ1hTng48fcbYZoy1Ms7mUv-T-](https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ogXPv9QM2Pkug98KWAu4w8whd6snuLJERYvRhMuH9ksPWl4l4jEmhp3F8SZ1hTng48fcbYZoy1Ms7mUv-T-hyYtuVivALBsUPs5LBloKH45OyVWh-5YgnU4ZrPDAegnM40rBsKB-)

[hyYtuVivALBsUPs5LBloKH45OyVWh-5YgnU4ZrPDAegnM40rBsKB-](https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ogXPv9QM2Pkug98KWAu4w8whd6snuLJERYvRhMuH9ksPWl4l4jEmhp3F8SZ1hTng48fcbYZoy1Ms7mUv-T-hyYtuVivALBsUPs5LBloKH45OyVWh-5YgnU4ZrPDAegnM40rBsKB-)

[qoE0w==&uniplatform=NZKPT&language=CHS](https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ogXPv9QM2Pkug98KWAu4w8whd6snuLJERYvRhMuH9ksPWl4l4jEmhp3F8SZ1hTng48fcbYZoy1Ms7mUv-T-hyYtuVivALBsUPs5LBloKH45OyVWh-5YgnU4ZrPDAegnM40rBsKB-)

[3] Wu Xiaoling & Wu Menglin (2024-05-08). Conservation and Utilization of Cultural Relics. Sichuan Daily, 002.

[https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0og2Jz9gL1m3unq2wBSv9Cp](https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0og2Jz9gL1m3unq2wBSv9CpGeHs2M3_KmTg8jEFJJ7qggshrbxmxRVEF2Ua8GwpT0SR9LDGWSWSkLegiQEoUAU9IQKiYZ4o8XlcOTM6w0i_5IQmk3q7OkhKSvu6CYsEEHw_6fFraab7xHAg==&uniplatform=NZKPT&language=CHS)

[GeHs2M3_KmTg8jEFJJ7qggshrbxmxRVEF2Ua8GwpT0SR9LDGWSWSkLegiQEoUA](https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0og2Jz9gL1m3unq2wBSv9CpGeHs2M3_KmTg8jEFJJ7qggshrbxmxRVEF2Ua8GwpT0SR9LDGWSWSkLegiQEoUAU9IQKiYZ4o8XlcOTM6w0i_5IQmk3q7OkhKSvu6CYsEEHw_6fFraab7xHAg==&uniplatform=NZKPT&language=CHS)

[U9IQKiYZ4o8XlcOTM6w0i_5IQmk3q7OkhKSvu6CYsEEHw_6fFraab7xHAg==&uni](https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0og2Jz9gL1m3unq2wBSv9CpGeHs2M3_KmTg8jEFJJ7qggshrbxmxRVEF2Ua8GwpT0SR9LDGWSWSkLegiQEoUAU9IQKiYZ4o8XlcOTM6w0i_5IQmk3q7OkhKSvu6CYsEEHw_6fFraab7xHAg==&uniplatform=NZKPT&language=CHS)

[platform=NZKPT&language=CHS](https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0og2Jz9gL1m3unq2wBSv9CpGeHs2M3_KmTg8jEFJJ7qggshrbxmxRVEF2Ua8GwpT0SR9LDGWSWSkLegiQEoUAU9IQKiYZ4o8XlcOTM6w0i_5IQmk3q7OkhKSvu6CYsEEHw_6fFraab7xHAg==&uniplatform=NZKPT&language=CHS)

[4] Wu Xiaoling & Wu Menglin (2024-05-08). Conservation and Utilization of Cultural Relics. Sichuan Daily, 002.

[https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ogGrwKJDk4P6VjUAVl6Jp](https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ogGrwKJDk4P6VjUAVl6JpQhFuhugE171a5ZAWHnmYYwXD5HcZp3aVqhYQaimG6WkuBpK-sfjryqOyb4cQJFsANLPJs9VrJMG0MmlhTBzWe9GgZ1pdID3r-3drpHzd-oHG0jzb8kZ3GaA==&uniplatform=NZKPT&language=CHS)

[QhFuhugE171a5ZAWHnmYYwXD5HcZp3aVqhYQaimG6WkuBpK-](https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ogGrwKJDk4P6VjUAVl6JpQhFuhugE171a5ZAWHnmYYwXD5HcZp3aVqhYQaimG6WkuBpK-sfjryqOyb4cQJFsANLPJs9VrJMG0MmlhTBzWe9GgZ1pdID3r-3drpHzd-oHG0jzb8kZ3GaA==&uniplatform=NZKPT&language=CHS)

[5] Wu Xiaoling & Wu Menglin (2024-05-08). Conservation and Utilization of Cultural Relics. Sichuan Daily, 002.

<https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0oiKrY0if9H3P-tfMhHwkbGwDG3xhWW-g4eoXFeIv83Ie9F92jGA8dmX-jU147cZwL9FodT1mUDt73U9uO8X-BPIM3Z3vyEjqTbLmVFuknZ9Xt7bHRZHUUFeunp6FnQk8Qrko8GE2HAqMw==&uniplatform=NZKPT&language=CHS>

[6] Yu Xiao and Li Aihong. Innovative research on the concept of cultural relics protection and restoration Identification and appreciation of cultural relics. 2024-07-13.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0oisrM0F5JQhv-4J9NQxY_OV7tvt8jHvusaB2OQsbP_1xTbw6H4Lmu3qAMTMcUOuzDrqVL5VxEY57QIP6Yq3F5mbcRKYs8OSG5zsDYE9--Sj1KVocHNfrA6WG-BKhfll9M=&uniplatform=NZKPT&language=CHS

[7] Chen Chong. (2024). A Study of Chinese Porcelain Decoration with Twig Pattern (Yuan, Ming and Qing Dynasties). Ceramics (03), 60-62. doi: 10.19397 / j.cnki.ceramics.2024.03.011.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ojzPjqdPT55Gf2Qj2HX8mvv5y0EHSNUGMTZ1o63aMDSwtVyRR5poV2el97ynKWotq9Y2SkmqvtX_9erhltMIyM317yxSHqzWjchkHLY_ve-1uDtFDGARxjYPs3cgKRo7zI=&uniplatform=NZKPT&language=CHS

[8] Yao Wenjun, Yao Wenjun. (2023). The Evolution of the Visual Form of Twig Pattern in Cultural Perspective. Art Appreciation (27), 16-18.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0oiN7xiVLs9eSa3ypdYyVfhxAHf00GXYi5Z6s5aY7d0GRV__JwYxkzrq29nKsqEliiii1QDT-TMgTg1Jf7tc171mfePwjCGO9540IRynS3

[9] Yang Yongbo. (2013). On the Art Form and Design Thought of Entangled Branches in the Ming Dynasty. Art Education (08), 175.

<https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ohcpgYp6OiBRkf5HS94sdR>

[3PV6Eu6ls9JfnRcSYF9d7m1IgB_RNvH-oplyE_IVY_9D6Juhx-mYIPQD3d6FYVtfrvOYAitK9qkCs7mNG3zs1rHc0mX52Bizz3MQ60-jkOs4=&uniplatform=NZKPT&language=CHS](https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ojovQZ862HGjL96cqL1Mo4rnwzXmAHI12cNhD1pn7fG3vN8tSAeO51A8JFhxyCGUERcQLQeiNfQjs3S-KwWPP0pxdKINBJVPFwLZ5ALZNS9-dO0Af93sSoKe0fyPan4QK2b6SIXjvXa4A==&uniplatform=NZKPT&language=CHS)

[10] Steven P.Gaskin & Zhu Zhu. (2019). Dawade Vase: Sea Wave Pattern on Cyan Flower. *Misei Jae-hisa* (05), 30-41 + 4. doi: 10.19993 / j.cnki.2095-865x.2019.05.003
[https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ojovQZ862HGjL96cqL1Mo4rnwzXmAHI12cNhD1pn7fG3vN8tSAeO51A8JFhxyCGUERcQLQeiNfQjs3S-](https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ojovQZ862HGjL96cqL1Mo4rnwzXmAHI12cNhD1pn7fG3vN8tSAeO51A8JFhxyCGUERcQLQeiNfQjs3S-KwWPP0pxdKINBJVPFwLZ5ALZNS9-)

[dO0Af93sSoKe0fyPan4QK2b6SIXjvXa4A==&uniplatform=NZKPT&language=CHS](https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ojovQZ862HGjL96cqL1Mo4rnwzXmAHI12cNhD1pn7fG3vN8tSAeO51A8JFhxyCGUERcQLQeiNfQjs3S-KwWPP0pxdKINBJVPFwLZ5ALZNS9-dO0Af93sSoKe0fyPan4QK2b6SIXjvXa4A==&uniplatform=NZKPT&language=CHS)

[11] Lin Yeqiang & Poplar. (2017). Revisiting the Dawade Vase: Notes on the Offerings. *Misei Jae-hisa* (05), 66-77. doi: 10.19993 / j.cnki.2095-865x.2017.05.007.

<https://www.cnki.com.cn/Article/CJFDTotat-MCZJ201705009.htm>

[12] Lin Qiang & Liu Yifang. (2015). The Flying Dragon in the Sky: A Restudy of the Great Wade Vase. *Mei Cheng Zaijiu* (03), 44-59.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ojaGkBzI1YtKKqwTtuimUP21cJj81ugClXnDUteNjlbVObqiyKztqdI1B6bpwJkArvoSTyM1R40nxX8sEi-myuU2oU2YwmzOtPLaNDkbOtOj4kkX3zapqZdP_dti1XK55dOBdHMDJCeAA==&uniplatform=NZKPT&language=CHS

[13] Yang Ya. (2024). On the development of enamel in China. *Ceramic Research* (01), 139-141. doi: 10.16649 / j.cnki.36-1136 / tq.2024.01.019.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ogK_sAiMSrybXbAemqRBB8kvtweO5dNQTqG_ddV5MIURn2dSdsfla-

[WXqClB9rOauJG3YpYZXSJ5Osawv9Ip_v0Fs_UhsnfLYxRoNearQeY5WY_U5i_5m74PNFh7UJPSg=&uniplatform=NZKPT&language=CHS](https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ogK_sAiMSrybXbAemqRBB8kvtweO5dNQTqG_ddV5MIURn2dSdsfla-WXqClB9rOauJG3YpYZXSJ5Osawv9Ip_v0Fs_UhsnfLYxRoNearQeY5WY_U5i_5m74PNFh7UJPSg=&uniplatform=NZKPT&language=CHS)

[rQeY5WY_U5i_5m74PNFh7UJPSg=&uniplatform=NZKPT&language=CHS](https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ogK_sAiMSrybXbAemqRBB8kvtweO5dNQTqG_ddV5MIURn2dSdsfla-WXqClB9rOauJG3YpYZXSJ5Osawv9Ip_v0Fs_UhsnfLYxRoNearQeY5WY_U5i_5m74PNFh7UJPSg=&uniplatform=NZKPT&language=CHS)

[14] Qun, Zimeng. (2023). The Development and Change of Cloisonne Craft from the Perspective of Intangible Cultural Heritage. *Collection* (10), 165-167.

<https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ohTvDCRdfeUTSPpiB50dlwSpeGaM1VntSCd1swcL2gjObUhXkfHquFEkS05g9eBKc5kMR3FYkm->

[WhFtZxVVY4wCV-rviL-](#)

[qmkSQIPhb_c1NJ_NjrGiodKZSw5bSNs38OTUBrMQIkJIVfQ==&uniplatform=NZKPT&language=CHS](#)

[15] Sheng Hui. (2023). Cloisonne. Contemporary Literature (06), 4.doi: 10.19290 / j.cnki.51-1076 / i.2023.06.040.

[.https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ohPPk9ahibOfybJbgUByDo_N2ox6XO2LfHeMCqr0-](#)

[_GByMNlcSPxghfxAPGN52rPQPUalczBHuyDxuUruLYAGd8SCHXFCuAQyN7hI-j7rwORo8zIWixnhfbG0qrGifEtRLmu4gZ05U17Q==&uniplatform=NZKPT&language=CHS](#)

[16] Chen Jinmei, Zhang Yun & Ding Xiaofei. (2023). A New Approach to Cloisonne Color Design. Popular Colors (04), 1-4.

[https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ogPtfYZZvYQfK9C11ocgjQE75Q1E8aHvMI0eRYjNYYECDuQlt6UEWkI7FT_piKJBZzSHsuGzW6uRP3QDqHu4jv9okQtubdg3uf4evRJ_ebxLlrK1M0JrOoelfTag5llVhqW7doicy6vw==&uniplatform=NZKPT&language=CHS](#)

[17] Lu Zixiong & Lan Chao (2022). The Inheritance and Innovation of Cloisonne Modeling. Packaging and Design (05), 170-171.

[https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ohVS36-htH_1J01hcf2Xr1iKfDu-](#)

[Q_GSSWfVj1SNvKO7nTixn38eRXLP2TlkCNLh2hMfRPa00lgsmiItjruSM8EaZLILEvI_-T2wyL3GQywHQHoWTSCk0AEQ3WAtiRawuG-LSQ8TwU3Kg==&uniplatform=NZKPT&language=CHS](#)

[18] Xiang Li & Wu Yuetong. (2022). Exploring the Beauty of Enamel and Inheriting Intangible Cultural Heritage. Educator (07), 19.

[https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ojSQciZgombFmZ3XAwWvr4s-SiEI0rGdmDSHpYbuICNFxyCxaEylsZkmK-Bhtwn2lgwN74BTN2VDSCI-xidODmZ7N0_zbyh-](#)

[g6VxYUJ0xbVPRGI9MsKZwA0c_QvXMUtA6QRYDJRRKFMMyQ==&uniplatform=NZKPT&language=CHS](https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0oigVDN1q5i0b2HA9np6hZ25pVt_UbmrOT6gd9b4oHUEWltR7jVUOIOTG1dTYbz1WskYE5EI17GfJcnT41dXjLP03F5Vh-KSX6gu6ok8YU1CvxX5rEkRZYweHUSsjAjid1Ra0s9ZXxQxA==&uniplatform=NZKPT&language=CHS)

[19] Li Fang. (2021). Exploring the beauty of the combination of enamel and various crafts. Cultural Identification and Appreciation (19), 88-90.doi: CNKI: SUN: WWJS.0.2021-19-029.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0oigVDN1q5i0b2HA9np6hZ25pVt_UbmrOT6gd9b4oHUEWltR7jVUOIOTG1dTYbz1WskYE5EI17GfJcnT41dXjLP03F5Vh-

[KSX6gu6ok8YU1CvxX5rEkRZYweHUSsjAjid1Ra0s9ZXxQxA==&uniplatform=NZKPT&language=CHS](https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ojRYTWVeLNmYCOPGV5mEdGhCkRkoWLPD7USLLSV842gyOsPNP8yTs45zuIvxQJ6VkOUjlo7JN_FWehjaByF8fyjNVigxQIQhpCD3osT5RrJCYkBGIKZkuvpiFlv3cOnSidGdEqNv6it2A==&uniplatform=NZKPT&language=CHS)

[20] Zhang Qiujuan & Li Mengxia (2024-04-25). Where did the "porcelain work" come from? . Oil Pipeline Report, 001.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ojRYTWVeLNmYCOPGV5mEdGhCkRkoWLPD7USLLSV842gyOsPNP8yTs45zuIvxQJ6VkOUjlo7JN_FWehjaByF8fyjNVigxQIQhpCD3osT5RrJCYkBGIKZkuvpiFlv3cOnSidGdEqNv6it2A==&uniplatform=NZKPT&language=CHS

[21] Liu Fangling. (2023). Visual Language Expression and Application of Illustration in Graphic Design. Shanghai Packaging (12), 159-161.doi: 10.19446 / j.cnki.1005-9423.2023.12.052.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0oisTVSwr3VslK78lsSYWe8gPN4uuzXrnUHaqDD6jqVVA_zVzxQwrTtwThrOYQpsLZn40qm7CNwOe4PpJI5YCAN-tb2uQagpulFutRMP5FQ0IVgKfK82izWPasgwbVAzcVyC-IkPSk9NVw==&uniplatform=NZKPT&language=CHS

[22] Chen Biyu & Yuan Lin. (2023). Illustrative user interface design (11), 118.doi: 10.19393 / j.cnki.cn11-1537 / g2.2023.11.023.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0og2w_0Y29kLZLV_X9cnPTvjxaRprqMwISz2JnP2fsjaL4kHr2ERF_Vg8YQN4eqvB8IidCPyUFbvV-

[3yIaQX4BxdxeRJLfk6n6-mNFnGP9YgabUvoBJjNxaQjgSV9Nv_w0IZMUg-gCojEw==&uniplatform=NZKPT&language=CHS](https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ojfipw-iZEVFa66P_KI94syrMa0ZWPS517UJT3nxumWCRf3RGvaspCp9KxIcHpUVd3RxYCLnd17AzY8aIfylN7NXAM2vjD6i7PqeaA3yp1G3XiUOp8Dch3QevbQMeqKSznC1ipumV-h-Q==&uniplatform=NZKPT&language=CHS)

[23] Fu Wenxin, Han Shutong & Zeng Yanfei. (2024). Application of porcelain culture in visual communication design. Shanghai Packaging (01), 65-67.doi: 10.19446 / j.cnki.1005-9423.2024.021.

[https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ojfipw-iZEVFa66P_KI94syrMa0ZWPS517UJT3nxumWCRf3RGvaspCp9KxIcHpUVd3RxYCLnd17AzY8aIfylN7NXAM2vjD6i7PqeaA3yp1G3XiUOp8Dch3QevbQMeqKSznC1ipumV-h-Q==&uniplatform=NZKPT&language=CHS](https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0oiNw4-LMKCz88JeNA5cAj_7sIfYRfrWBICvkClFmRcmFAv8S_vvXJsrEfq4x6MLaL6iBwZbEcLLVWw2GvaGtnk5TtMO6wtfW-guDdHm3Ayi0iYo3OYfZ_cnYQLQE5JK1tChmyQAmD1ZnQ==&uniplatform=NZKPT&language=CHS)

[24] Fu Wenxin, Han Shutong, Zeng Yanfei. Research on the application of porcelain culture in visual communication design 2024.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0oiNw4-LMKCz88JeNA5cAj_7sIfYRfrWBICvkClFmRcmFAv8S_vvXJsrEfq4x6MLaL6iBwZbEcLLVWw2GvaGtnk5TtMO6wtfW-guDdHm3Ayi0iYo3OYfZ_cnYQLQE5JK1tChmyQAmD1ZnQ==&uniplatform=NZKPT&language=CHS

[25] Kaufman, J., & Kaufman, J. (1993). Color Perception in Visual Communication Design. Footwear Technology and Design (Vol.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ohn8sMkC86qaZHj9ygZZFk-CuJncUU8Yt9PRLeDOeKY4UbVGvJyYzTJib05vWYPdQTGmBY4IeqLyRX-DyIDo0yPhPpwvC1SBQmmlKyNs57JDl_MZML83MuXKQGZPa5nuNg=&uniplatform=NZKPT&language=CHS

[26] Sun Xuemei. (2024). Chinese Traditional Visual Elements in Visual Communication Design. Popular Literature (03), 67-69.doi: 10.20112 / j.cnki.ISSN1007-5828.2024.03.23.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0oix4ZJDdecSVUNoOm3TXrCO39DfG7gAZWHSQf3_8SLuHYiV4zYa4R6QQNxPx8ESuhuC7QYDVeWGNgn_y

[mszBOcKUpXh5T5OpsiHyMFNssY2sdizK2gS7z2ymUWk6HsZEOZJ2ev01-E3AA==&uniplatform=NZKPT&language=CHS](https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ogQOPflgftuYfTiKqBsOiuvJAj-WZyi4aF-cTZt8ZLswi7scxUmuVuO6NNqgj116nsDDFiKEDjnvDPStqLvVvcQCqzg1zpmly48fgzYve7TmUAGmFRN28vGDjCQnirHvj0KfInQgSPXVg==&uniplatform=NZKPT&language=CHS)

[27] Fu Xinxin. (2023). The Application of Color in Modern Visual Communication Design. *Color* (12), 96-98.

<https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ogQOPflgftuYfTiKqBsOiuvJAj-WZyi4aF-cTZt8ZLswi7scxUmuVuO6NNqgj116nsDDFiKEDjnvDPStqLvVvcQCqzg1zpmly48fgzYve7TmUAGmFRN28vGDjCQnirHvj0KfInQgSPXVg==&uniplatform=NZKPT&language=CHS>

[28] Zhou Jing. (2023). Visual Communication Design and Performance in Innovative Design. *Textile Report* (12), 66-68.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ojT5wtvPPeQfOAidHcCPwVTHb9OjLpasnGZOr8xHyngkirAk_zrqcjX-62RSO66-o-0cSBLkqjFAWr-Qma0lfDx6Oqg9rj0OS5sRnut1zuGX_hpXJOVdPWSutl6aGrF5rEALftfIcUSWA==&uniplatform=NZKPT&language=CHS

[29] Gao Yue & Li Wenting. (2023). The Interaction of Creative Design and Visual Communication in Cross-Cultural Context. *Grand View* (12), 13-15.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ojMxDjIVdNKH7PXV07NYJhNDPLhy6GqXWcjWPTpgUdMwCpUaGaRCgrhxOf-_D36WPBODCQ5gJGZMXPzMMceEM_aWd_c8ov9XUenJQr-IN-1rPDduiUEMfG0pUz3pSyd9XqkxdrFohe32w==&uniplatform=NZKPT&language=CHS

[30] Luo Li. (2023). The Application of Landscape Painting in Visual Communication Design. *Grand View* (12), 40-42.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0oigSqh-6PuLVcpyNcZ29uJSA8LFUgQcdYor3NW5ZYmSES39b9h9ZSy_gRtO_9K4bv_DZ-AuJD6FVxjOti51AMEu8sr49CiiTrKnLsvO3_ndWex3BrmfvwAP8XASiBt9wNs3hFlup5SCSA==&uniplatform=NZKPT&language=CHS

APPENDIX

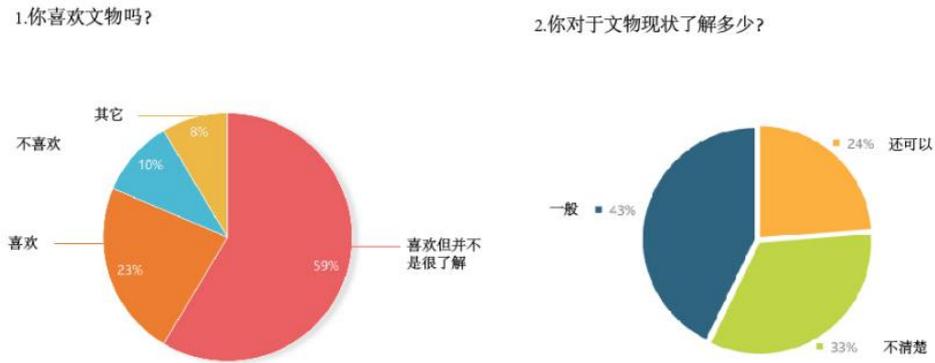


Figure2-1 questionnaire

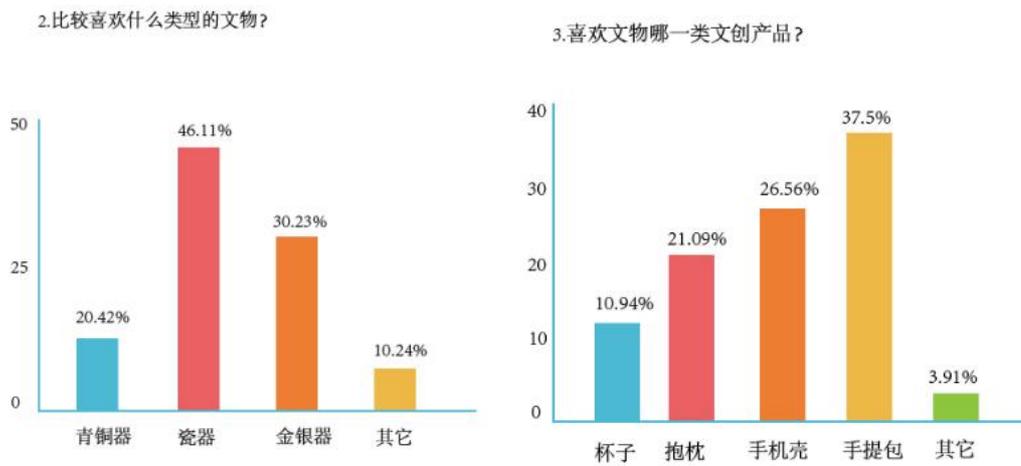


Figure2-2 questionnaire



Figure2-3 Chinese tangled branches and thin tire jade pot



Figure2-4 Chinese tangled branches and thin tire jade pot



Figure2-5 Big vid vase

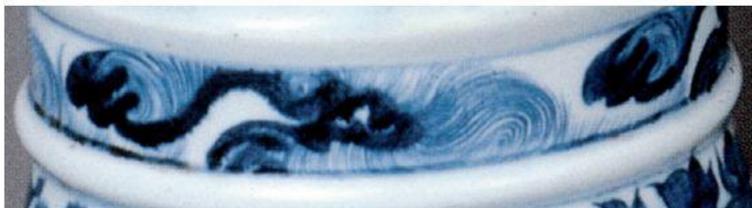


Figure2-6 Big vid vase



Figure2-7 Ming Dynasty enamel hua colored flower porcelain vase

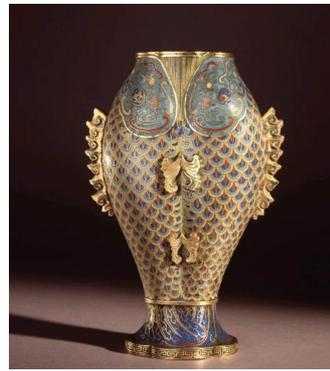


Figure2-8 Cloisonne blue painted gold Pisces incense burner bottle

Figure2-9 Cloisonne blue painted gold Pisces incense burner bottle

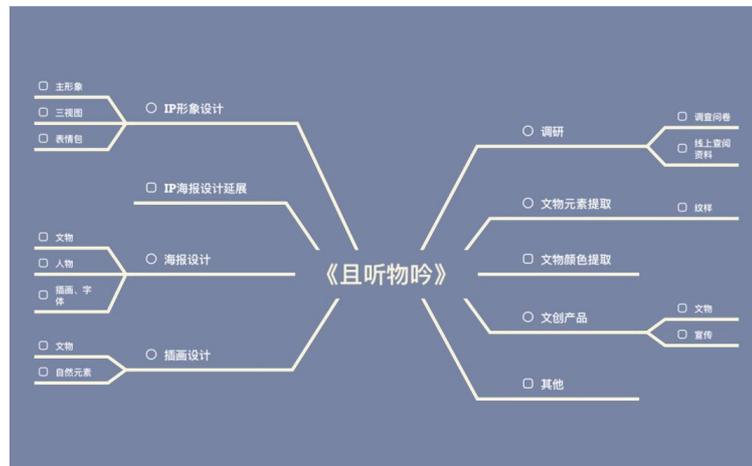


Figure2-10 Mind Map



Figure3-1 Jingtai blue technology



Figure3-2 Jingtai blue technology

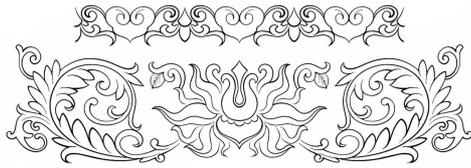


Figure3-3 Wound branches



Figure3-4 Yuan blue and white dragon grain



Figure3-5 IP image line draft

姓名:瑞枝

性别:女

星座:摩羯座

性格:活泼可爱 灵动俏皮
天真烂漫 活力满满
纯真无邪
是个无忧无虑的小姑娘
有时也会顽皮的欢蹦乱跳
待人热情洋溢

----玉壶头饰

----手持玉壶

----颜色蓝绿

姓名:龙华

性别:女

星座:双子座

性格:高雅从容 庄重大方
态度娴雅 待人温文尔雅
态度温和 举动斯文
文质彬彬 举止洒脱
气质不凡
青春焕发 风采动人
非常有才华的女子

----发型同构为瓶口

青龙、清花纹样----

中西结合服饰----

----颜色青蓝

姓名:花意

性别:女

星座:水瓶座

性格:温柔含蓄
说话时轻声细语
善于倾听
不轻易表露内心的波澜
行事低调 不张扬 不炫耀
她的世界充满了温柔与诗意

----花卉头饰

----明代服装

----颜色翠绿

姓名:鲤鲤

性别:女

星座:双鱼座

性格:言谈举止不俗
情趣深远 高情逸态高雅
志趣 行为高尚
富有才学 享有很高的声望
不同流俗
雍容大雅 神态从容不迫
举止文雅大方

----鱼头饰

----景泰蓝配色服装

----鱼的形态

Figure3-8 The IP main image display diagram





Figure3-9 Three views of the IP image



Figure3-10 IP design description and poster extension



Figure3-11 IP meme design



Figure3-12 Illustration draft



Figure3-13 Illustration design finalized





Figure3-14 Draft poster design





Figure3-15 Poster design finalized





Figure3-16 Holding pillow creative product design



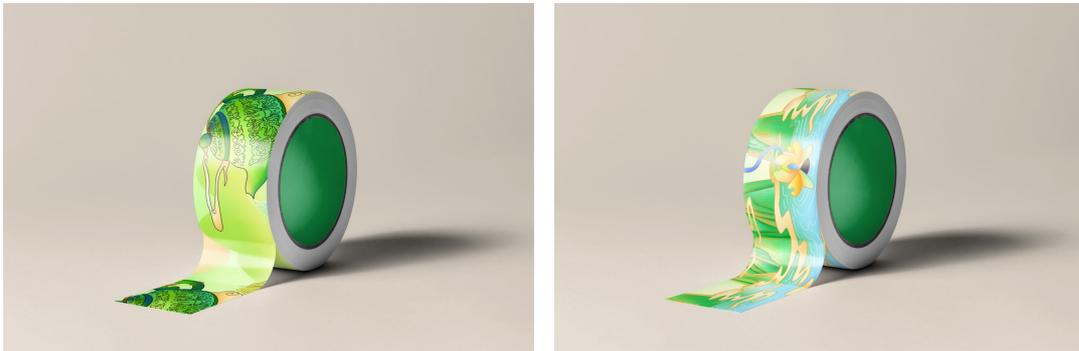
Figure3-17 Buddy bag cultural and creative product design



Figure3-18 Water cup cultural creative product design



Figure3-19 Fan cultural and creative product design



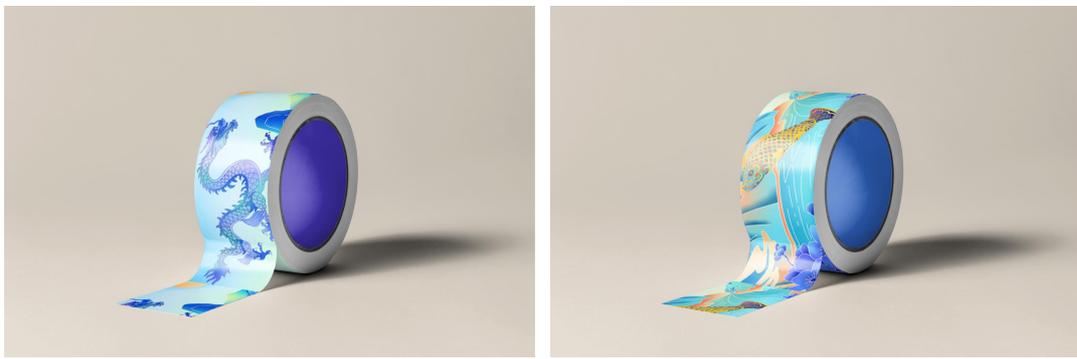


Figure3-20 Paper tape cultural and creative product design

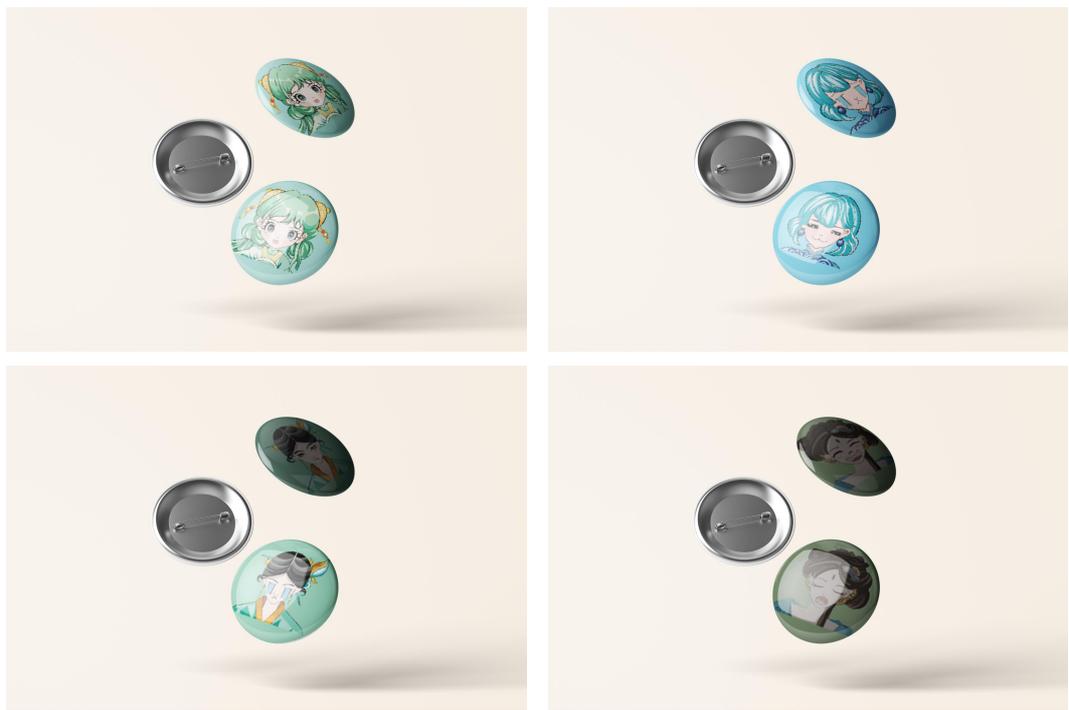


Figure3-21 Thorough needle creative product design



Figure4-1 IP image results display



Figure4-2 Display of illustration design and poster design results



Figure4-3 Cultural and creative product design results display



Figure4-4 Display board



Overall effect display



Detail display