

THE USE OF NANYANG HAN PORTRAIT STONE ELEMENTS IN THE PACKAGING OF WORMWOOD PRODUCTS

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ABSTRACT

The purpose of this study is to explore the feasibility and practical effects of using Nanyang Han portrait stone elements in the packaging of wormwood products. Through knowledge collection and analysis of questionnaire results, the research aims to verify the effective use of Nanyang Han portrait stone elements in the packaging of wormwood products. To create a cultural card of Nanyang wormwood and to promote the development of regional economy.

To sum up:

1. In the packaging design of wormwood, the use of Nanyang Han portrait stone elements can effectively enhance the aesthetic value and cultural connotation of the packaging, so that consumers can more intuitively feel the beauty and artistic flavor of Nanyang regional culture.
2. Enhance the influence, recognition and impact of the brand thus improving the brand competitiveness and recognition of the product. Bring more revenue to the enterprise and create a brand with local culture of Nanyang and local wormwood product image

Keywords: wormwood packaging, regional culture, Nanyang Han portrait stone

INTRODUCTION

Nanyang has a history of more than 2,000 years as a city and has a lot of material cultural heritage, of which the Han portrait stone is a typical example. Wormwood as a characteristic industry of Nanyang, in the rapid development of the same time also faces the brand image is not prominent, the degree of aesthetic value is low, the regional culture is not obvious, the market confusion these points disadvantages. In order to solve this problem, we extracted Nanyang regional cultural symbols - Nanyang Han portrait stone elements and multimedia art digital painting into the packaging design, re-establish the brand image, create Nanyang regional characteristics of wormwood cultural packaging products, to promote the better development of the regional economy.

Research objectives

1. To understand the cultural connotation and aesthetic characteristics of the Nanyang Han portrait stone and apply it to the wormwood packaging.
2. To understand consumers reaction and evaluation of the use of Nanyang Han portrait stone elements through empirical research in the form of case studies and questionnaires.
3. To summarize the effect and evaluation of the Nanyang Han portrait stone element in the packaging design of wormwood products, the enhancement of the aesthetic value and cultural connotation of the packaging, the feasibility and limitations of the practical application.

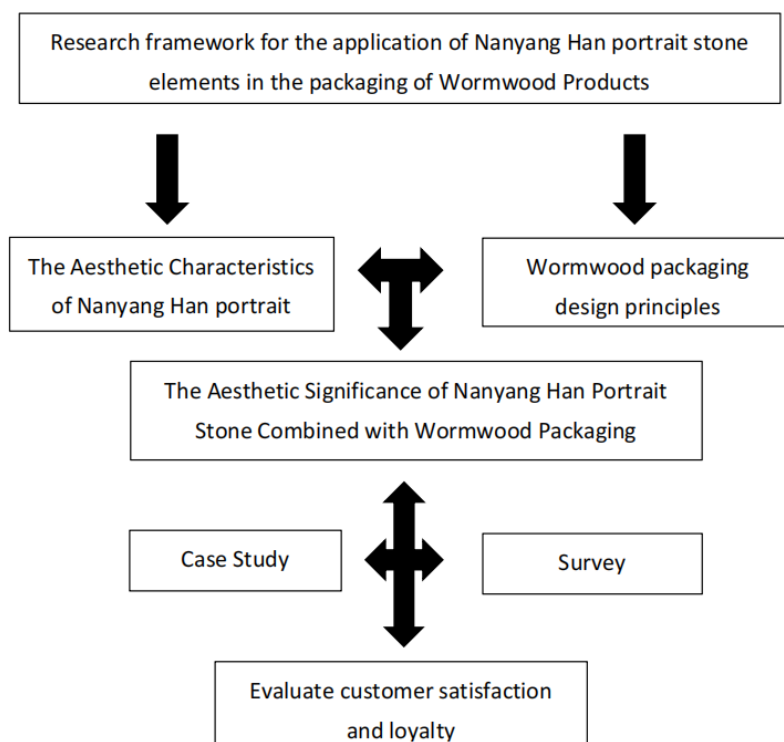
METHODOLOGY

This project conducted an in-depth study of the Nanyang Han portrait stone, analyzing its characteristics as well as cultural connotations. At the same time, combined with the practice of wormwood packaging design, it explores the value of the application of the aesthetic art of Nanyang Han portrait stone in wormwood packaging design, adding new vitality into the excellent traditional culture. To achieve the purpose of the study, the following research methods were used in this project:

Data collection, which requires data collection through a large amount of literature, physical samples and questionnaires. In this process, care needs to be taken to screen and identify the reliability and authority of the information so as to ensure that the data collected is highly accurate and useful. In addition to understanding the aesthetics and cultural connotations of the Han portrait stone, example studies of wormwood packaging need to be collected and analyzed. This process requires a solid knowledge of the subject and a keen artistic eye, as well as a high level of information integration and analysis skills.

The data collection method plays an important role in the study of the aesthetic art of Chinese pictographs. By collecting and organizing data scientifically and systematically, the unique charm of Nanyang Han portrait stones can be understood and appreciated in greater depth, while also providing strong support for the transmission and development of Nanyang's regional culture.

A questionnaire survey was conducted in Nanyang, Henan Province, China, on the use of Nanyang's regional culture in wormwood products. The results of the survey showed that the majority of the respondents showed a strong interest in the Nanyang Han painting stone elements and were willing to buy related wormwood products. This study provides important reference and evidence for the development of related industries, and it also provides new vitality for the cultural connotation and market trend of Nanyang Han Pictorial Stone Elements. The main conceptual framework adopted in this study is as follows:



To record the aesthetic characteristics and aesthetic value of the Nanyang Han portrait stone.

1) To investigate the knowledge and fondness of the Nanyang Han portrait stone in the Nanyang area.

2) Study literature about Nanyang Han portrait stone, including graphics and colors.

3) Collect literature, analyze cases, and obtain design techniques and artistic features from others.

4) To present the results of data analysis and research findings from the descriptive study to investigate satisfaction with the integration of Nanyang Han portrait stone elements into the aesthetics of wormwood product packaging using the following methods:

a) The sample consisted of 202 consumers, selected randomly and purposefully through Nanyang residents.

b) The action data analysis was conducted through subject research groups and workshop programs.

c) Data conclusion analysis.

1. Characteristics of the Nanyang Han portrait stone

(1). Composition: Most of them have adopted the "outward" layout. It expands the space and gives people a feeling that the momentum rushes out of the picture and reverberates between heaven and earth.

(2). Patterns: The patterns are colorful, such as animals (including natural animals and imaginary animals: dragons, tigers, cows, etc.), figures mainly in the form of human heads of animals, and a large number of images of gods (e.g. Fuxi, Nuwa).

(3). Color: Han portrait stones are rich in color, including black, red, white, blue, purple, yellow, green, ochre, and a variety of inter-colors formed by the blending of colors.

(4). Sculpting techniques: plane shaded line carving, concave shaded line carving, plane picking ground shallow relief carving, horizontal and vertical pattern lining shallow relief carving and other techniques.



Figure1 : Nanyang Han portrait stone Source of the picture : www.baidu.com.

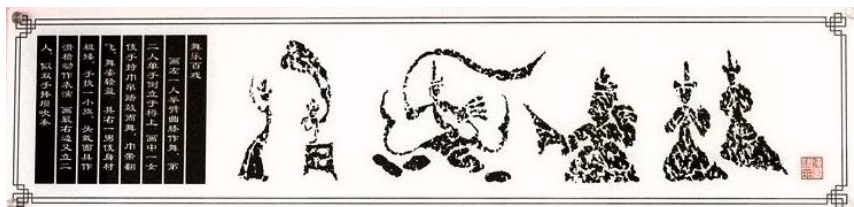


Figure 2 : Nanyang Han Painting Source of the picture : www.baidu.com

2.The design principles of wormwood packaging

(1) Functional principle

Functional principle is the basic requirement of packaging design, which must meet the needs of product protection, transportation and sales. First of all, the packaging design should focus on protecting the quality of the product, such as moisture-proof, anti-oxidation, anti-odor, etc.. In addition, the packaging design should consider the convenience of transportation and stacking to reduce transportation costs. Finally, in the sales process, the packaging design should be conducive to display and promotion, and can attract consumers to buy it.

(2) Cultural principles

The packaging design can use pattern, color, text and other elements to express the origin, and historical background of wormwood. This helps to spread the culture of wormwood, improve the cultural value of wormwood, and increase consumers willingness to buy it. At the same time, the packaging design can also combine modern aesthetics with consumer needs to enhance the product image.

(3) The principle of aesthetics

Wormwood packaging design must create a vivid, perfect, healthy and harmonious modeling design and decoration design for the packaged products under the conditions of functional and material and technical conditions allowed. In order to stimulate people's desire to buy and beautify people's lives.

(4) Environmental protection principle

Need to pay attention to the sustainable environmental protection of packaging design. In today's society under the advocacy of sustainable development, packaging design must focus on the principle of saving resources and reducing environmental pollution. For wormwood products choose to use recyclable materials combined with printing technology to reduce the emission of pollutants in the printing process. In addition to biodegradable materials can be added to the packaging design so that the abandoned packaging can be naturally decomposed, reducing the impact on the environment.

3. Aesthetic Analysis of Nanyang Han portrait stones in Packaging

As a characteristic regional culture of Nanyang, Han portrait stone is a kind of mixed and diversified plastic art, sublimating complicated life scenes into artistic images, just like an imposing epic poem and an encyclopedic pictorial history book, reflecting not only this art form of Han Dynasty, but also showing the great history of the national cultural lineage which is hard to be cut off .The exhibition is an epic and an encyclopedic pictorial history book. The use of Nanyang Han portrait stone elements in packaging design can enhance brand recognition and awareness and resonate with the target audience.

(1). The use of graphic elements

Shape breaking and reorganization is a design method often used in packaging design. It requires designers to go through a series of researches, deeply understand the production process and expression of the collection, and reproduce the collection in a certain proportion. It is combined with modern design language to give it a new artistic expression. By extracting the cultural characteristics and morphological features of the original collection, elements that meet contemporary aesthetics are extracted and then combined to create a unique packaging design. In the package design below, the designer used the most common element of the Nanyang Han portrait stone, the vermilion bird, to deconstruct and reorganize the original pattern of the vermilion bird, the texture of the Han portrait stone and the text, to create a package design that is both beautiful and culturally meaningful so that it resonates with consumers. The whole design is cleverly conceived and focused, deconstructing and reorganizing the graphics and text just right. It is consistent with historical facts and gives a modern way of expression.



Figure3 : Han portrait stone packaging design



Figure4 : Han portrait stone packaging design

(2). The use of color

The use of color in Han portrait stones is rich, mainly including black, red, white, blue, purple, yellow, green, ochre, and a variety of inter-colors formed by the blending of colors. The red color is cinnabar, also known as tansha and cinnabar. It is often used in Han painting for paving the ground or starting a draft. There are four colors of yellow mineral pigments: stone yellow, male yellow, female yellow and earth yellow, with different shades of color. Cyan and green refer to stone green and stone green. Purple, also known as "green lotus", is made by artificial processing. The design below uses the colors from the Han portrait stones, combining tradition and modernity, with a strong visual impact.



Figure 5 : Han portrait stone packaging design Source of the picture : Little Red Book

(3). The use of decorative patterns

In addition to animals, figures and plants, there are some decorative patterns in Han portrait stones, such as cloud patterns and geometric patterns. The decorative cloud patterns in the Nanyang Han portrait stones are generally circular in shape, with variations in width and narrowness, and play a crucial role in strengthening the overall connection of the picture. For example, the "Yang bird" packaging design has added the element of cloud pattern, these patterns not only have the role of unifying the picture, but also have an important role in adjusting and strengthening the sense of movement and rhythm of the picture, reflecting the beauty and coordination of the form.



Figure 6 : Han portrait stone packaging design
Source of the picture : www.zhanku.com

4. Data Analysis

The survey population was permanent residents of Nanyang City, Henan Province. A total of 202 valid questionnaires were collected through a random questionnaire survey (using Questionnaire Star).



Figure 7: Questionnaire sex survey

Figure 8: Questionnaire age survey

Source of the picture: www.wjx.com

In the gender and age survey, it is clear from the data that the percentage of males reached 52.97% and the percentage of females was 47.03%. It can be seen that more men than women participated in this questionnaire. Among them, people aged 30-50 are the largest survey respondents, accounting for 44.06%, followed by people aged 20-30, accounting for 32.67%. 16.34% of people aged over 50 and 6.93% of people aged under 20. It can be seen that the age distribution of the people involved in this survey is relatively even, but the middle-aged and young people are the main targets of the survey.

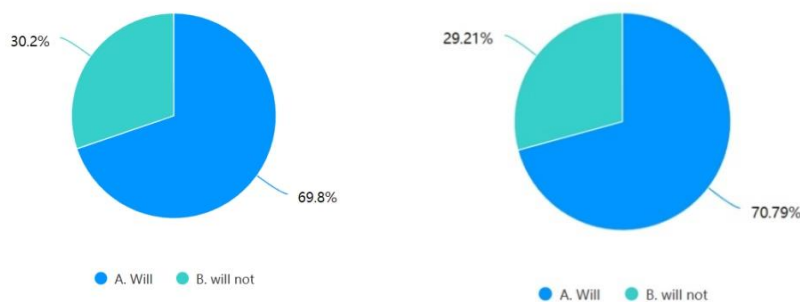


Figure 9: Questionnaire Purchase intention

Figure 10: Questionnaire Purchase intention

According to the question of "Would you like the addition of Nanyang cultural elements in wormwood brand packaging?" According to the data table, 69.8% of them said they would like the addition of Nanyang cultural elements in wormwood brand packaging, while 30.2% said they would not like it. Thus, most people hold a positive attitude toward wormwood brand packaging that incorporates Nanyang cultural elements.

According to the question of "Would you buy wormwood brand packaging if it included Han painting elements?" According to the data table, 70.79% of them said they would buy wormwood brand packaging with Chinese painting elements, while 29.21% of them said they would not. It can be seen that the majority of people are in favor of adding Chinese painting elements to wormwood brand packaging, so it is possible to consider adding Chinese painting elements to the packaging design to attract more consumers.

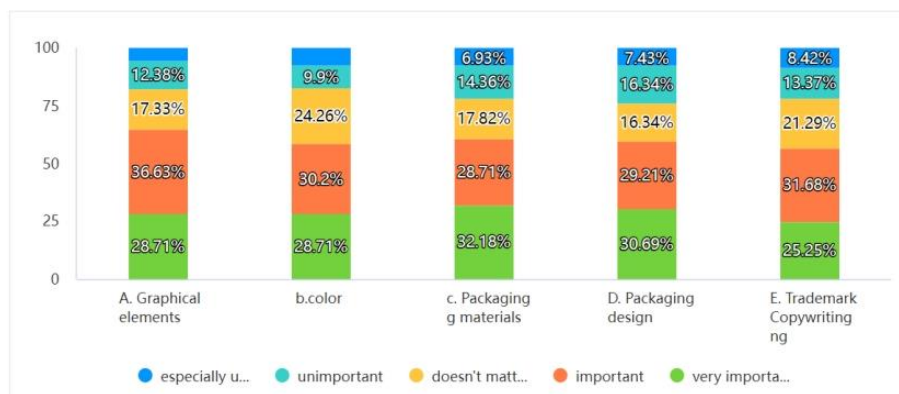


Figure11:Questionnaire Matrix Source of the picture:www.wjx.com

By analyzing the data table of the matrix questions, the following conclusions were drawn: for the integration of Nanyang's local culture into the wormwood brand packaging, the players considered the packaging material and the packaging design to be the most important, with mean scores of 3.65 and 3.59 respectively, which were in the "important" category. The importance of logo copy and graphic elements was relatively low, with mean scores of 3.52 and 3.72 respectively, ranging from "indifferent" to "important". The importance of color was at a medium level, with an average score of 3.64, ranging from "indifferent" to "important".

Overall, participants rated the importance of incorporating Nanyang's local culture into wormwood brand packaging as relatively balanced, with mean scores ranging from 3.52 to 3.65.

QUESTIONNAIRE EFFECTS AND CONCLUSIONS

First, the trend of applying Nanyang Han portrait stone elements in wormwood packaging is found to be more obvious, a trend that reflects the strong demand for cultural inheritance and innovation. Nanyang Han portrait stone art is a bright pearl in the history of Han Dynasty art and an important part of Chinese Han Dynasty portrait stone art, which not only has a rich historical and cultural heritage, but also has a unique aesthetic charm. In the packaging design of wormwood the incorporation of Han portrait stone elements can not only promote traditional Chinese culture, but also make the packaging design both classical and modern beauty.

Secondly, it was also found that about 70% of the sample said they would buy wormwood when it was packaged with the Chinese painting stone element. This data shows that the addition of the Chinese pictorial stone element can stimulate the user desire to purchase to a

certain extent and add color to the brand image. This phenomenon shows that the Chinese pictorial stone element has become a fashion and aesthetic symbol in the minds of many people, and its cultural connotation and aesthetic value are widely recognized and loved by the public.

Finally, in the questionnaire survey, about the real-time availability of Han portrait stone elements in the application of wormwood packaging design. The emergence of this question reminds that in packaging design, it is necessary not only to focus on historical and cultural heritage and aesthetic value, but also to take into account the modern society's pursuit of real-time and innovation. This will put forward higher and more challenging requirements for the future application of Chinese portrait stone elements in wormwood packaging, and will certainly promote the new vitality and charm of traditional Chinese culture in modern society.

CONCLUSION

The survey results show that the application of Nanyang Han portrait stone elements in wormwood packaging design has certain potential and market demand. Through an in-depth understanding of users' needs and preferences, this excellent cultural resource can be better explored and utilized to inject more creativity and uniqueness into the packaging design of wormwood in the Nanyang area, achieving a perfect fusion of tradition and modernity and bringing a better consumer experience for users.

SUGGESTIONS

1. In the future research, it is suggested that further research on traditional culture and product packaging design should be carried out to promote the inheritance and development of traditional culture.
2. The research results should be presented in seminars and forums.

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