

RESEARCH ON THE VISUAL SYSTEM DESIGN OF WOLONGGANG SCENIC SPOT BY INCORPORATING NANYANG HAN PAINTING ELEMENTS

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Abstract

This thesis aims to explore the integration of Nanyang Han painting elements with the visual system design of Wolonggang Scenic Spot. Nanyang Han painting, with its unique artistic language, rich historical connotation and deep cultural heritage, becomes an important source of inspiration for this design exploration. Through in-depth research and analysis of Nanyang Han paintings, its rich artistic value is explored and skillfully applied to the visual system design of Wolonggang Scenic Spot in order to enhance the cultural connotation and attractiveness of the scenic spot. The study adopts methods such as literature research method and field research method, analyzes the characteristics of Nanyang Han painting and the application principles in scenic area design, and at the same time, combines with the actual situation of Wolonggang Scenic Spot, carries out innovative design practice and puts forward specific design paths and implementation strategies. The research results show that the integration of Nanyang Han painting elements into the visual system design of Wolonggang Scenic Area can effectively inherit and promote Nanyang Han culture, enrich the cultural connotation of the scenic area, enhance the visitors' sense of experience and sense of identity, and provide new ideas and methods for the sustainable development of the scenic area.

Keywords: Han painting, Wolonggang scenic spot, visual system design

1. Introduction

With the rapid development of urbanization and the deepening influence of globalization, how to effectively combine traditional elements with modern scenic spot visual system has become a topic worth exploring. Han painting, as a unique historical art form in Nanyang City, provides a rich source of inspiration and creation for the modern scenic spot visual system with its unique

artistic charm and profound cultural connotation. This study aims to deeply explore the integration path between Han painting elements and the visual system design of Wolonggang scenic spot, and to inject new vitality and creativity into the design of modern scenic spot visual system while inheriting and carrying forward the traditional culture.

Purpose of this study

- (1) Researching and analyzing the artistic value of Nanyang Han paintings
- (2) Explore specific design solutions for the integration of Han painting elements into the visual system of Wolonggang scenic spot.
- (3) Inherit and promote the local culture of Nanyang and enhance the cultural influence of Nanyang city.

2. Methodology

- (1) systematically sort out the origin and development of Nanyang Han paintings and their value in history, culture and art, and comprehensively grasp the aesthetic characteristics and cultural connotations of Nanyang Han paintings through in-depth study of related literature, including historical records, academic papers, art commentaries and archaeological discoveries.
- (2) conduct field visits to the existing sites of Nanyang Han paintings, and obtain first-hand visual materials through meticulous observation, precise recording and photography, so as to provide intuitive references and sources of inspiration for the subsequent design innovation.
- (3) the collected materials, the artistic analysis method is adopted to carefully deconstruct the visual elements of Nanyang Han paintings, such as composition, color, line, pattern, etc., to extract the core artistic elements with representative and innovative potentials, and to design the visual system in combination with the humanistic environment of the Wolonggang Scenic Spot.

The artistic characterization of Nanyang Han painting

- (1)A wide range of subjects: Nanyang Han portrait carvings involving a wide range of subjects, the performance of the content is exceptionally rich. Including showing the achievements of astronomy in the han dynasty, the sun, moon and stars; reflecting the han dynasty dance and acrobatic art of dance and play; show the high family, even the car ride, feasts and other Han dynasty rulers luxury life scene images; and specializing in showing the Han dynasty ruling class favors taoism, sorcery, and myths and legends, such as the ascension of the Immortal Figure.
- (2)A variety of carving techniques: mainly can be divided into the plane negative line carving, concave negative line carving, plane pick the bottom of the shallow relief, horizontal and vertical grain lining the bottom of the shallow relief, as well as local high relief, etc.which is

the horizontal and vertical grain lining and the plane pick the bottom of the shallow relief for the most. The use of these carving techniques makes the picture have different texture and expressive power.

(3) The layout of the picture is sparse: the theme is clear and prominent, mostly a stone and a theme of the composition. The picture is simple and clear, focused, without too many complicated decorations, allowing the audience to quickly grasp the core content of the picture.

(4) Image portrayal of the whole: do not pay attention to the details of the meticulous carving, but through the brief outline to show the rough, bold aesthetic characteristics, focusing on the overall effect of the presentation, giving people a sense of atmosphere.

(5) The use of exaggeration and deformation: on the basis of realism, the use of exaggeration and deformation is appropriate, such as exaggerating or changing certain features of the characters and animal images, so that the Nanyang Han paintings burst out with a kind of shocking power and momentum, and enhance the infectious and expressive power of art.

Pictures of Han Painted Stone Statues



(Photo credit: Sun Ranran 2024)

The cultural value of Nanyang Han painting

Wolonggang scenic area visual system design principle analysis

(1) Principle of cultural character

Deeply excavate the historical and cultural connotation of Nanyang Wolonggang, such as Three Kingdoms culture, Zhuge Liang culture, Han painting and so on. These unique cultural elements are integrated into the design of the visual system, so that visitors can intuitively feel the deep cultural heritage of Wolonggang when they see the signs, guide signs and publicity materials of the scenic spot.

(2) Principle of uniqueness

Create a visual image with distinctive personality and recognizability, so that Wolonggang

Scenic Spot can stand out among many tourist destinations and highlight its own characteristics and advantages. Find a unique design entry point from the natural landscape, architectural style and cultural characteristics of the scenic spot. For example, the ancient architectural complex of Wolonggang can be used as a design element to extract the lines, colors, decorations and other characteristics of its buildings and apply them to the visual system to form a unique visual style.

(3) Principle of harmonization

Ensure that the whole visual system maintains a high degree of uniformity and coherence in terms of logo, font, color and graphics. From the entrance of the scenic spot to the various attractions, from the guide signs to the publicity materials, it is necessary to present a consistent visual image, and to clarify the standards and norms for the use of various visual elements, so as to ensure that the visual system can be correctly utilized in different application scenarios. For example, it is stipulated that the size and proportion of the logo, the range of color values of the colors, the use of fonts norms, etc., to leave a deep impression on the tourists.

(4) Functionality principle

The design of the visual system should take meeting the actual needs of tourists as the starting point and have good functionality. Considering the needs of different groups of tourists, the guide signs should be clear and concise, able to accurately provide tourists with directional guidance and information prompts, and the publicity materials should be rich in content, easy to understand, and able to effectively convey the characteristics and advantages of the scenic spot.

(5) Principle of aesthetics

Pursuing visual beauty and artistry, the visual system of Wolonggang Scenic Spot becomes a kind of beauty enjoyment. Use reasonable color matching, beautiful font design, exquisite graphic production, etc. to create a comfortable and pleasant visual environment. Combining the natural landscape and humanistic landscape of the scenic spot, the visual system is harmonized and integrated with the surrounding environment. For example, the design of the guide sign can use materials and colors similar to the architectural style of the scenic area, so that it complements the scenic environment.

Han painting elements into the Wolonggang scenic area visual system design program

Wolonggang scenic area visual system design based on the scenic area human environment, Han painting culture, Chinese traditional pattern totem three dimensions of the design elements to extract, follow the visual system of culture, uniqueness, unity, functionality, aesthetics, sustainability principles of the overall construction of the design, the design of the design content is divided into four parts: LOGO logo, logo base application, scenic area guide carrier modeling design and visual design of cultural derivative products. Part. The overall style is

unique, novel, form thick and rude, high recognition, highlighting the scenic spot and city cultural characteristics. Specific creative ideas and effects are as follows:

(1) LOGO logo design

Wolonggang scenic spot logo LOGO



(Photo credit: author's design)

Composition of elements: According to the unique humanistic landscape of Wolonggang, the design elements refer to the traditional Chinese auspicious totem "dragon". First of all, Wolonggang is the Three Kingdoms period famous military, statesman, literary Zhuge Liang's hermitage plowing place, Zhuge Liang, word Kongming, number Wolong, so the post is called "Wolonggang". Secondly, Wolonggang Scenic Spot's geographical location is unique, the post is located in the southwest corner of the city center of Nanyang, Henan Province, the terrain is undulating, winding, resembling a crouching dragon. At the same time, the logo design is also integrated into the city's regional cultural representatives - Han painting culture, refining and drawing on the artistic characteristics of Han painting, modeling heavy overall, light details, the use of highly generalized abstract processing techniques to show the "dragon" element of the aesthetic characteristics of the rough and bold, the overall visual embodiment of the sense of grandeur.

Color scheme: a combination of the Han painting of the rustic atmosphere of green bricks and gray tiles, ink orchid grey-based, the use of contrasting colors to brighten up, while refining the overall architecture of the Wolonggang scenic brown, increase the sense of color hierarchy.

Wolonggang Scenic Spot Interior Scenery



(Photo credit: taken by the author)

Standard Color System



(Photo credit: author's design)

Font design: the use of Punmen Zhengdao title body, thicker lines, stable and solid, simple and clear, clean and easy to recognize. At the same time, this font also shows a certain sense of power and dynamism, making the title more dynamic and attractive.

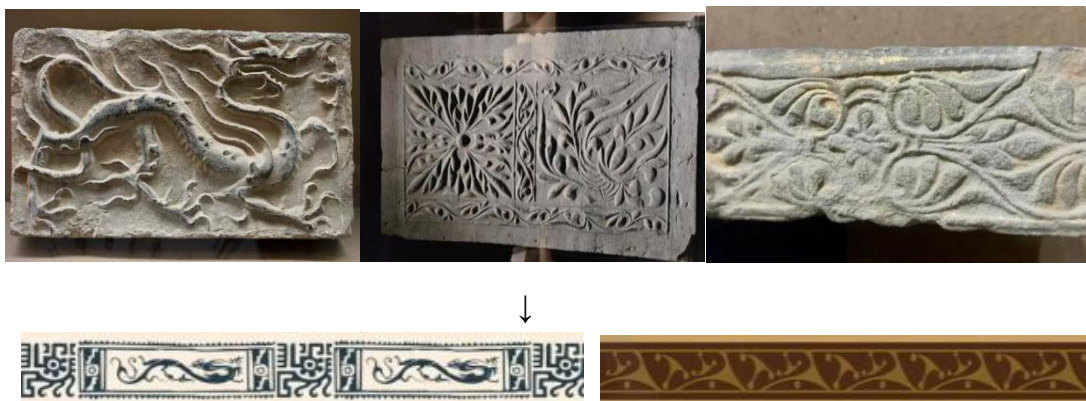
Logo Standard Fonts



(Photo credit: author's design)

Auxiliary graphic design: Wolonggang scenic area of auxiliary graphics is based on the extraction of the Han portrait stone pattern subject matter, "dragon" as an important decorative totem in traditional Chinese culture, meaning good luck, symbolizing the right, but also an important decorative material in the Han portrait stone, the image of the dragon and the Han painting pattern texture for artistic abstraction, refining, reconstruction, The image of the dragon and the texture of the patterns in the Han paintings are abstracted, refined, reconstructed and arranged to form new auxiliary graphics.

Auxiliary Graphic Design



(Photo credit: author's design)

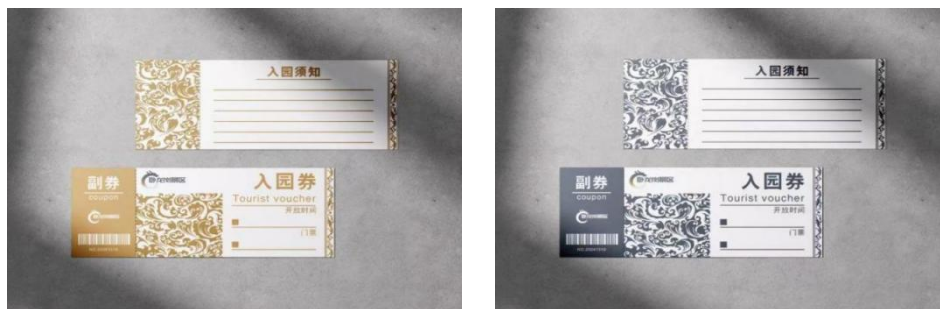
The logo as a whole uses strong generalization, refinement, abstraction techniques, the style of

the Han painting of the beauty of simplicity and ruggedness, accurately highlighting the theme, with a strong sense of symbolism, and at the same time in line with modern aesthetics and inclusiveness, to promote the dissemination of visual image of the scenic area.

(2) Marking basic applications

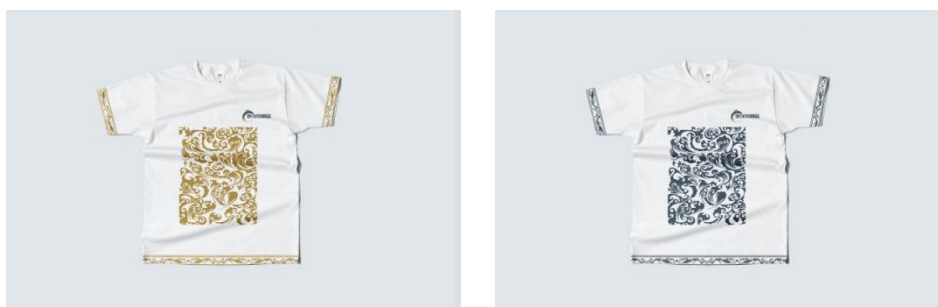
The basic design application in the visual system of the scenic area can enhance the image of the scenic area and show the unique style to leave a deep impression on the tourists. Wolonggang scenic area basic design application of the Han painting elements of the pattern pattern as a decorative pattern applied to the relevant items, not only played a decorative role, but also show, spread the regional culture. In the design should not only reflect the regional cultural characteristics of the region represented, but also cater to the consumer's consumption psychology, combining the extracted Han painting elements with modern design and practicality, to create an application product that has traditional flavor and meets modern aesthetics. Modern design techniques, such as simplification, abstraction and exaggeration, can be used to make the Han painting elements more in line with the characteristics of modern products.

Scenic Ticket



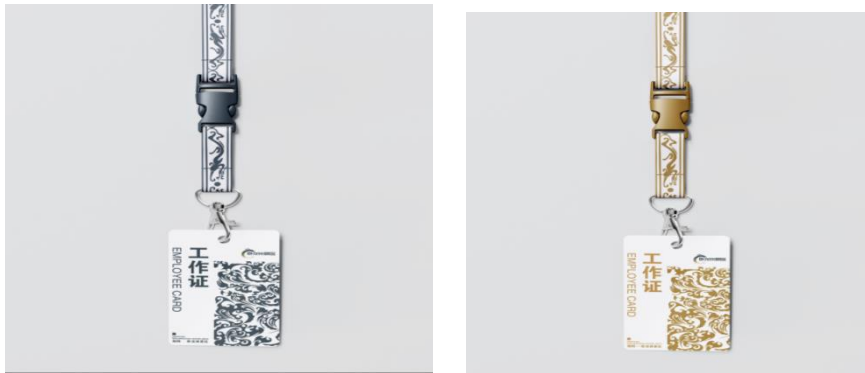
(Photo credit: author's design)

Culture shirt design



(Photo credit: author design)

Work hangtag



(photo credit: author's design)

Work Cap Tote Bag Mug Cup Mug



(Photo credit: author's design)

(3) Scenic guide carrier modeling design

Design concept: through in-depth analysis of the characteristics of the Wolonggang scenic area and human history, the Han painting elements into the design of the guide system, guide plate design selected Han painting elements characters as the design highlights, in the visual aesthetics, after the art of exaggerated treatment of the Han painting characters, appear lively and increase the fun of the guide plate. Functionally, the Han painting characters in the form of localized exaggerated treatment, cleverly combined as a guide plate on both sides of the pillar, to achieve the perfect combination of functionality and aesthetics. Size, three levels of guide plate combined with its functional attributes reasonable planning and design. Decorative techniques. The use of Chinese painting auxiliary graphics as a decorative border, the simplicity of the front and the design of the pedestrian columns reflect each other, so that the overall design is not monotonous, more infectious. Color, based on the standard color system of yellow and brown, and the entire visual system to maintain consistency in tone.

Grade 1 guide sign

Functions: Directional guidance, orientation signage, information dissemination

Placement: near the main entrance in the scenic area

Size: whole body: width: 220cm height: 170cm

Display layout: width: 200cm height: 120cm

Level 1 guide sign



(photo credit: author's design)

Secondary signage

Functions: Direction giving, information conveying

Placement: Scenic Road Intersection

Size: Whole body: width: 70cm height: 150cm

Display layout: width: 50cm height: 150cm

Secondary guide sign



(photo credit: author's design)

Class III signage

Modeling I

Functions: Instructions for public areas

Placement: Around the attraction

Size: whole body: width: 60cm height: 100cm

Display layout: width: 60cm height: 70cm

Tertiary guide sign modeling I



(photo credit: author's design)

Modeling II

Functions: Instructions for public areas

Placement: Around the attraction

Size: whole body: width: 60cm height: 100cm

Display layout: width: 40cm height: 70cm

Tertiary guide sign modeling II



(photo credit: author's design)

Modeling III

Functions: Instructions for public areas

Placement: Toilet door

Size: whole: width: 10cm height: 30cm

Display layout: width: 40cm height: 40cm

Tertiary guide sign modeling III



(photo credit: author's design)

4、 Visual design of cultural derivative products

(1) Han painting, traditional patterns, moonflower pattern visual design and derivative applications: the pattern is based on the three iconic patterns of the Vermilion Bird, the White Tiger, and the Pave Head, supplemented by the moonflower, Han Dynasty patterns, and traditional Chinese patterns, which are fused together. The overall color is a combination of terra cotta and bronze. Spread the culture of Han painting, the Han painting culture and Nanyang city flowers, so that the culture of better dissemination of better charm, the illustration can be used as pillows, silk scarves, enjoy the plate and other cultural and creative products.

Pattern design line drawing

Pillow



(Image source: author's design)

(Image source: author's design)

Appreciation Plate



(Photo credit: author's design)

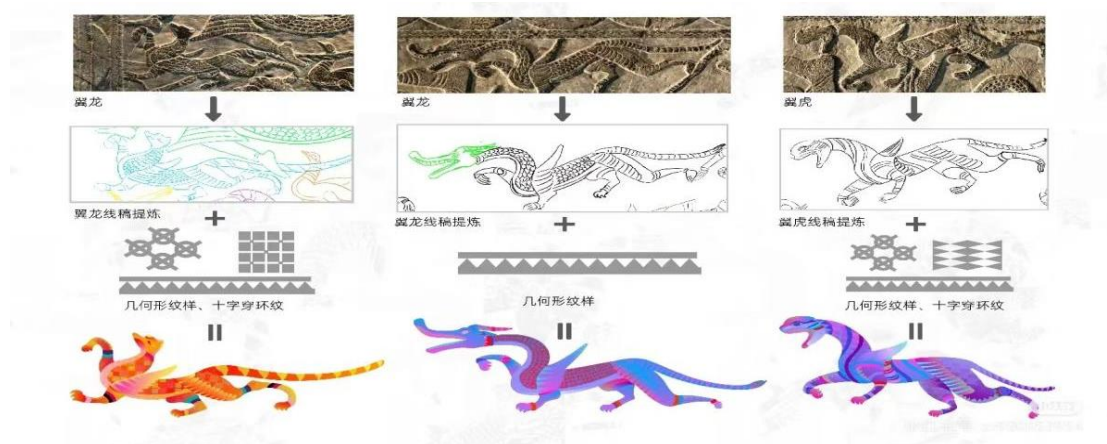
Silk scarf



(photo credit: author's design)

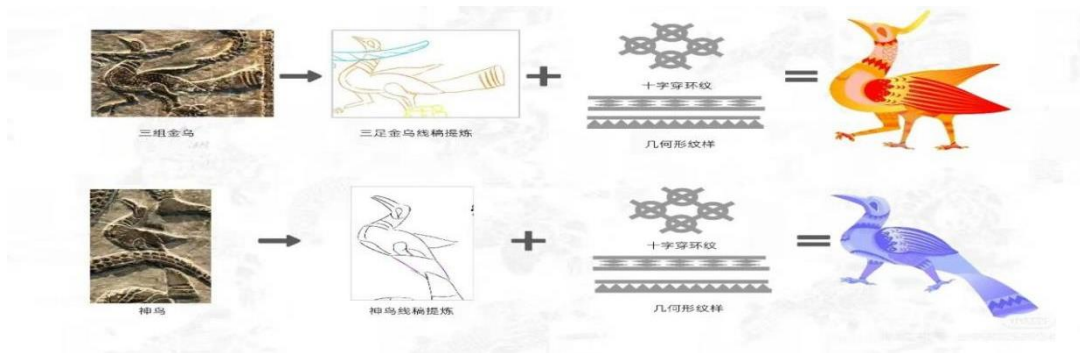
(2) Visual design and derivative application of beast, bird and figure themes and dazzling Han style patterns: firstly, reorganize and design the Han style patterns of beasts, birds and figures in Han paintings to form new patterns and patterns, and try bold color combinations, and then finally apply them to different articles, and ultimately design cultural and creative products with Han painting elements.

Pterodactyl Pterodactyl Pattern Design



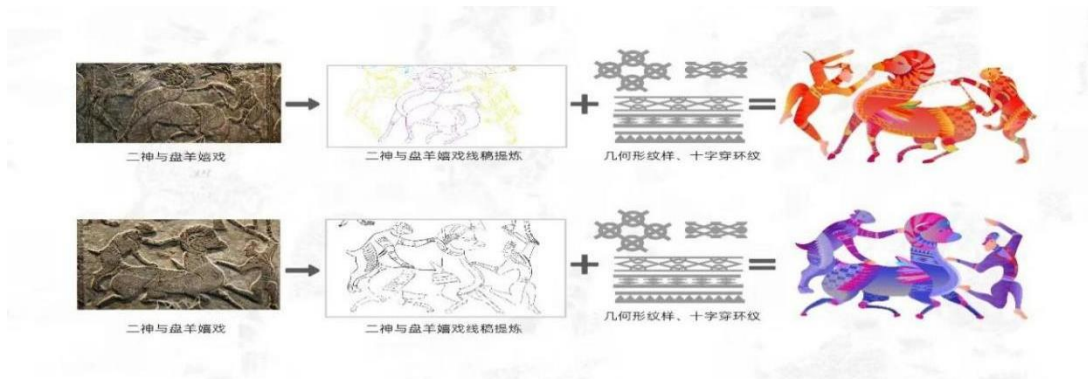
(Photo credit: author's design)

Three-legged Golden Crow and Divine Bird Pattern Designs



(Photo credit: author's design)

Pattern design of two gods frolicking with a disk sheep



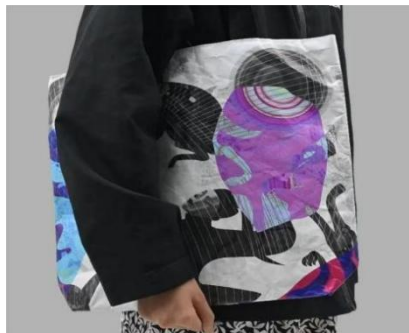
(Photo

credit: author's design)

Pillow



Tote bag



(Image source: author's design)

(3) Handbag with topography of Chinese paintings

Utilizing the technique of Han painting and transferring topography, the patterns on Han bricks are directly topographed on the gift bag, the image is intuitive and simple, very much in the style of Han painting.

Gift bag



(photo credit: author's design)

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