



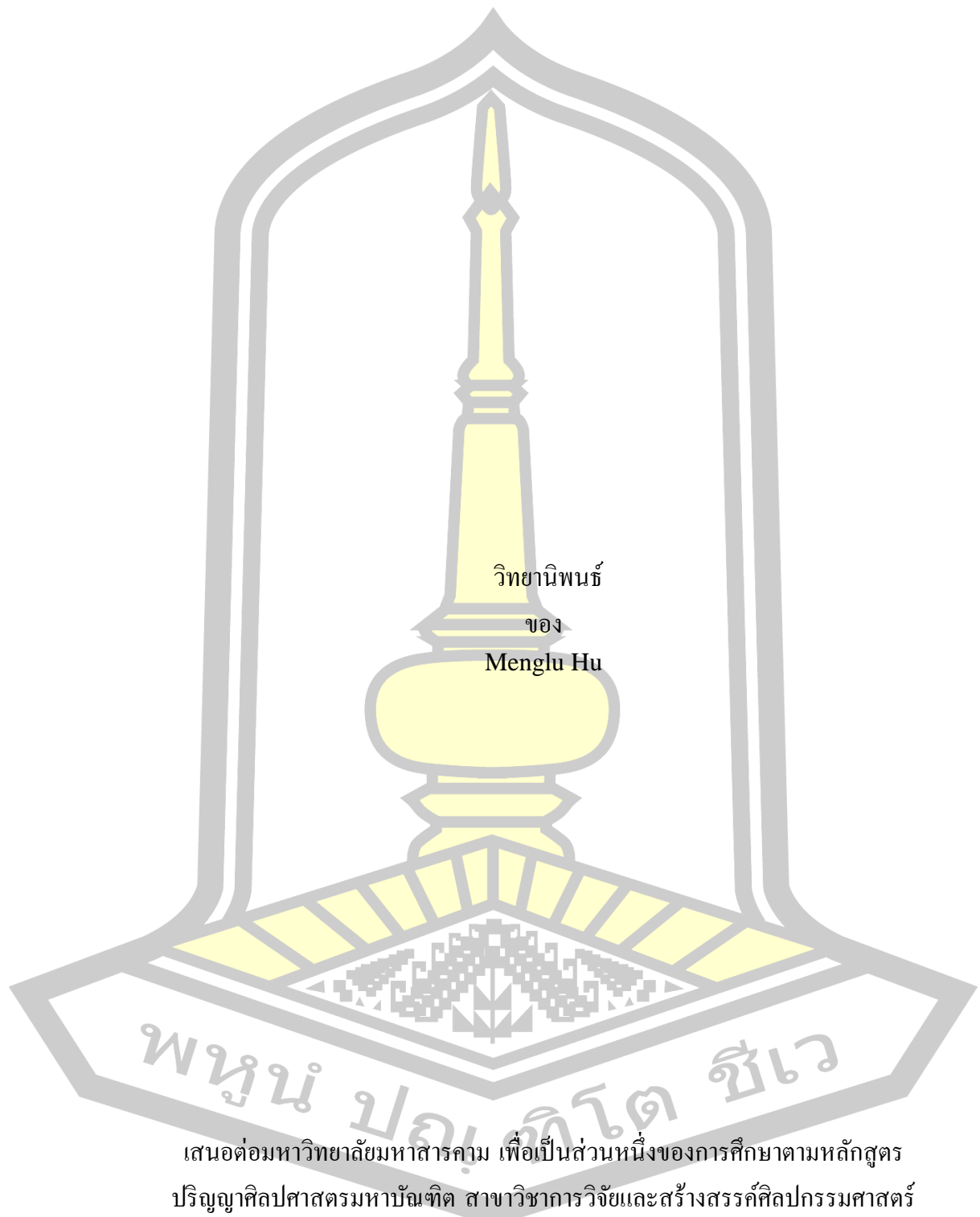
Research on the Application of Nuo Culture in Cultural and Creative Products.

Menglu Hu

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Arts in Fine and Applied Arts Research and Creation
June 2024

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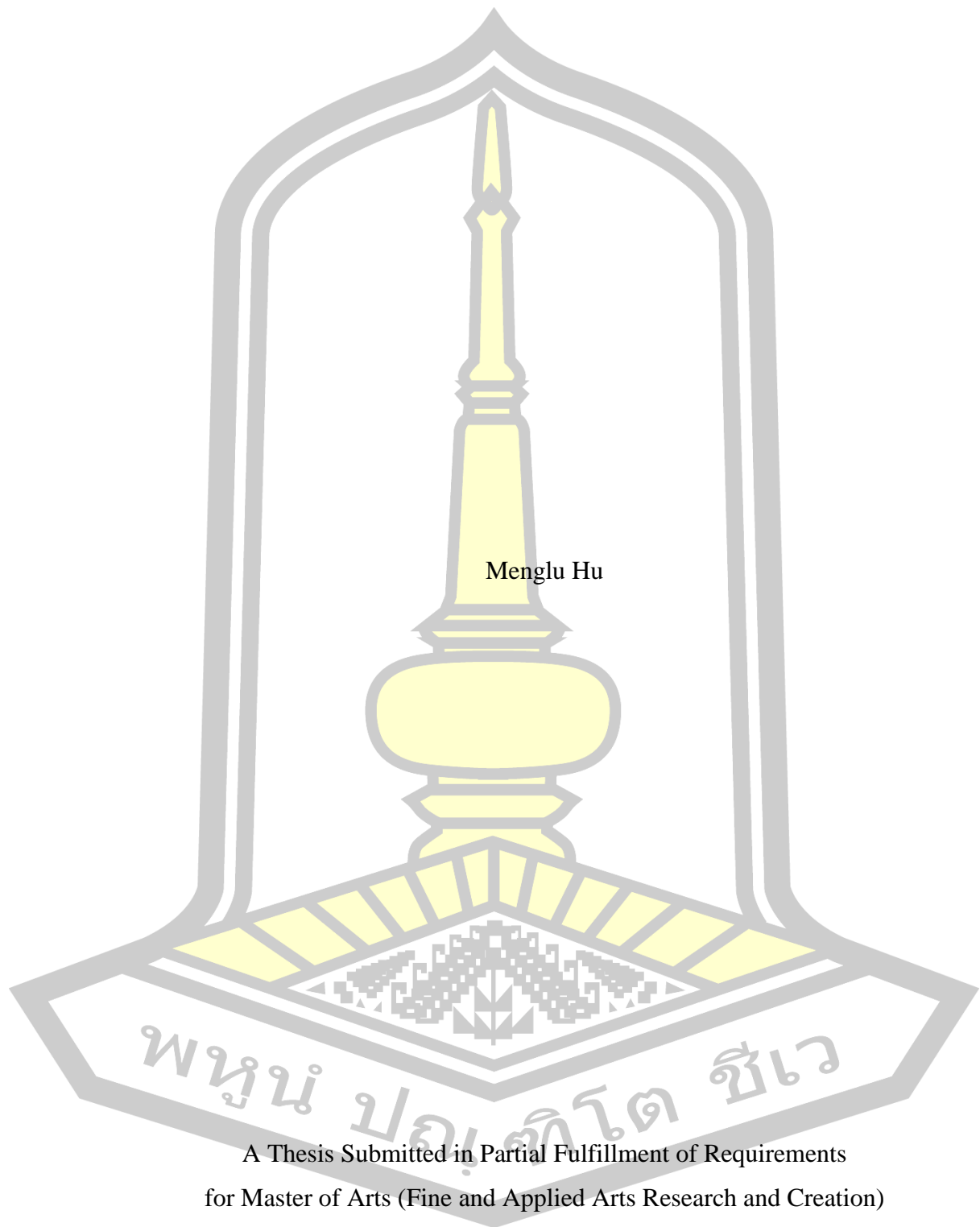
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Menglu Hu

A Thesis Submitted in Partial Fulfillment of Requirements
for Master of Arts (Fine and Applied Arts Research and Creation)

June 2024

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ABSTRACT

This research is qualitative research. In order to better protect the intangible cultural heritage of Guizhou Nuo opera masks, this paper closely combines the current political and cultural industry backgrounds and relies on field surveys to investigate the current market demand for Guizhou Nuo masks and the market status of related cultural and creative products. A series of studies were launched with three research objectives: (1) Study the history and development process, classification, artistic characteristics and cultural connotation of Guizhou Nuo opera masks. (2) Research and analyze relevant theories of cultural creative products, and analyze the feasibility of innovative application of Guizhou Nuo opera masks in the design of contemporary cultural creative products. (3) Design cultural and creative products of Nuo opera masks.

The research results found that Guizhou Nuo opera masks are the main embodiment of contemporary Guizhou culture and a traditional Chinese heritage. In the long history of civilization development, the body carries a long history and rich cultural connotations, including a variety of plastic arts and artistic features. It is not only a unique and precious heritage in the Chinese treasure house, but also a treasure of Chinese cultural innovation. Guizhou Nuo masks are one of the first batch of intangible cultural heritages listed as key national protections. They have distinct regional and ethnic characteristics and embody the wisdom of the working people of all ethnic groups in Guizhou. The inheritance and innovation of intangible cultural heritage is an enduring topic. Although Guizhou Nuo masks are famous for their dazzling array and all-inclusiveness, they are also facing the impact of the trends of the times and the aesthetic choices of the audience. Therefore, the inheritance and development of Guizhou Nuo masks should meet the requirements of intangible culture. The inheritance, protection, innovation and development trends of cultural heritage.

Modern cultural and creative design relies on the rich cultural resources of Guizhou Nuo masks to enrich the design connotation of cultural and creative products, promote the creativity and creative transformation of Guizhou Nuo masks, and at the same time provide new ideas for the inheritance and development of

Guizhou Nuo masks. Protect Guizhou Nuo masks so that they can show a new look with both cultural and practical value. Innovate the design of Nuo opera masks, bring the public closer to Guizhou Nuo masks, enable the public to better understand local folk customs and historical culture, promote the construction of a contemporary cultural industry chain, promote the development of local economy, and promote the prosperity of local culture. Carry forward the intangible cultural heritage of Guizhou Nuo masks.

Keyword : Guizhou Nuo masks, Chinese traditional heritage, plastic arts, creative product design, artistic characteristics, cultural connotation, contemporary culture



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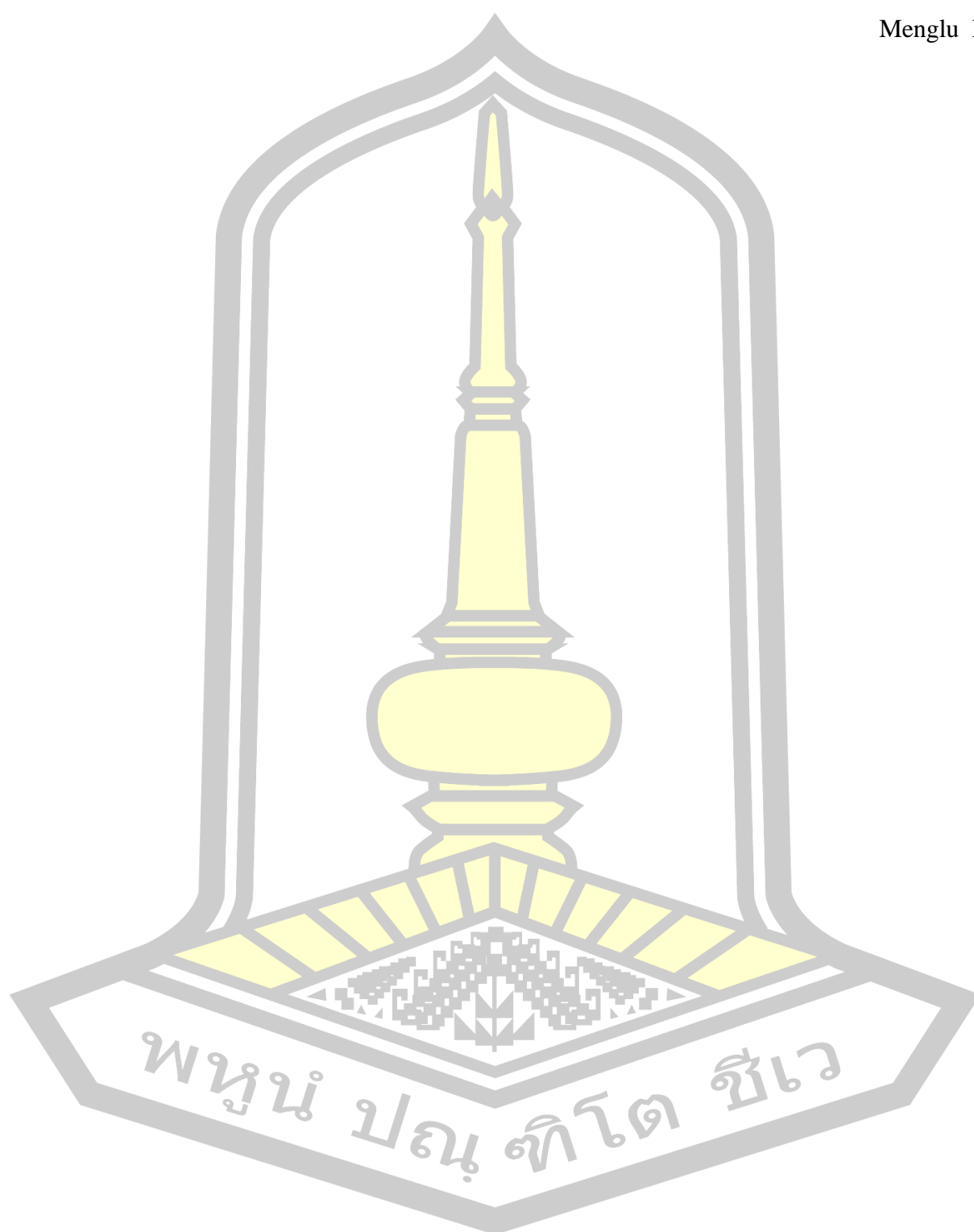
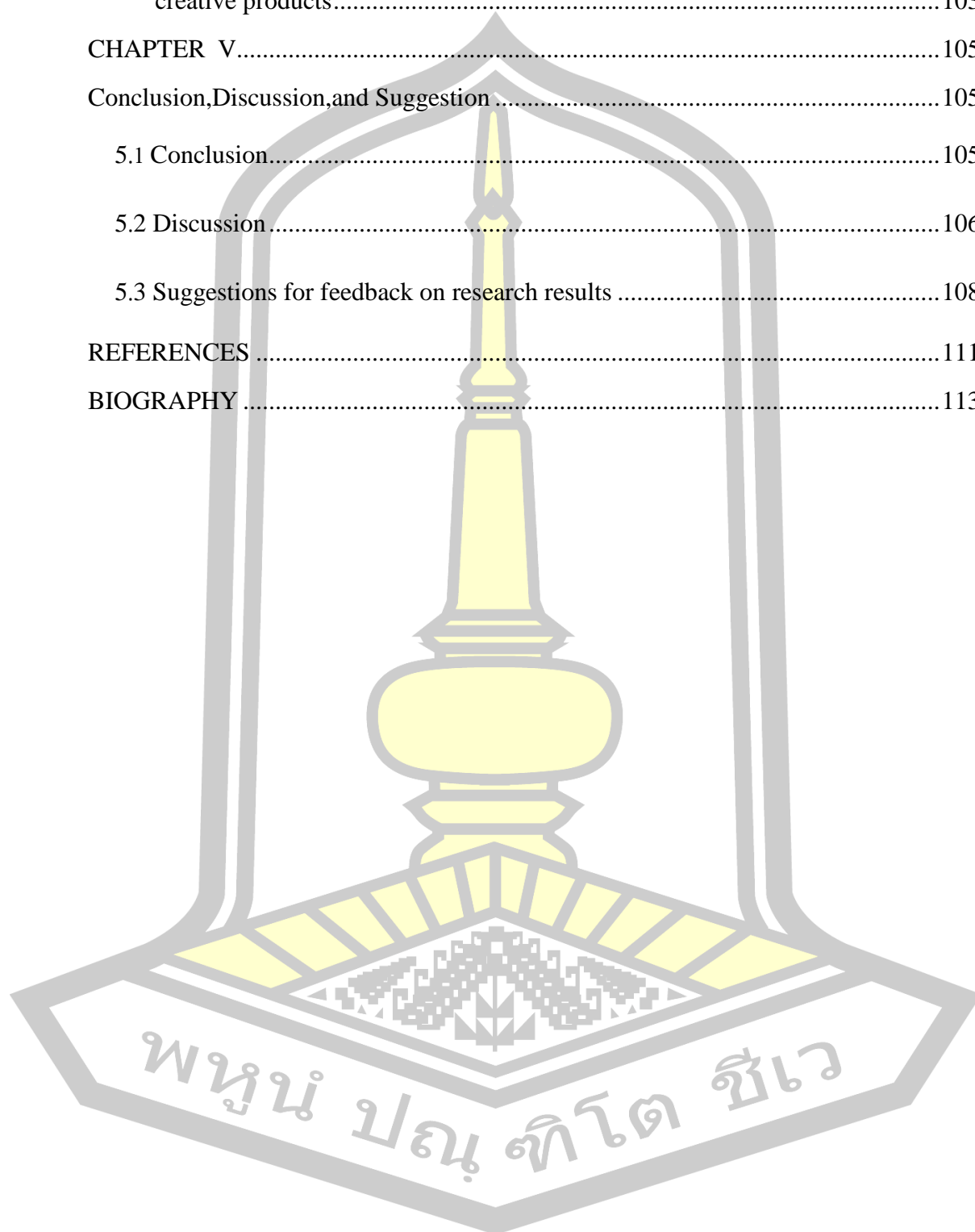


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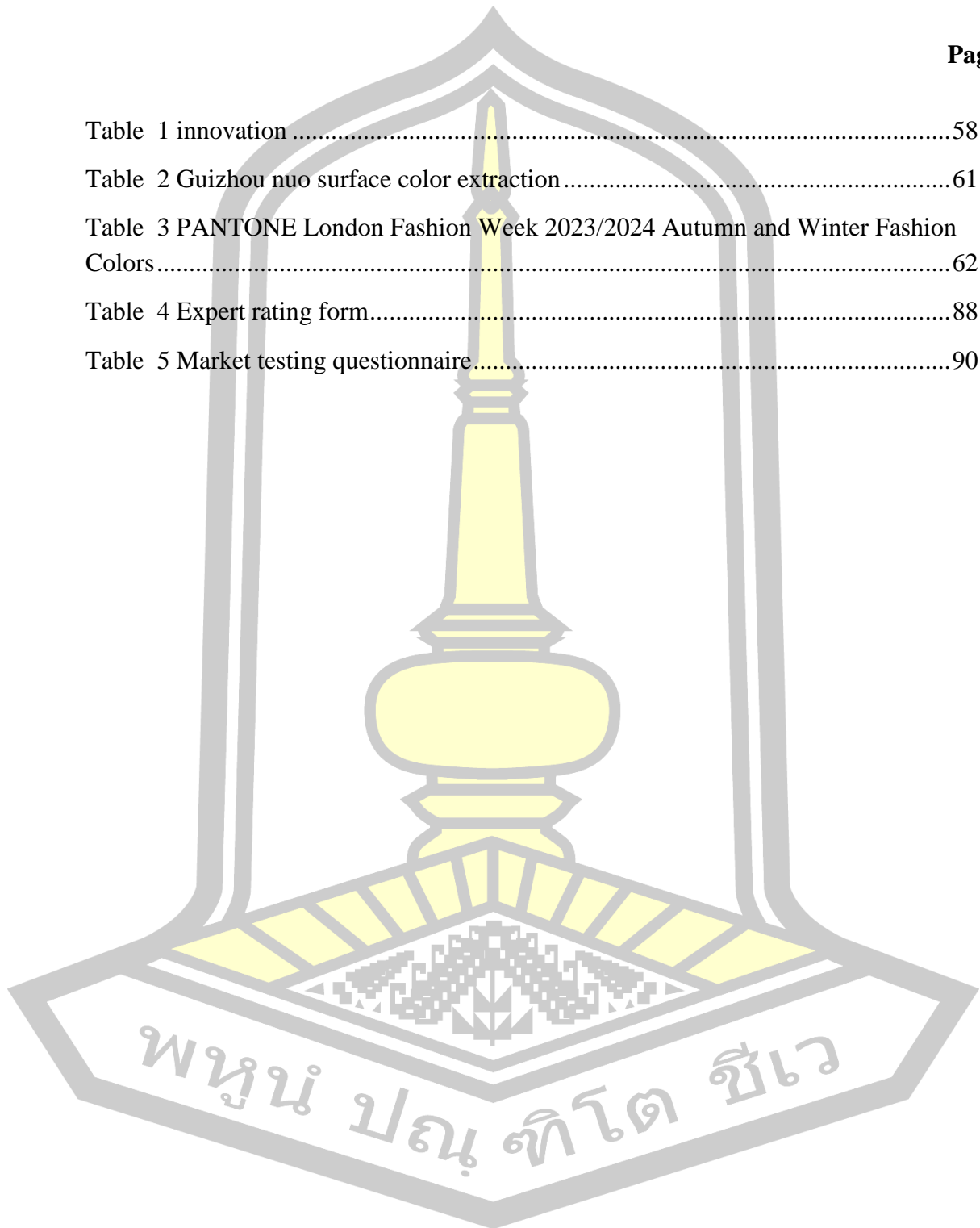
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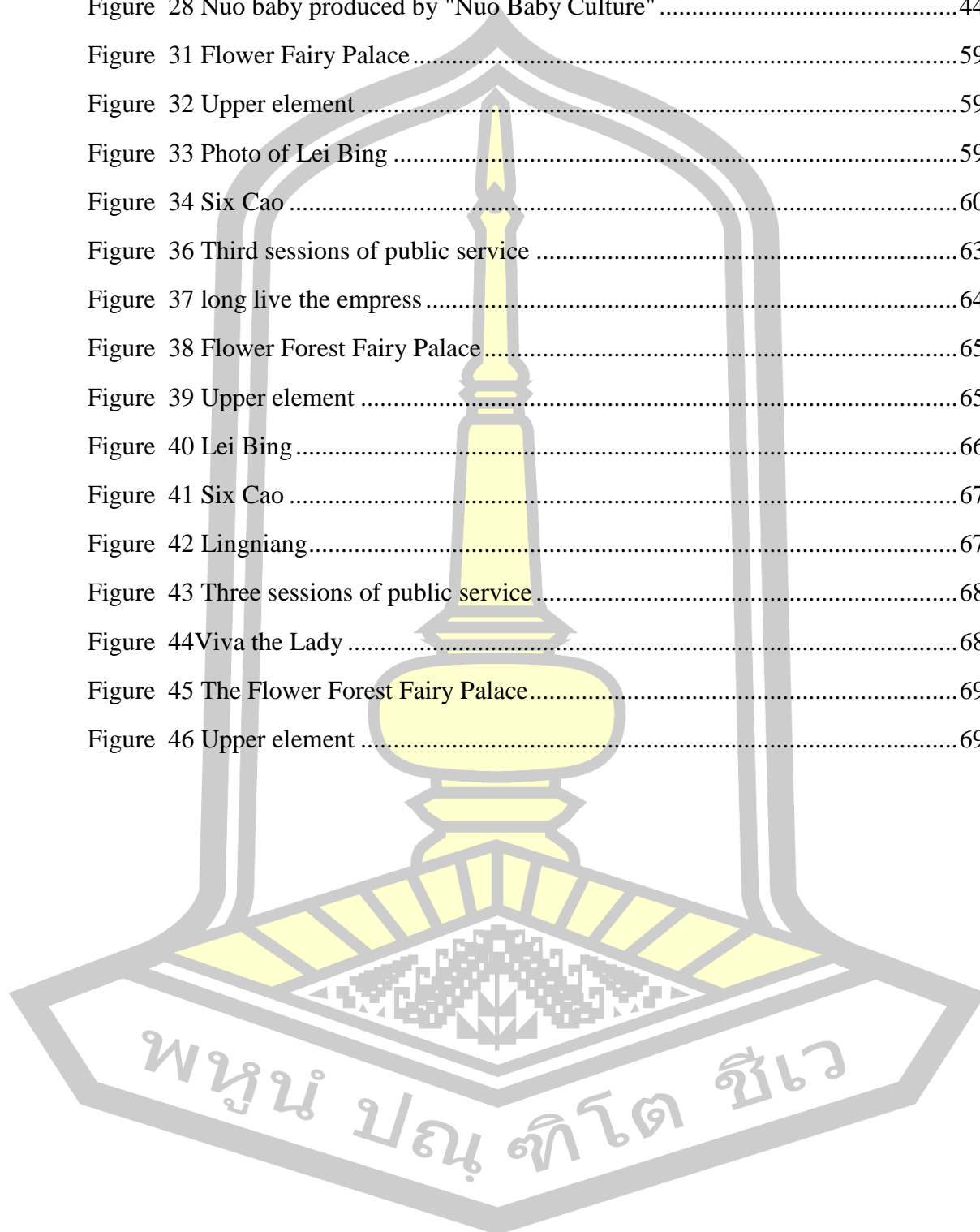
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CHAPTER I

Introduction

1.1 Background of Research

In recent years, the Chinese government has vigorously promoted the protection and inheritance of China's excellent traditional culture, implemented the "National Intangible Cultural Heritage Protection Project" and made great efforts to this end. Across the country, various regions have begun to pay more attention to local intangible cultural heritage. On this basis, they have actively promoted the systematic protection of intangible cultural heritage so that it can be better protected and passed on in the new era. , while adhering to tradition and pioneering innovation It has also reached new heights.

Guizhou Nuo masks are an important part of Chinese national folk culture. They are also a brilliant achievement passed down from generation to generation by people of all ethnic groups in Guizhou over their long history and through long-term life and production practice. Nuo masks have rich artistic connotations, unique cultural genes, extraordinary traditional skills, and profound national consciousness, which are lacking in today's world under the conditions of globalization and high heterogeneity. (Qu Liuyi, 2006: p. 197)Guizhou Nuo mask art has continuously evolved with the changes of the times in terms of form, function and aesthetics to meet the aesthetic needs of the new era, thereby promoting the creative transformation and innovative development of Nuo masks, which has become a challenge faced in the inheritance and protection of Nuo masks. Unprecedented challenges. (Xue Ruolin, 1996: p. 248)The protection of Guizhou Nuo masks cannot be protected for the sake of protection, but should be protected in the process of development and development in protection. We must give full play to the role of cultural relics and use modern cultural and creative design to make history and culture come alive, thus forming a system that promotes Chinese civilization(Qu Liuyi, 1990: p. 98),a good social environment that enhances the country's cultural confidence. Since the rise of the cultural and creative industries, they have attracted worldwide attention and developed rapidly. They have had an impact on the economic and cultural development directions of many countries and regions, and have formed a mutually dependent and interpenetrating relationship with other industries through unique forms and operating methods. Culture is the foundation and carrier of modern cultural and creative design. It is a precious resource with unique heritage. It is necessary to fully explore the cultural connotation and make it the source of power for modern cultural and creative design.

Therefore, Guizhou Nuo masks can provide cultural materials and creative sources for modern cultural and creative design, give them artistic nutrients for artistic innovation, generate new artistic explosive power, and then create cultural and creative products with Guizhou's national and regional characteristics.(Gu Puguang, 2009: p. 45 At the same time, modern cultural and creative design can also bring unprecedented development opportunities to Guizhou Nuo masks, providing them with innovative mechanisms and a stage to integrate with modern society. The combination of modern cultural and creative design and Guizhou Nuo masks will not

only allow more people to experience the rich cultural heritage of Guizhou Nuo masks, but also allow Guizhou Nuo masks to regain vitality in the new era.

In 2006, Guizhou Nuo opera masks were included in the first batch of national intangible cultural heritage lists. It originates from the Yunnan-Guizhou Plateau in Guizhou, located at the intersection of Jingchu, Bashu and Bashu. Coupled with factors such as steep terrain and inconvenient transportation, many ancient traditional arts and cultures have been preserved in the local area. The most famous among them is the Guizhou Nuo opera mask, which is known as the "living fossil of Chinese theater art" because of its representativeness. When watching Guizhou Nuo opera, many people will be attracted by the actors' masks.(Yang Xiaohui, 2006: p. 377) The masks of Guizhou Nuo opera exist in a very special form, that is: the "masks" used in Sichuan Opera and other drama performances are mainly regarded as a way of dressing up for actors, playing roles, artistic aesthetics and entertainment functions, while Guizhou Nuo opera masks In addition to the above-mentioned functions, drama is also regarded as a way of deification. Due to the slow development of Nuo opera masks in Guizhou and the lack of influence from modern and contemporary art and culture, they still show a "primitive" appearance today. In the process of modernization, along with changes in people's lifestyles and aesthetic concepts, the inheritance and protection of Guizhou Nuo opera masks have faced more and more challenges and dilemmas. Based on the current art consumption market, intangible cultural heritage-themed cultural and creative products are deeply favored by consumers. While intangible cultural heritage has enriched the source of creation of cultural and creative products, it has also achieved innovative development through this new commercial art form, that is, by transforming intangible cultural heritage elements into designs, extracting and Creating design elements that meet the aesthetic needs of contemporary people not only helps promote the innovative and diversified development of the cultural and creative industry, but also allows intangible cultural heritage to be inherited and developed through a new art form. In view of this, using the relevant theories of intangible cultural heritage and cultural and creative design as guidance, we conduct in-depth research on issues related to the design of intangible cultural and creative products of Guizhou Nuo opera masks.

Guizhou Province is a multi-ethnic province in southwest China. It is located in the southwest border of China and has a long history and profound cultural heritage. In the cultural tradition of Guizhou Province, Nuo opera is a folk opera with strong local characteristics and has a long history and profound cultural connotation. Nuo opera masks are important props in Nuo opera performances. They play an important role and are one of the essences of Nuo opera.(Chen Bo, April 2015: Issue 2)

With the development of social economy and the rise of cultural and creative industries, more and more people are paying attention to and attaching importance to the protection and inheritance of traditional culture. As a multi-ethnic region, Guizhou Province has rich and diverse ethnic cultural resources. As a traditional cultural element, Nuo opera masks have high artistic and cultural value. Therefore, research on the application of Guizhou Nuo opera masks in the design of cultural and creative products is not only conducive to the inheritance and protection of traditional culture, but can also be integrated into modern cultural and creative products to bring new aesthetic experiences and benefits to contemporary people. Cultural enjoyment.

By studying the application of Guizhou Nuo opera masks in the design of cultural and creative products, we can unearth more cultural elements and creative inspiration, promote the innovative development of traditional culture, stimulate people's interest and love for traditional culture, and promote the development and development of the cultural industry. Prosperity. This has positive significance and value in promoting the development of cultural industries in Guizhou Province, promoting local economic prosperity and social harmony and stability (As shown below: Figure 1) .



Figure 1 Guizhou Museum Cultural and Creative Products

Source: "Filmed by the author ", 2023

1.2.Purpose of the Research

1.2.1 To study the historical development and analysis of artistic characteristics in Guizhou Nuo opera masks.

1.2.2 To study and Feasibility Analysis of Combining Guizhou Nuo Masks into cultural creative product design.

1.2.3 To develop and design cultural products based on Guizhou Nuo opera masks.

1.3.Research question

1.3.1 How to study the history and development process, classification, artistic characteristics and cultural connotation of Guizhou Nuo opera masks ?

1.3.2 How to study theories related to cultural and creative products? Analyze the feasibility of innovative application of Guizhou Nuo opera masks in the design of contemporary cultural and creative products?

1.3.3How to design cultural and creative products of Nuo opera masks?

1.4.Definition of Terms

Nuo opera masks:Nuo opera masks are masks used in traditional Nuo opera performances in Guizhou Province and are usually made by hand. Nuo opera is a traditional religious ceremony and folk art performance form that is common in some areas of Guizhou Province, such as Bijie and Zunyi. The designs of Nuo opera masks are mostly based on myths and legends, historical stories and folk traditions, with rich and diverse shapes, usually showing exaggerated, ferocious or mysterious images to express the personality traits and social status of different characters. In the design of cultural and creative products, Nuo opera masks are often used as design inspiration, combining modern design concepts and technical means to give them new artistic value and application functions, and promote the inheritance and innovative development of traditional culture.

Appication :In the design of cultural and creative products, Guizhou Nuo opera masks can be used as a source of design inspiration. By reinterpreting the form and meaning of traditional masks, we can design creative products that meet contemporary aesthetics and market demand, helping traditional culture to be more widely disseminated and recognized.

Chainess treadional :The term Chinese tradition refers to the culture, customs, etiquette, art, architecture and other traditions that have been handed down in China since ancient times. These traditions include but are not limited to traditional cultural expressions in various aspects such as clothing, architecture, painting, music, dance, drama, etc., which reflect China's thousands of years of history, national character, religious beliefs, values and other characteristics. Chinese tradition is not only a precious cultural heritage of the Chinese people, but also an important part of Chinese culture, which is of great significance to the inheritance and protection of Chinese culture. In the design of contemporary cultural and creative products, traditional Chinese elements are often used to inherit and innovate traditional Chinese culture and enrich people's understanding and experience of traditional culture.

cultural heritage: Cultural heritage refers to tangible and intangible heritage with unique cultural value that is shaped by history, tradition, religion, art, folklore and other factors, including buildings, sites, cultural relics, traditional skills, artistic performances, folk customs, etc. These cultural heritages are the historical deposits left by a nation or society. They have important historical, social, artistic and cultural significance, and are important resources for inheriting and promoting national cultural traditions. In the design of cultural and creative products, cultural heritage can be used as inspiration and material to be integrated into creation to create products with a sense of the times and unique charm.

creative product design:Creative product design refers to the use of creative thinking and innovative technology in the design process to create unique and practical products. This kind of design focuses on the functionality, aesthetics and user experience of the product, aiming to bring users a better experience and problem-solving solutions. Creative product design covers a wide range of fields, including industrial design, graphic design, user interface design, etc., aiming to tap the potential value of products, attract consumers' attention, and improve the competitiveness of products.

Cultural and creative product design refers to integrating traditional cultural elements and artistic forms into product design to present and inherit cultural heritage in an innovative way. In the design of Guizhou Nuo opera masks, elements of traditional masks are often combined with modern design concepts to create products with a sense of the times and creativity.

design of contemporary:Usually refers to the design style and way of thinking produced in the current era. This design style emphasizes the changes and development trends of contemporary society and culture, pursuing uniqueness, innovation and practicality, while also reflecting current technology, materials and aesthetic concepts. Contemporary design not only refers to a fashion or style, but also

a reflection and response to contemporary society and personal needs. In the design of cultural and creative products, the use of contemporary design can make products more contemporary and innovative, and more in line with the aesthetics and needs of modern consumers.

cultural connotation :Cultural inheritance refers to the process of passing on the values, traditional customs, knowledge and skills of a specific culture from generation to generation, so that it can be continued and developed in an ever-evolving social environment. Cultural inheritance includes not only the inheritance of material cultural heritage, but also the inheritance of spiritual cultural traditions. It is the continuation and transmission of the unique cultural content formed by a social group or nation in the long-term development process. It is an important factor in maintaining national cultural identity and social stability. link. In the design of cultural and creative products, cultural inheritance means integrating traditional cultural elements into product design, expressing traditional cultural characteristics through symbols, patterns, colors, etc., so that traditional culture can be inherited and promoted.

1.5.Scope of Research

1.5.1 Research field: Within China, the specific locations of Guizhou Nuo opera masks can mainly be found in Kaili City, Leishan County, Zhenyuan County, Liping County and other places in Guizhou Province. The southwestern region is rich in Nuo culture. Among them, the Nuo culture in Guizhou Province is well preserved, diverse and unique, and is an important birthplace of Nuo culture. Various historical documents record a Guizhou where Nuo opera and Nuo culture are densely spread among rural cities. It spreads in various provinces and cities in Guizhou, and is most concentrated in northern Guizhou, eastern Guizhou, and northeastern Guizhou. Dejiang, Sinan, It is distributed in Yanhe, Yinjiang, Daozhen, Wuchuan, Meitan and other places.

1.5.2Time Period of Research: The research on the application of Guizhou Nuo opera masks in cultural and creative products can be traced back to the 1980s. Since then, Guizhou Nuo opera masks have begun to be recognized and paid attention to, and are gradually used in the design and production of cultural and creative products.

Over the past few decades, more and more designers, artists and cultural and creative enterprises have begun to incorporate Guizhou Nuo opera masks into their products. Based on the characteristics and significance of Nuo opera masks, they apply them to clothing design, home accessories, handicrafts, cultural derivatives and other fields.

With the passage of time, the research on the application of Guizhou Nuo opera masks has been deepened and expanded. Researchers conducted in-depth research on the historical background, production technology, and cultural connotation of Nuo opera masks to further explore and explore the potential of Nuo opera masks in cultural and creative products.

At present, there are some special exhibitions and publications dedicated to studying and promoting the application of Guizhou Nuo opera masks in cultural and creative products. Relevant research teams and institutions have also gradually

formed. They are committed to collating and protecting relevant information about Guizhou Nuo opera masks, and promoting the application research of Guizhou Nuo opera masks in cultural and creative products by holding exhibitions, seminars and other activities.

Generally speaking, the research time on the application of Guizhou Nuo opera masks in cultural and creative products is relatively short, but its potential and value have been recognized and paid attention to by more and more people. In the future, with the deepening of research and the promotion of applications, the application of Guizhou Nuo opera masks in cultural and creative products will receive more developments and breakthroughs.

1.5.3 Another: As a traditional artistic expression with unique cultural connotations, Guizhou Nuo opera masks can have a wide range of application research in cultural and creative products, including the following aspects:

(1) Visual art products: Apply the shapes, colors, patterns and other elements of Guizhou Nuo opera masks to painting, sculpture, photography and other artistic creations to create distinctive visual art works and enrich the expression of artistic creation.

(2) Handicraft products: Combine the production technology of Guizhou Nuo opera masks with other traditional handicrafts to create unique handicrafts, such as ceramics, wood carvings, fabrics, embroidery, etc., to showcase the artistic charm of Guizhou Nuo opera masks.

(3) Cultural and creative derivative products: Based on the image of Guizhou Nuo opera masks, design and produce various derivative products, such as stationery, clothing, accessories, household items, etc., so that they can become practical works of art in life and provide people with Add an artistic touch to your daily life.

(4) Cultural tourism products: Using Guizhou Nuo opera masks as elements, design and produce products with tourism commemorative significance, such as postcards, souvenirs, travel brochures, etc., to enhance the cultural connotation of the tourism experience and enrich the diversity of tourism products.

In short, the research scope of the application of Guizhou Nuo opera masks in cultural and creative products is very wide. Different production materials, techniques and creative techniques can be used to combine them with other cultural elements to create artistic works with unique beauty and connotation. Promote the inheritance and development of Guizhou Nuo opera culture.

1.6. Research Methodology

1.6.1 Population and Sample

The research object of this article is AR interactive innovative design. The questionnaire was: "Can the application of Nuo opera masks in tourism cultural creative products be loved and accepted by the public?" This sample survey used the surrounding population as the entry point for interviews and inquiries. The age range is between 18-50 years old, which is more in line with modern thinking and has independent understanding and judgment of things.

(1) Local residents: Local residents are the main population group. They have deep emotions and sense of responsibility for the cultural inheritance and environmental protection of Guizhou Nuo opera masks. They can provide in-depth

insights into mask production, design, traditional craftsmanship and cultural inheritance.

(2) Tourists and travelers: They can represent groups with potential market demand and consumer preferences.

(3) Non-random sampling: According to the scope and limitations of the research, non-random sampling methods such as convenience sampling or judgment sampling are used to select samples that meet the research requirements to ensure the feasibility and validity of the research data.

(4) Expert sampling: Identify and select experts with rich experience and professional knowledge in the research field as research samples. They can provide professional insights and suggestions on the application of Guizhou Nuo opera masks and cultural creative products.

The above-mentioned population and sample selection methodologies are not unique, and researchers can make flexible choices and adjustments based on the purposes and conditions of the specific research. It is important to ensure that the population and sample are selected to adequately reflect the characteristics and needs of the research topic in order to obtain reliable and valid research results (As shown below: Figure 2、Figure 3) .



Figure 2 Guizhou Museum Nuo Opera Mask
Source: "Filmed by the author himself", 2023



Figure 3 Guizhou Nuo Opera Site
Source: "Filmed by the author himself", 2023

1.6.2 Instrumentation

1.6.2.1 Mainly electronic questionnaires and interview directories

1.6.2.2 Voice records

1.6.2.3 Photo taken on mobile phone

1.6.2.4 Field notebook records

1.6.3 Select relevant experts, practitioners, consumers and other groups to conduct in-depth interviews to understand their views, evaluations and application potential of Guizhou Nuo opera masks in cultural and creative products. More professional opinions and suggestions can be obtained through interviews.

1.6.4 Data Collection

On-site investigation: Conduct on-site investigation, go deep into the production areas of Guizhou Nuo opera masks, learn about the production technology, local cultural characteristics, market conditions, etc., communicate with relevant practitioners, and collect real data and feelings.

Document data collection: Collect documents and materials in libraries and online academic platforms, refer to textbooks, electronic libraries, personal research and related articles on the application of Nuo opera masks in cultural and creative products.

Data analysis is based on the results of interviews with Guizhou tourists, local residents, industry experts, etc., as well as the results of electronic questionnaire data distributed by the tourists.

1.6.5 Data Analysis

(1) Market demand: According to relevant market research data, Guizhou Nuo opera masks, as traditional handicrafts with cultural connotation and artistic value, have attracted attention and love from the cultural and creative product market. Consumer demand for Guizhou Nuo opera masks is increasing year by year.

(2) Cultural value: As a representative of Guizhou's intangible cultural heritage, Guizhou Nuo opera masks have a long history and unique artistic style, and have become one of the popular elements in cultural and creative products. It contains the culture and beliefs of Guizhou ethnic minorities and has rich folk significance and artistic expression.

(3) Artistic innovation: The application of Guizhou Nuo opera masks in cultural and creative products is also constantly innovating. For example, it is carefully designed and produced with modern design elements, combining tradition with modernity, making the masks more fashionable and artistic. It meets the needs of young consumers for fashion and personalization.

(4) Economic value: Guizhou Nuo opera masks have a high market price and high economic value. The production of masks requires experienced craftsmen to carve and decorate by hand. The production process is cumbersome and time-consuming. Therefore, the masks sell for a higher price, which brings good economic benefits to relevant practitioners.

(5) Local characteristics: Guizhou Nuo opera masks are representatives of Guizhou local culture. They have unique regional characteristics and folk customs and can show the diversity and charm of Guizhou local culture. This has also made Guizhou Nuo opera masks a highlight among cultural and creative products, attracting the interest of many tourists and consumers.

Based on the above data analysis, it can be concluded that Guizhou Nuo opera masks, as a traditional cultural artwork, have wide application space and market potential in cultural and creative products. It not only meets people's needs for products with cultural value, but also makes a positive contribution to the inheritance and development of traditional culture.

1.6.6 Research presentation

Research results show that cultural and creative products using Nuo opera masks arouse strong emotional resonance among audiences, improving the product's appeal and market competitiveness. The audience also highly praised the artistic and cultural connotation of the product. At the same time, the application of Nuo opera masks also plays a certain role in promoting the inheritance of traditional culture. This study conducted an in-depth study on the application of Nuo opera masks in cultural creative products, and verified the effectiveness of Nuo opera masks in improving product appeal, stimulating emotional resonance of the audience, and promoting cultural inheritance through empirical research. These research results have important theoretical and practical significance in promoting the innovative application of traditional culture and the development of cultural and creative products (As shown below: Figure 4) .



Figure 4 Guizhou Nuo Opera Mask Performance

Source: "Filmed by the author himself", 2023

1.6.6.1 Full text of the study: presented by writing a descriptive analysis, combining pictures and charts.

1.6.6.2 Research articles: published in international journals, Scopus level, or ISI.

1.7 Concept, Theory and Conceptual framework

This article takes the application of Guizhou Nuo masks in modern cultural and creative design as the research topic. It uses case analysis, literature research, comparative analysis and other research methods to analyze the origin, development, classification, artistic characteristics and outstanding cases of Guizhou Nuo masks, and provides a guide for Guizhou Nuo masks. The application research of masks in modern cultural and creative design has laid a solid theoretical and practical foundation to ensure the innovation and feasibility of the research.

The first part is the research overview of this article. On the basis of elaborating the research background of this topic, Guizhou The current research status of Nuo masks and their cultural and creative design shows the rationality and innovation of the research on the combination of Guizhou Nuo masks and modern cultural and creative design.

The second part is an overview of Guizhou Nuo masks. Summarizing the origin, development and distribution of Guizhou Nuo masks, the author Re-analyze the types, artistic characteristics and cultural connotations of Nuo masks, laying a theoretical foundation for the later application and practice of Guizhou Nuo masks in modern cultural and creative design.

The third part is to explore the application of Guizhou Nuo masks in modern cultural design. Analyzing the present appearance of Nuo masks It discusses the current status, values and principles of contemporary cultural and creative design, and discusses the innovative trends and diverse expressions of Nuo masks in modern cultural and creative design, so as to better combine the artistic elements of Nuo masks with modern cultural and creative design.

The fourth part is the practice of Guizhou Nuo masks in modern cultural and creative design. Guizhou Nuo masks and cultural creativity Combining representative cases as examples, the artistic elements of Nuo masks are refined and constructed, and modern design techniques are used to integrate the artistic elements of Guizhou Nuo masks into creative practice. Finally, they are presented in diverse expressions such as packaging design and cultural and creative product design, and elaborated Design concepts and their derivative applications in creative practice.

The fifth part is conclusion and outlook. Summarizing the practice and experience of Guizhou Nuo masks in modern cultural and creative design, And look forward to the subsequent application of Nuo masks in modern cultural and creative design (As shown below: Figure 5).



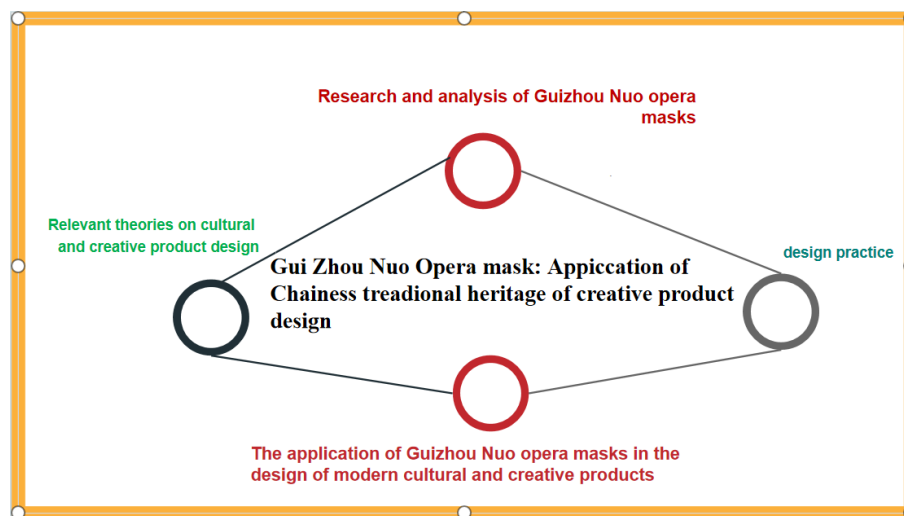


Figure 5 Research framework diagram

Source: Drawn by the author

1.8. Literature review

1.8.1. Literature Review about research text

Guizhou Nuo opera is a traditional folk opera form in China with a long history and unique cultural characteristics. In Guizhou Nuo opera, masks are an important prop. They are not only necessary equipment for actors to play roles, but also an important tool to express the character's personality and emotions. With the continuous development and growth of the cultural and creative industry, Guizhou Nuo opera masks, as a traditional art form with cultural connotations and national characteristics, have gradually been introduced into cultural and creative products.

Research literature shows that the application of Guizhou Nuo opera masks in cultural and creative products has broad development space. On the one hand, Guizhou Nuo opera masks, as representatives of traditional folk art, have unique cultural value and artistic charm, and can inject distinctive national characteristics and historical heritage into cultural and creative products. On the other hand, masks have various forms, rich colors and unique shapes, which can meet consumers' needs for personalized and cultural products and have strong market appeal and competitiveness.

At present, the research on the application of Guizhou Nuo opera masks in cultural and creative products is still relatively limited, mainly focusing on the mask production technology, cultural connotation and market development. Future research can be explored from the following aspects: first, dig deep into the historical origins and cultural connotations of Guizhou Nuo opera masks, and comprehensively interpret their important significance in cultural inheritance and innovation; second, use modern scientific and technological means to explore Guizhou Nuo opera masks. The potential application value of opera masks in the development of digital and intelligent products; the third is to promote the deep integration of Guizhou Nuo opera masks and cultural and creative industries through the combination of industry, academia and research, and achieve a win-win situation of artistic value and economic benefits.

In summary, Guizhou Nuo opera masks, as an important part of traditional cultural heritage, have unique application potential and development opportunities in cultural and creative products. It is hoped that more researchers will pay attention to and explore the development paths and innovative practices of Guizhou Nuo opera masks in the future, promote them to play a greater role in the cultural and creative industries, and contribute to the inheritance and innovation of traditional culture.

Through in-depth research on Nuo culture and investigation of the folk creative product market, researchers found that Nuo culture has unique regional characteristics and cultural connotations, which can be applied to the design of folk creative products, enriching the cultural connotation and market competitiveness of the products. During the research project and fieldwork, I reviewed some of the following relevant documents:

1.8.2. Literature Review about research concept

1.8.2.1. Cultural identity

Cultural identity refers to an individual or group's recognition and sense of belonging to their own culture. In modern society, cultural identity is crucial to the development of individuals and society. Research shows that cultural identity can promote cultural inheritance and innovation, enhance social cohesion and identity, and enhance individual self-esteem and social participation. Among the cultural and creative products of Guizhou Nuo opera masks, cultural identity can help people better understand and inherit traditional culture, while attracting more people to pay attention to and appreciate Guizhou Nuo opera masks.

Local activities related to Guizhou Nuo opera masks:

(1) Nuo Opera Festival: Every year Guizhou Province holds the Nuo Opera Festival, which is a traditional Nuo opera performance event with a long history. In this festival, people can enjoy various wonderful Nuo opera performances and have the opportunity to get up close to the Nuo opera mask culture.

(2) Nuo opera mask exhibition: Some museums, art galleries or cultural institutions in Guizhou Province will regularly hold Nuo opera mask exhibitions to display and introduce different types of Nuo opera masks, allowing the audience to understand the historical, cultural and artistic value behind them.

(3) Nuo opera mask making workshops: In some tourist attractions or cultural villages in Guizhou Province, there will be special activities to hold Nuo opera mask making workshops. Participants can make their own Nuo opera masks, learn related traditional techniques, and experience the fun and challenges in the production process.

(4) Nuo Opera Photography Exhibition: Some photography enthusiasts or photography organizations will organize Nuo opera-themed photography activities and exhibit selected works. This is a way to show Nuo opera culture to more people through the art of photography.

(5) Nuo opera mask art performances: In some theaters or performance venues in Guizhou Province, Nuo opera mask art performances are held regularly, allowing the audience to appreciate high-level Nuo opera performances and feel the unique charm of Nuo opera masks on the stage.

These activities not only enrich the cultural life of Guizhou, but also provide people with opportunities to understand and experience the Nuo opera mask culture.

Relevant policies for the application research of Guizhou Nuo opera masks in cultural and creative products:

Guizhou Nuo opera masks are masks used in traditional Chinese Nuo operas and have a long history and unique artistic value. In order to protect and inherit Guizhou Nuo opera masks, relevant policies have also been formulated and implemented. The following are policies related to Guizhou Nuo opera masks:

(1) Cultural heritage protection policy: Guizhou Province has established the protection responsibility for traditional cultural heritage such as Guizhou Nuo opera masks through legislation and policy documents, and has taken measures to ensure its inheritance and development.

(2) Museum and exhibition protection policy: The Guizhou Provincial Museum and other related exhibition institutions organize exhibitions and displays of Guizhou Nuo opera masks to increase public awareness and attention to them.

(3) Protective restoration and storage policy: Guizhou Province has established a special restoration agency to carry out protective restoration of Guizhou Nuo opera masks to ensure that they are well preserved. At the same time, we will strengthen the custody and management of Guizhou Nuo opera masks to prevent loss and theft.

(4) Inheritance and training policy: Guizhou Province has established special training classes and schools to cultivate talents for the inheritance of Guizhou Nuo opera masks and teach relevant skills and knowledge. At the same time, the research and academic exchanges on the Nuo opera mask tradition should be strengthened to improve its research value.

(5) Brand promotion and commercial utilization policies: Guizhou Province uses brand promotion and commercial utilization policies to increase the popularity and influence of Guizhou Nuo opera masks and promote their development and utilization in cultural tourism and other fields.

The relevant policies of Guizhou Nuo opera masks aim to protect its traditional art and cultural connotation, promote its inheritance, development and utilization, and protect and display the unique charm of Guizhou Nuo opera masks.

1.8.2.2. Political display

Political display refers to the use of cultural products by political forces to convey political information and values. Among the cultural and creative products of Guizhou Nuo opera masks, political display can demonstrate the local government's support and protection of traditional culture through the design and performance content of the masks, while also demonstrating the local government's cultural soft power and image to the outside world. Through political display, Guizhou Nuo opera masks can gain higher recognition and attention in the cultural and creative market.

1.8.2.3. Cultural crisis

Cultural crisis refers to challenges and impacts to cultural traditions and values, which may lead to the interruption of cultural inheritance and the loss of cultural diversity. Among the cultural and creative products of Guizhou Nuo opera masks, the cultural crisis may be manifested in the loss of traditional mask skills and the decline of mask culture. In order to avoid the occurrence of cultural crisis, the creative design and marketing strategies of Guizhou Nuo opera masks can be improved to attract more young people's attention and participation in traditional

culture, thereby protecting and inheriting the cultural heritage of Guizhou Nuo opera masks.

1.8.2.4. Past performance and future strengths

Among cultural and creative products, Guizhou Nuo opera masks have unique cultural value and artistic charm, so they have attracted much attention in related research. This article will conduct a comprehensive literature review on the application of Guizhou Nuo opera masks in cultural and creative products. Past performance: Traditional Guizhou Nuo opera masks integrate local folk culture, religious beliefs and artistic styles in design, craftsmanship and performance, and have Unique aesthetic and cultural connotation. Future advantages: With the vigorous development of the cultural and creative industry, Guizhou Nuo opera masks have broad prospects for application in cultural and creative products. First of all, Guizhou Nuo opera masks have unique cultural symbols and symbolic meanings, which can become a source of inspiration for cultural product design, injecting unique charm and emotion into the product. Secondly, Guizhou Nuo opera masks have undergone modern design and processing, which can give them more practical functions and artistic expression to meet the diverse needs of modern people for artworks. The most important thing is that as a representative of cultural tradition, Guizhou Nuo opera masks have a long history and profound cultural accumulation. They can inject traditional wisdom and vitality into cultural and creative products, and protect and inherit excellent national cultural heritage. Guizhou Nuo opera masks have huge development potential and market prospects among cultural and creative products, and can become an important part of the cultural and creative industry. Future research should deeply explore the application models and strategies of Guizhou Nuo opera masks in cultural and creative products, explore their potential commercial value and social significance, and promote the innovation and development of traditional culture.

The literature review of research concepts mainly focuses on the application and development of Nuo opera masks in cultural creative products, as well as related research methods and theories. Some researchers mainly focus on the dissemination and promotion of Nuo opera masks as cultural and creative products. For example, research points out that by applying Nuo opera masks to various cultural and creative products, traditional culture can be effectively spread and promoted, national identity enhanced, and cultural exchanges and integration promoted. In addition, some researchers have also discussed the performance and market potential of Nuo opera masks in the contemporary art market, believing that they have great commercial and cultural value.

On the other hand, some researchers are also paying attention to the application and innovation of Nuo opera masks in the design of cultural and creative products. They believe that Nuo opera masks have unique shapes and symbolic meanings, which can inject new inspiration and elements into cultural and creative products and enhance the artistry and appeal of the products. Therefore, researchers advocate in-depth research on the cultural connotation and artistic characteristics of Nuo opera masks to explore their potential application value in product design.

In general, the application of Nuo opera masks in cultural and creative products has become a research field that has attracted much attention. A review of relevant literature shows that researchers have done some in-depth thinking and practical exploration on how to effectively use Nuo opera masks to promote the development and innovation of cultural and creative industries, and how to tap their potential value in product design and marketing. In the future, we can further study the application models and strategies of Nuo opera masks in cultural and creative products, and make more contributions to the inheritance and development of traditional culture and art.

1.9. Research plan

The first stage

- (1) Collect and organize relevant information about Nuo opera masks;
- (2) Conduct in-depth research on the history, characteristics, and inheritance of Nuo opera masks, and compile a research summary.

Documentary research and field investigation to understand the history, cultural characteristics and production process of Guizhou Nuo opera masks.

The second stage

- (1) Understand the impact and application of Nuo culture on local communities and people through on-site visits and interviews;
- (2) Analyze existing cultural and creative products related to Nuo opera mask culture, and summarize experiences and problems.

The third phase

- (1) Design and implement questionnaire surveys and user interviews to understand consumers' needs and expectations for Nuo cultural and creative products;
- (2) Analyze the survey results and summarize consumer needs and development trends.

The fourth stage:

- (1) Study the creative practices and business models of Nuo Culture in cultural and creative products;
- (2) Analyze the application of Nuo Culture in other cultural and creative products and look for innovation points and reference materials.
- (3) Research design innovation and promotion strategies and propose specific plans.

The fifth stage

- (1) Summarize the research results and propose design and development strategies for applying Nuo Culture to cultural and creative products;
- (2) Write a research report and produce research results.

expected outcome:

- (1) Research report: record the research process, research results and suggestions in detail, and make a comprehensive summary of the application of Guizhou Nuo opera masks in cultural and creative products.
- (2) Design innovation plan: Propose specific design innovation and promotion strategies to provide reference for the application of Guizhou Nuo opera masks in cultural and creative products.

(3) Academic papers: Write academic papers and strive to publish them, communicate and share research results with the academic community, and promote academic progress in related fields.

1.10 Benefit of Research

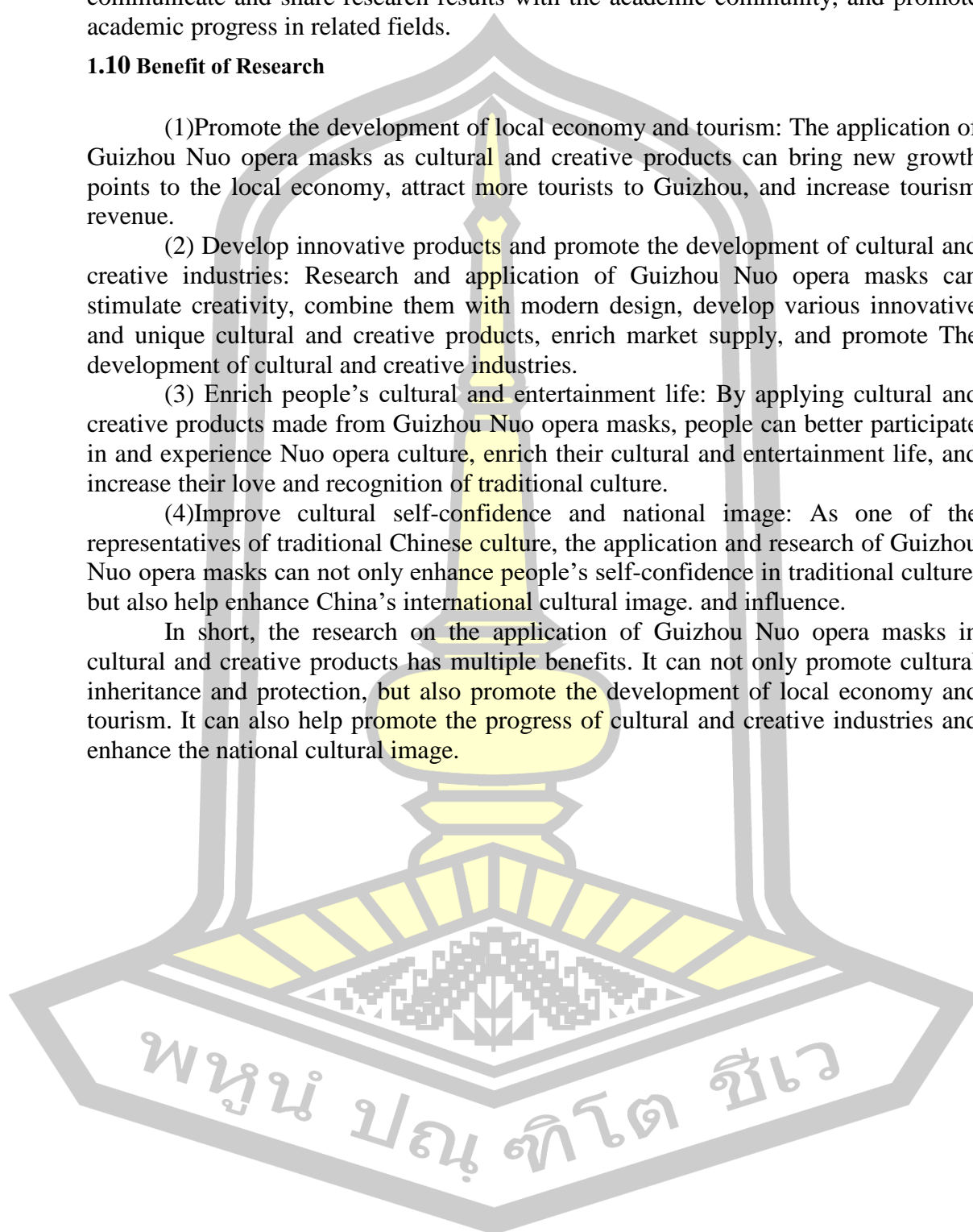
(1) Promote the development of local economy and tourism: The application of Guizhou Nuo opera masks as cultural and creative products can bring new growth points to the local economy, attract more tourists to Guizhou, and increase tourism revenue.

(2) Develop innovative products and promote the development of cultural and creative industries: Research and application of Guizhou Nuo opera masks can stimulate creativity, combine them with modern design, develop various innovative and unique cultural and creative products, enrich market supply, and promote the development of cultural and creative industries.

(3) Enrich people's cultural and entertainment life: By applying cultural and creative products made from Guizhou Nuo opera masks, people can better participate in and experience Nuo opera culture, enrich their cultural and entertainment life, and increase their love and recognition of traditional culture.

(4) Improve cultural self-confidence and national image: As one of the representatives of traditional Chinese culture, the application and research of Guizhou Nuo opera masks can not only enhance people's self-confidence in traditional culture, but also help enhance China's international cultural image. and influence.

In short, the research on the application of Guizhou Nuo opera masks in cultural and creative products has multiple benefits. It can not only promote cultural inheritance and protection, but also promote the development of local economy and tourism. It can also help promote the progress of cultural and creative industries and enhance the national cultural image.



CHAPTER II

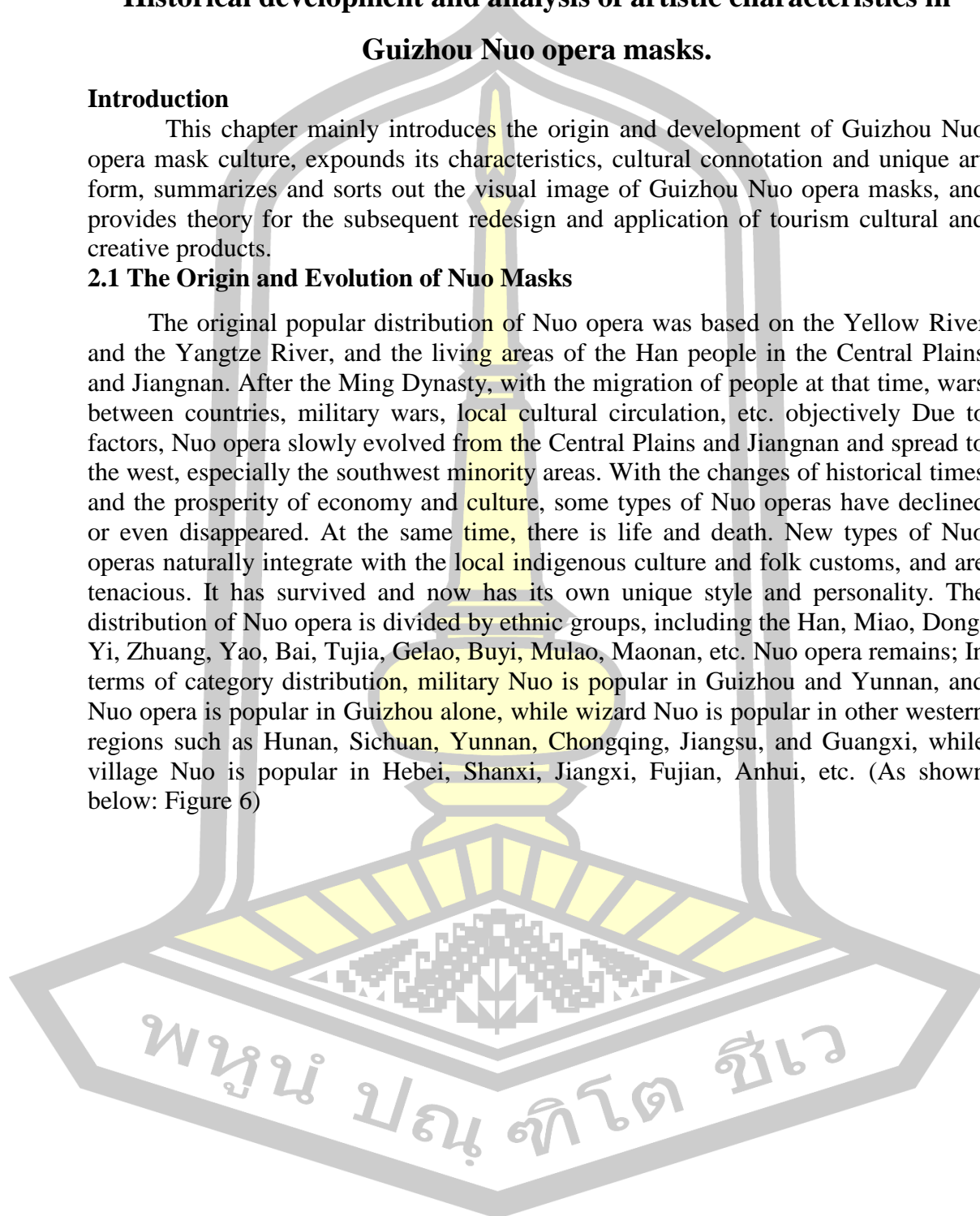
Historical development and analysis of artistic characteristics in Guizhou Nuo opera masks.

Introduction

This chapter mainly introduces the origin and development of Guizhou Nuo opera mask culture, expounds its characteristics, cultural connotation and unique art form, summarizes and sorts out the visual image of Guizhou Nuo opera masks, and provides theory for the subsequent redesign and application of tourism cultural and creative products.

2.1 The Origin and Evolution of Nuo Masks

The original popular distribution of Nuo opera was based on the Yellow River and the Yangtze River, and the living areas of the Han people in the Central Plains and Jiangnan. After the Ming Dynasty, with the migration of people at that time, wars between countries, military wars, local cultural circulation, etc. objectively Due to factors, Nuo opera slowly evolved from the Central Plains and Jiangnan and spread to the west, especially the southwest minority areas. With the changes of historical times and the prosperity of economy and culture, some types of Nuo operas have declined or even disappeared. At the same time, there is life and death. New types of Nuo operas naturally integrate with the local indigenous culture and folk customs, and are tenacious. It has survived and now has its own unique style and personality. The distribution of Nuo opera is divided by ethnic groups, including the Han, Miao, Dong, Yi, Zhuang, Yao, Bai, Tujia, Gelao, Buyi, Mulao, Maonan, etc. Nuo opera remains; In terms of category distribution, military Nuo is popular in Guizhou and Yunnan, and Nuo opera is popular in Guizhou alone, while wizard Nuo is popular in other western regions such as Hunan, Sichuan, Yunnan, Chongqing, Jiangsu, and Guangxi, while village Nuo is popular in Hebei, Shanxi, Jiangxi, Fujian, Anhui, etc. (As shown below: Figure 6)



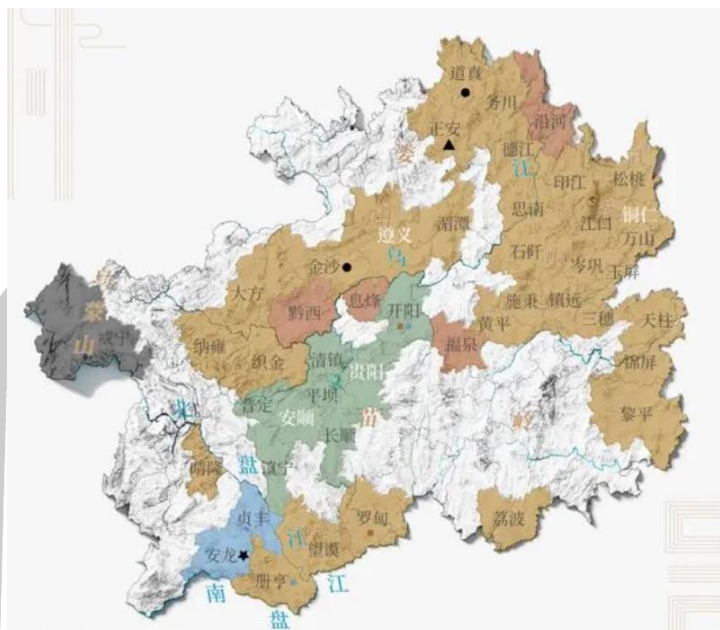


Figure 6 Distribution map of Guizhou Nuo opera masks

Source: Baidu <http://www.baidu.com>

Compared with other provinces and cities, Guizhou's Nuo operas are rich in variety, widely spread among the people, and well-preserved. The reason why Guizhou has such well-preserved Nuo opera is inseparable from its geographical environment, transportation and cultural conditions. For folk art, the more relatively isolated the environment is, the more perfect and primitive the intangible cultural heritage left and preserved is. It is precisely because of this that the near-completeness of Guizhou's Nuo opera can be said to be second to none among China's Nuo culture. Guizhou Nuo opera masks are preserved in the best condition, and scholars will not be disappointed no matter which method or example is used to view its integrity. Guizhou has many characteristics, including many ethnic groups, a large territory, a large population, many natural categories, diverse levels, and a vast distribution. With the changes of the times and social reforms, Nuo culture has also evolved with humanities and folk customs. Due to the integration of local customs, the mask art of Nuo culture has also developed and changed with it. We look at the humanistic customs in minority areas through totem worship in Nuo culture activities, and the changes in social functions from totem worship to entertaining gods to entertaining people, etc., which reflects the Nuo culture of gods, the humanization of gods and the divinity of humans. In this way, Nuo culture can be divided into several levels.

Nuo mask art is a kind of folk art with a long history, rich cultural connotation and distinctive artistic characteristics. It is a dazzling pearl in the history of Chinese folk art. It is known for its vivid shapes, gorgeous colors, exquisite production and diverse art. Style has left a strong mark in the long history. The Nuo mask originated from the ancestors' worship of ancient totems and reverence for all things in nature in ancient times. It is an ancient symbolic symbol and is used in sacrificial rituals and folk customs to drive away ghosts and diseases, turn bad luck into good luck, and pray for good fortune. The activity fully reflects the spiritual comfort of the ancestors who yearned for a better life in the harsh natural environment. Throughout China's

thousand-year history, Nuo masks, as a product of the integration of human material civilization and spiritual civilization, are a splendid and unique cultural phenomenon and an enduring art. Guizhou Nuo masks are a shining ray of light in the history of human art and culture. They are the crystallization and treasure of Chinese civilization. Its distinctive national customs and regional characteristics have precious research value. Its origin and evolution are closely related to the development of Nuo culture. Therefore, To understand the origin and development of Nuo masks, we must first understand the origin and evolution of Nuo culture(As shown below: Figure 7).



Figure 7 Guizhou full set of nuo face objects

Source: "Filmed by the author ", 2023

2.1.1 The origin and development of Nuo culture

Nuo is a sacrificial activity that evolved from primitive religion in ancient China and was held to drive away plagues and avoid disasters. In "Shuowen Jiezi", "Nuo" is explained as "the behavior is measured. It is difficult to follow people." Translation annotation: "The behavior is measured. According to the original meaning of this character. The original meaning of the word "dispel epidemics" is difficult, Since Nuo was used as a word to drive away epidemics, the original meaning of Nuo has been abolished." (Li Shouxu, 2018: p. 17)] Nuo culture is a complex cultural form that has been bred and grown for a long time in China's primitive farming civilization. It is rich in content and form. Colorful, including Nuo sacrifices, Nuo dances, Nuo operas, Nuo masks and other arts within its scope, forming a diversified art with profound cultural implications and artistic value.

As early as the Yin and Shang Dynasties, Nuo culture formed a simple Nuo sacrificial form to drive away evil spirits and diseases. Nuo sacrifice activities became popular in the Zhou Dynasty. "Zhou Li·Xia Guan·Fang Xiangshi" records: "Fang Xiangshi's palms were covered with bear skin, with four golden eyes, black clothes and red clothes, holding a gun and raising a shield, and led hundreds of subordinates. Nuo is used to drive away diseases by using the ritual room." It can be seen that in the Zhou Dynasty, Nuo became a formal Nuo sacrificial activity(As shown below: Figure 8) It existed in the palace in the form of Zhou rites. It was incorporated into the ritual and music system by the palace and matured. Nuo masks also With the emergence of Nuo sacrifice activities. (Xu Mengsha, 2023:20-24)



Figure 8 Masks from the Zhou Dynasty

Source: Baidu <http://www.baidu.com>

During the pre-Qin and Han dynasties, under the promotion of Dong Zhongshu, the ideological concept of "deposing hundreds of schools of thought and respecting Confucianism alone" prevailed. Nuo culture and Confucianism collided and merged, playing an important role in promoting the development of Nuo culture in later generations. During the Han Dynasty, Nuo sacrificial activities inherited the etiquette system of the Qin Dynasty. In addition to Fang Xiangshi, twelve divine beasts and 120 Yizi were added to help complete the Nuo sacrificial ceremony (As shown below: Figure 9). As a result, the palace Nuo ceremony formed a huge scale. (Zhang Hequan, June 2022: page 504)



Figure 9 Nuo masks from the pre-Qin and Han dynasties

Source: Baidu <http://www.baidu.com>

During the Wei, Jin, Southern and Northern Dynasties, the development of Nuo culture was greatly impacted due to the turmoil of the social situation. In order to cater to the needs of the people, the Nuo sacrifice incorporated Taoist content and became a Nuo dance performance with a music and dance system. The Nuo sacrifice activities also gradually became a drama, and gradually tended to be a performance activity to entertain people and gods. to the Sui, Tang and Five Dynasties periods. The Nuo sacrifices of the Sui Dynasty were inherited from the previous dynasty, and there were no major changes compared to the previous dynasty. Nuo sacrifices developed into the Tang Dynasty, and achieved unprecedented development in content and form. Songs and dances were gradually added and transformed into ceremonial music and ceremony activities. Not only did they have the prototype of modern Nuo opera, but they also became more secular and entertaining. Cultural transformation, with the potential for the integration of Confucianism, Buddhism and Taoism(As shown below: Figure 10).



Figure 10 Nuo opera masks from the Wei, Jin, Southern and Northern Dynasties

Source: Baidu <http://www.baidu.com>

Nuo sacrificial activities during the Song Dynasty were a significant historical turning point. Nuo sacrificial activities changed from sacrificial nature to entertainment nature, from entertaining gods to entertaining people, and increasingly completed the transformation from deification to secularization. During the Northern Song Dynasty, under the influence of Taoist thought, secular gods such as earth, door gods, kitchen gods, and Zhong Kui appeared with Taoist ghosts and gods as the protagonists. During the Southern Song Dynasty, Nuo sacrifices had a clear trend of developing into dramas. A large number of opera artistic features were absorbed into Nuo sacrifices, realizing the transition from Nuo sacrifice activities to folk culture, and laying a good foundation for the subsequent Nuo hall operas. At the same time, Nuo culture also migrated from north to south. In addition, Nuo sacrifices in the south were influenced by Jingchu culture(As shown below: Figure 11).



Figure 11 Nuo opera masks from the Song Dynasty to the Song Dynasty

Source: Baidu <http://www.baidu.com>

Nuo culture that coexists with regional and national characteristics has formed, centered in Guizhou, and popular in Yunnan, Sichuan, Guangxi and other places.

After the Ming and Qing dynasties, the palace Nuo sacrifice was weakened to a certain extent. During this period, folk Nuo sacrifice activities flourished, and the palace Nuo began to transform into folk Nuo. At this time, the Nuo culture in the Central Plains had gradually declined with the continuous development of human civilization. However, in the southwest border areas, the Nuo culture continued to be inherited and developed. Since the beginning of modern times, Nuo sacrifices have been combined with religion in various regions and ethnic groups. Nuo sacrifices have gradually evolved from palace Nuo rituals to religious art performed among the people. Their entertainment and performance have become increasingly important, and various different Nuo rituals have finally been formed. play(As shown below: Figure 12).



Figure 12 Nuo opera masks after the Ming and Qing dynasties

Source: Baidu <http://www.baidu.com>

It can be seen that after thousands of years of historical changes from traditional farming civilization to modern civilization, the form and theme of Nuo and its activities have continued to change during the evolution of dynasties. It can be seen from the evolution of Nuo that the form of Nuo has evolved from Nuo sacrifices to Nuo dances and then to Nuo operas, and its theme has also evolved from exorcising evil spirits to entertaining gods and then to entertaining people.

2.1.2 The origin and development process of Nuo masks

The evolution of Nuo masks, which accompanies Nuo culture, is closely related to the historical process of Nuo culture. Totem worship in the ignorant period of mankind is the source of the Nuo mask. Nuo masks during the Shang and Zhou dynasties were mainly deformed and exaggerated animal-shaped masks, among which the bronze products unearthed from Sanxingdui, Guanghan, Sichuan are the most prominent. During the Han and Tang Dynasties, under the combined influence of Confucianism, Taoism and Buddhism, Nuo masks gradually moved from deification to secularization. In addition to fairy masks and animal-shaped masks, secular character masks also appeared, and Nuo masks began to mature. The development of Nuo masks reached its peak in the Song, Yuan, Ming and Qing dynasties. In addition to being suitable for Nuo sacrificial activities, they were also widely used in dramas. There were many Nuo masks in this period and many roles, so Nuo masks will be numerous. Mythical and legendary figures and secular heroes were included, and animal-shaped masks gradually decreased.

To sum up, as a symbol of Nuo culture, Nuo masks are endowed with rich and mysterious religious symbolic meanings. The development of Nuo culture determines the transformation of Nuo masks from original style to realistic style. Nuo masks developed under the unique social context and the influence of many cultures. Through the extraordinary imagination and exquisite craftsmanship of craftsmen of all generations, amazing Nuo masks were created.

2.1.3 The historical trace of Guizhou Nuo culture

Guizhou is currently the province with the best preservation of Nuo culture, the most distinctive features, and the richest types in my country. Guizhou is located in the southwest of my country. It is the center of China's Nuo culture. It is also the settlement place of many ethnic minorities such as the Gelao, Yi, Dong, Buyi, Tujia, and Maonan. The complex regional structure and ethnic structure are conducive to the formation of rich Colorful and diverse folk art. In ancient times, Guizhou was located in the middle zone between "Southern Barbarians" and "Jingchu" and was known as the "Land of Barbarians". Jingchu culture, Bashu culture, and ancient Dian culture all had a profound impact on it. Guizhou's unique natural and human conditions have made it less susceptible to interference from the outside world since ancient times, making Guizhou a natural reservoir of quaint traditional culture and splendid folk culture, providing favorable conditions for the survival and development of Guizhou Nuo culture, and creating It has created a good inheritance and development environment for Guizhou Nuo culture today.

2.1.4 Historical evolution of Guizhou Nuo masks

Guizhou Nuo masks are an indispensable part of Chinese Nuo masks. Its forms are gradually complete and complete from low-level to high-level. Its development can be divided into three levels: low-level, intermediate and high-level. With the progress of society and historical changes, the addition of singing and dancing to Nuo sacrifices gradually formed the embryonic stage of Nuo opera, realizing the initial transition from Nuo sacrifices to Nuo opera. Taking "Cuo Taiji" of the Yi people in Weining area of Guizhou as a typical example, it belongs to the lower level of the development of Nuo opera and mainly reflects folklore stories such as the reproduction, migration and labor of the ancestors of the Yi people (Liu Damin and Wang Yi, 2016: 45- 52) The Nuo masks of this period had a primitive and mysterious atmosphere, reflecting primitive, naive, and exaggerated artistic styles and characteristics.

With the prosperity of society and the increasing progress of human civilization, Guizhou's Nuo sacrificial activities have transformed from religious to entertainment, and have a trend of secularization and drama. This period is the intermediate level of the development of Nuo opera, and the influence of Nuo Tang opera development is of great significance. Guizhou Nuo Tang Opera is widely distributed in Libo, Dejiang, Daozhen, Wuchuan and other places. Many ethnic groups such as the Miao, Han, Tujia, and Gelao have created Nuo Tang Opera rich in Guizhou's national and regional characteristics. Guizhou Nuo Tang Opera has a simple, rich and rugged beauty due to its rich performance content, numerous characters, and wide variety of unique masks.

The local opera in the Anshun area of Guizhou is the product of Nuo opera entering an advanced level. It has become more secular, dramatic and entertaining, covering rich aesthetic values and cultural connotations. It is said that local opera evolved from Jun Nuo. The collision, integration and development of Jun Nuo and local ethnic minority culture in Guizhou gave rise to today's Guizhou local opera. Jun Nuo was first recorded in the "Lingwai Dai Da Da" written by Zhou Qufei in the Southern Song Dynasty: "Guilin Nuo Dui, whose courtesy name is Taiping, is well-known in the capital, and is called Jingjiang Zhujun. In the villages in the lanes and lanes where they are located, the people of Guizhou perform Nuo." Guizhou local opera The repertoire mostly focuses on military themes, which strengthens the entertaining dramatic performance effect and downplays the religious and divine color. The characters of earth opera are rich in images, and their masks are exquisite in shape and bright in color, showing strong Chinese national characteristics and aesthetic connotation.

2.2 Classification of Guizhou Nuo opera masks

Guizhou Nuo opera masks mainly include three types: Taiji masks, Nuo Tang opera masks and earth opera masks.

(1) Guizhou Taiji mask

"Cuotaiji" belongs to the "Wizard Nuo" and is a form of drama used by the Yi people in Guizhou to drive away ghosts and gods. It is the most primitive Nuo opera art in Guizhou. "Cuotaiji" is the transliteration of Yi language. "Cuo" means "people" in Yi language, "Tai" means "change", "Jie" means "game, play", and the whole is coherent. It means: a play in which human beings change, so it is called "human-changing play".

The "Chu Taiji" mask has a simple and rough shape, plain and thick. There is no obvious difference between men, women, old and young in shaping the facial features. Gender and age are only distinguished by the length and color of the beard; the entire mask is blackened with ink or pot ash, and white lines are drawn on the face with lime or chalk before the performance. The lines are either horizontal, vertical, or horizontal. Thick or thin, radial or wavy, with randomness and uniqueness.

From an aesthetic perspective, the "Cuo Taiji" mask has distinct aesthetic characteristics of the sculpture art of the Qin and Han Dynasties. First of all, the mask shows a kind of clumsy and rough beauty, which is consistent with the simplicity advocated by sculpture art in the Qin and Han Dynasties; secondly, the combination of wide eyes, tall nose and long mouth gives people a fierce and mysterious look. The feeling is consistent with the pursuit of sublime and weird beauty in Qin and Han sculptures. Through the Taiji mask, you can feel the national spirit of the Yi people in Guizhou that they are martial, not afraid of hardship and indomitable (As shown below: Figure 13).



Figure 13 Guizhou Pi Taiji Mask
Source: "Filmed by the author ", 2023

(2) Guizhou Nuo Tang Opera Masks

Nuo Tang Opera is also known as "Nuo Tan Opera", "Nuo Yuan Opera" and "Duan Gong Opera". It is developed on the basis of Nuo sacrifices and Nuo dances. Guizhou Nuo Tang Opera consists of two parts. According to the performance venue, it is divided into the "outer altar" and the "inner altar"; according to the performance purpose, it is divided into two types: yang opera and yin opera. The former is also called the main opera. The main purpose of the inner altar is to entertain the gods and perform sacrifices; the main purpose of the outer altar is to entertain people. "The performance includes 19 major items and 13 small programs." It is not difficult to find from the performance form and procedures of Guizhou Nuo Tang Opera that this art form is performed around rituals and has distinctive characteristics of ritual drama (As shown below: Figure 14).



Figure 14 Scene of Nuo Drama (Photo taken by the author at Nuo Culture Museum, Tongren City, Guizhou Province)

Source: "Filmed by the author ", 2023

(3) Guizhou local opera masks

Although the word "Nuo" does not appear in "Guizhou Local Opera", many scholars have affirmed that this drama art belongs to the art category of "Nuo culture". For example: Professor Tuo Xiuming called Guizhou local opera "Chinese Jun Nuo"; scholars Wu Lei and Liu Zhanglin pointed out: "Guizhou local opera has experienced from Nuo opera to local opera, from Nuo opera to military Nuo and then to local Nuo", etc. argument. In view of this, Guizhou local opera belongs to the category of Nuo opera. (Qian Jinlan, 2023: p. 133)

Earth opera is a product of the military garrison system in the Ming Dynasty and evolved from military Nuo. Jun Nuo was popular in the Yuan and Ming Dynasties. It was a form of drama used by the army to boost the morale of soldiers. On the basis of Jun Nuo, local opera also absorbed other Han drama arts and sacrificial customs and evolved into its current model. The local people call the masks of local opera "face". Their shapes are more complex than those of Taiji and Nuotang opera masks. They are divided according to their roles. Guizhou local opera masks fall into five categories: military commanders, Taoists, clowns, animals and secular

characters. Among them, the military commander mask is the most distinctive. This type of mask consists of three parts: face, helmet and ear fins. The coloring is mainly gold and silver, supplemented by red, yellow, blue and black.

Each Guizhou local opera mask has a fixed style, which is reflected in the mask structure, pattern application, carving and color use. For example: "The ratio of a general's helmet to his face is 1:1, and the ratio of his forehead, nose, and tip of his nose is 3:3:3.5"; Yue Fei was deified as a Dapeng bird and descended to earth, with a golden Dapeng bird engraved on his helmet, and Xue Rengui was deified as the reincarnation of a white tiger, a white tiger pattern is engraved on the helmet; in order to highlight the majesty of the general, the mask is required to have a full forehead, bulging eyeballs, and strong lines; in order to highlight the aura of female generals and major generals, the mask is required to be delicately carved and with soft lines; the front characters are painted in red, yellow, and flesh colors. Mainly, the background color of the face is solid color, while the villain is mainly black, green and blue, and the background color of the face is flowery. In addition, after the Guizhou opera masks are made, they need to be consecrated by a mage before they can be saved and used(As shown below: Figure 15).



Figure 15 ground play mask
Source: "Filmed by the author himself", 2023

2.3 Analysis of the artistic characteristics of Nuo masks

2.3.1 Artistic style

As a representative carrier of Guizhou Nuo culture, Guizhou Nuo masks are a traditional national culture and art form worthy of in-depth study. Guizhou's unique natural and cultural environment makes Nuo masks present the characteristics of diverse artistic forms and rich cultural connotations, and has high academic research significance in the fields of anthropology, folklore, religion, art and other fields. As far as the artistic form of Guizhou Nuo masks is concerned, its artistic style can be roughly divided into two types: original style and realistic style.

(1)Original style mask

Primitive-style masks are typical of Guizhou's "Cuotaiji" mask. For thousands of years, "Cuotaiji" has grown in an isolated regional environment and has hardly

been influenced by any foreign culture. It has left behind a rich original artistry and developed a simple and naive temperament. From the perspective of modeling, the "Cuo Taiji" mask has a shocking rough beauty, a soul-stirring beauty of strength and a soul-stirring ferocious beauty(As shown below: Figure 16).

Aesthetically, it is full of infinite creativity, vitality and appeal. There are no fixed rules for the selection and production of materials, showing strong randomness and creativity.



Figure 16 original style mask

Source: Baidu <http://www.baidu.com>

(2)Realistic style mask

Guizhou Nuo Tang opera masks and earth opera masks, as the materialized carriers and performance props of Nuo Tang opera and earth opera, are frequently used in religious activities, folk activities, and drama performances and have been passed down to this day. Since the masks of Nuo Tang opera and earth opera need to portray the identity, age, occupation and personality of the characters in depth according to the plot, Nuo masks have an artistic style that focuses on realism in modeling, focusing on shaping the appearance and charm of the characters in order to pursue superb effects. .

The realistic-style masks are decorated with traditional Chinese auspicious patterns and are mainly characterized by bright and bright colors, which add a bit of decorative beauty. Compared with the masks of earth opera, Nuo Tang opera masks are in the transitional period from Nuo sacrifice to Nuo opera, and they still retain the legacy of ancient Nuo culture. Through the unremitting efforts of generations of artists, Guizhou's realistic-style Nuo masks have gradually formed a unique way of expression, thereby taking their artistic creation to a higher level(As shown below: Figure 17).



Figure 17 Realistic style mask

Source: Baidu <http://www.baidu.com>

2.3.2 Shape characteristics

(1) Typical approach

Typical modeling language simplifies complex specific images, summarizes and refines their basic features, and concentrates universal features into specific features. The typification technique can create an easily identifiable and personalized artistic image, which helps convey important spirit and allows the audience to quickly understand it.

The growth environment of Guizhou Nuo masks, on the one hand, provides favorable conditions for Nuo masks to form colorful art forms, and on the other hand, it forms stylized and typed modeling characteristics. For example, among the Guizhou Nuo opera masks mentioned above, masks of positive gods, masks of evil gods, and masks of secular characters each have distinctive modeling characteristics. The shape of Zhengshen is embodied in the image of straight facial features and kind eyebrows. The shape of the fierce god is mostly reflected in the characteristics of angry eyebrows, bared teeth and other features, creating a menacing image, thus highlighting the arrogant and untamed spiritual temperament of the fierce god. Most of the secular characters portray an image of upright appearance and clear features, showing an honest and simple personality. Guizhou The shape of the earth opera mask is more influenced by the script's character description and plot requirements. Shuai further subdivided the masks into several types: old, young, literary, martial, male, female, positive, and negative. The classification of such masks It exactly echoes the principle of "dual opposition", but the shape is still away from stylization and typology, and the characters are mostly distinguished by metaphors such as helmets, ear wings, symbolic colors, and decorative patterns(As shown below: Figure 18).



Figure 18 Typical technique mask
Source: Baidu <http://www.baidu.com>

(2) Techniques of exaggeration and deformation

Exaggeration and deformation is an advanced and effective artistic expression technique accumulated by human society in the long-term artistic practice. It exaggerates and deforms according to the essential characteristics or theme ideas of things, and based on certain aesthetic concepts, it selects and discards objective objects. Refine and create an artistic image that can meet people's psychological needs and spiritual appeals, and strengthen the most expressive features to enhance the uniqueness, interest and vitality of the artistic image. Guizhou Nuo masks often use exaggerated deformation techniques to increase the charm of the characters, making the Nuo masks full of strong emotions and able to arouse emotional resonance in the audience. Harlequin masks in earth opera often use exaggerated deformation techniques to change the symmetry and balance of the face, thereby forming a visually dynamic beauty that enhances the expression of formal beauty and creates funny, humorous, comedic characters, rich in Strong artistry. For example, Qin Tong(As shown below: Figure 19), Qin Tong's Lady, and other clown characters, their modeling features are unforgettable and impressive. In addition, Guizhou Nuo masks draw on exaggerated and deformed modeling techniques to show an artistic image that intersects and blends animal, divine, and human forms, retaining traces of civilization and totem beliefs from ancient times. For example, the trailblazers, the three-king mountain gods, and the pioneering generals in Nuotang operas are all majestic, ferocious, and ferocious gods created by combining human and animal images.



Figure 19 exaggerated mask
Source: Baidu <http://www.baidu.com>

(3) Symbolization techniques

Symbolization uses visual symbols to represent ideas or concepts. Symbols can be both universal and culture-specific, evoking a range of emotions and associations. Guizhou Nuo masks use symbolic techniques, on the one hand, to facilitate the audience's identification, and on the other hand, it is related to the rules of folk art creation. Therefore, makers often use universal and stylized visual symbols in the shapes of Nuo masks, adding rich and diverse symbolic decorative patterns to the artistry and aesthetics of Nuo masks.

For example, dragon and phoenix patterns are often used to decorate the ear wings in earth opera masks. The dragon pattern is used for male generals and the phoenix pattern is used for female generals. The audience can distinguish the gender of the character based on the dragon and phoenix patterns on the ear wings. For example, in folk art creation, frogs and pomegranates are often used to represent fertility, peonies are used to represent wealth, butterflies or bats are used to represent "luck", or masks of monks and longevity stars have "blessing bags" protruding from their foreheads. These are all symbolic expressions. Cheng Yaojin, the lucky general in the local opera "Xue Gang Revolts against the Tang Dynasty", due to his long life, folk artists carved "bats" on his mask to express his "good fortune" and "longevity and health".

For example, Yang Zhan in Guizhou local opera "Feng Shen Bang"(As shown below: Figure 20) is a famous divine general in Chinese myths and legends. He is known as "Erlang God". He is a combination of man and god. He has extraordinary and endless power and is proficient in eight or nine mysteries. It is said that he can transform into seventy-three different forms, holding a three-edged double-edged sword in his hand, and there is a roaring dog under his seat for him to drive. Therefore, the "Erlang Shen" mask has "vertical eyes" between the eyebrows, a dragon-patterned war helmet on the head, and military commander's ear wings on both sides. Because he is a handsome general, his face is pink and white. Another example is Fan Lihua, an important character in the local opera "Xue Dingshan's Conquest of the West". She is a beautiful and capable heroine who is said to have

descended to earth as a jade star. Therefore, the mask is equipped with phoenix wings, and a little girl is carved on the helmet. It symbolizes his extraordinary status. The symbolization of Guizhou Nuo masks not only serves to decorate the face, helmet, ear wings and other parts, but also serves to distinguish the age, gender and identity of the characters, thus creating a unique aesthetic appeal.



Figure 20 Symbolic Mask (Feng Shen: Yang Jian)

Source: Baidu <http://www.baidu.com>

(4) Realistic techniques

Since there are many types of Nuo masks in Guizhou, and there are different numbers of characters in each type of mask, in order to distinguish different characters, it is necessary to carry out deeper portrayal from aspects such as gender, age, personality, appearance, identity, etc. Therefore, artists based on prototypes derived from real life, realistic depiction methods are used to reflect the modeling characteristics of different characters. In the creation of character images, emphasis is placed on the combination of image and charm, and the emphasis is placed on using form to describe spirit. For example, when it comes to the depiction of animal masks, we mainly rely on their prototype characteristics in real life to depict the naive expressions of pigs, horses, monkeys, cows and other animals in detail.

2.3.3 Color characteristics

The colors of Guizhou Nuo masks have experienced a development process from simplicity to complexity, from immaturity to maturity, and also from sensibility to rationality. In the early and naive Nuo masks, simple color concepts were often adopted, and natural colors were applied to the mask colors. In the mature stage of the development of Nuo masks, the use of colors has become more and more skillful, and it has moved towards stylized rules, giving colors rich and colorful meanings such as character, morality, folk customs, etc., and emphasizing the symbolic, decorative, and realistic color characteristics. .

(1) Symbolic

Color is one of the indispensable natural attributes of Guizhou Nuo masks, and it relies on the symbolic meaning of Nuo masks to display themselves. The symbolic characteristics of the colors of Guizhou Nuo masks are an important symbol of the

maturity of color concepts and techniques. Their allegorical and symbolic nature are usually inseparable from traditional Chinese culture and are closely related to the "red, yellow, blue, black and white" Chinese. The colors of the five elements have different approaches but similar effects.

Guizhou Nuo masks use the specific meanings contained in the colors to express the personalities and identity characteristics of different characters, thereby presenting flesh-and-blood, lively character images. In its color application, red symbolizes passion, courage and loyalty, such as Fei Bao, Guan Yu, Liu Bei, Xue Rengui, etc.; yellow symbolizes calmness, calmness and sophistication; such as the dragon-bearded tiger; blue symbolizes rebelliousness, bravery and courage. For example, Lei Zhenzi and Yang Ren; black symbolizes straightforwardness, majesty, and ferocity, such as Mo Lihai; green symbolizes bravery, fighting, strength, and bravery, such as Huang Quan; white symbolizes purity, nobility, gentleness, and treachery, such as Cao Cao and Qin Hui. Guizhou Nuo masks vividly express the characters' loyalty, treachery, kindness, ferocity and other character traits through stylized coloring, and have strong symbolic significance.

(2) Decorative

The color decoration of Guizhou Nuo masks is reflected on the one hand in the comprehensive coloring of Nuo masks, which not only takes into account the color of the face, but also on the color matching of the helmet, ear wings and decorations, and coordinates with each other; on the other hand it is reflected in the use of colors. The use of colors pursues a clear primary and secondary relationship, emphasizing contrast and contrast, thereby forming a harmonious and gorgeous picture. After the Nuo mask color application skills become more proficient, the mask will be decorated with one color as the main color, adding contrasting colors, complementary colors or neutral colors as auxiliary colors to set off and echo each other to achieve a harmonious and unified effect; or A large number of highly contrasting and exaggerated colors are used in Nuo masks. Such bright and brilliant colors show strong appeal and expressiveness, thus making the characters of Nuo masks more vivid.

At the same time, they also adhere to the principles of color separation and interspersed color contrast. For example, the Zhong Kui (As shown below: Figure 21) mask is entirely black, but the eyebrows, eye sockets, nose, etc. show a sharp contrast between yellow and black. Another example is that in some fierce god masks or animal masks, they use a large number of contrasting color blocks with high purity on the face. Some use yellow to decorate the ears, eyes and face on the blue face, and then use red to draw the nose and For the mouth, the color contrast is very obvious, giving people a sense of fun.

Guizhou Nuo masks use strong and jumping high-saturation colors to show brilliant and brilliant visual effects, which can not only enhance expression and appeal, but also make the masks stand out in the empty and simple performance venues. , attracting the viewer's attention, thus reflecting a strong oriental style.



Figure 21 Decorative Mask (Zhong Kui)

Source: Baidu <http://www.baidu.com>

(3) Realism

The reason why Guizhou Nuo masks present a realistic image is that the colors used in Nuo masks are mainly based on colors in real life. It does not completely rely on the imagination of the craftsmen, but on the depth and lightness of the colors according to the needs of real life. Choose brightness, purity, hue, etc. to achieve the combination of color with character emotions and living environment.

2.4 Analysis of the cultural connotation of Nuo mask art

Over the long years, Guizhou Nuo masks have reflected the development trajectory of religious culture, folk customs, and artistic aesthetics of many ethnic groups in Guizhou during the historical changes, and carried the artistic spirit and cultural concepts continuously created by the people of all ethnic groups in Guizhou in their struggle against nature. , which contains the unique artistic charm and profound historical culture of Guizhou folk art. It has important theoretical significance for the study of religion, folklore, art, and aesthetics.

2.4.1 Religious beliefs

Nuo originated from people's worship of nature, totems and ancestors in ancient times. It contains rich primitive religious concepts. With the establishment of Confucianism in the early Western Han Dynasty, the introduction of Buddhism in the Han Dynasty, and later the emergence of local Taoism, in the course of thousands of years of history, Nuo culture was successively influenced by Confucian, Taoist, and Buddhist religious ideas and systems. , formed a religious ideological system that combined multiple concepts, and has continued to develop to this day. Therefore, as a materialized carrier of the original religious consciousness of Nuo culture, Nuo masks are also materialized symbols symbolizing the consciousness of ghosts and gods in Nuo sacrifice activities, permeating strong religious beliefs and religious emotions. The complex and diverse religious consciousness of Guizhou Nuo masks is not only reflected in the appropriation of religious rituals and religious beliefs in Nuo

sacrifices, but also in the appearance of Taoist gods and Buddhist gods in Nuo operas. Among Guizhou folk, they are either wizards engaged in Nuo altar sacrificial activities or artists engaged in Nuo opera performances. In their eyes, every mask is the incarnation of a god. It is not only a symbol of various roles, but also a carrier for the expression of spiritual emotions, embodying people's divine religious emotions. With the influence of religious concepts, the roles of Guizhou Nuo masks have become increasingly diverse. In addition to the images of ghosts and gods, Taoist gods, Buddhist gods and folk gods have been added, enriching the team of Nuo mask images. In the folk gods include Kaishan Mangjiang, Tang's grandmother, Pioneer Miss, etc.; the Taoist gods include Tu Tu, Judge, Zhong Kui, etc.; the Buddhist gods include Monk, King of Hell, Guanyin, etc.

2.4.2 Folk customs and sentiments

Nuo is an ideology with religious overtones. It is also a sacrificial activity to drive away ghosts and epidemics. It is also a folk activity for people to turn evil into good luck and pray for good fortune. Although Nuo culture has a strong meaning of primitive religion, with the advancement of human thought, it continues to develop in the direction of folk art and folk customs. After the Nuo sacrificial activities moved from the "deification" of humans to the "humanization" of gods, from entertaining gods to entertaining people, and from the religious nature of art to the artistic nature of religion, they gradually evolved into praying to avoid disasters and praying to gods and welcoming gods to the community. Festive and festive.] Therefore, as the external form of Nuo culture, Nuo masks are closely related to folk customs and are inseparable.

The folk cultural connotation of Guizhou Nuo masks is reflected in the close integration of Nuo masks with ancient folk customs or local folk customs. Nuo masks break through the content of exorcising ghosts and epidemics, fearing ghosts and gods, and dispelling disasters and evil spirits. The wish for smooth water and smooth winds and abundant grains. The fusion of folk customs and Nuo culture makes Nuo masks more folkloric, entertaining and secular. Folk activities such as "making a fortune" and "giving away a prince" are common among Guizhou people and are closely integrated with Nuo culture. The main content of the ceremony has changed from "exorcism" to "Naji", and Nuo masks have evolved into symbols. The existence of auspiciousness (Gu Puguang, Wu Qiulin, 2009: p. 181). Although Nuo masks are an important expression of Nuo culture, Nuo masks have been continuously derived into folk activities outside Nuo culture. The most typical actual cases are "swallowing mouth" and "door god". Folks in Guizhou hang the "swallowing mouth" mask directly on the lintel of the door to ward off evil spirits and control the house. The "Tankou" mask combines the characteristics of humans, gods, and beasts, reflecting a fierce and ferocious appearance. In some areas, masks of fierce gods such as Kaishan, Kailu, Judge, and Zhongkui are even directly printed on the door as door gods to ward off evil spirits. The reason why Nuo masks can be combined with the folk customs of "swallowing mouths" and "door gods" is because their symbolic meanings are similar, both of which are to drive away plagues and avoid misfortune. It is the mutual penetration and influence of Nuo masks and folk customs that gives Nuo masks their tenacious vitality. They have continuous origins and have been passed down to this day.

2.4.3 Aesthetic value

In the changes of history, any kind of art will produce different aesthetic tastes due to different social contexts. Guizhou Nuo mask art is rooted in the fertile soil of the folk. It embodies the aesthetic concepts, aesthetic appeals, aesthetic tastes and aesthetic values of the people in various historical periods. It reflects people's understanding and perception of the living environment and the natural world, and expresses People's thoughts, feelings and pursuit of life.

Guizhou Nuo mask art not only has historical imprints, but also has era, national and regional characteristics. Its artistic characteristics were gradually produced driven by primitive religious consciousness. In the early days, it was a prop used by the ancestors to drive away ghosts. It manifests itself in an ugly and fierce shape, forming a hideous and rugged beauty unconsciously. Later, the infiltration of Confucian, Taoist and Buddhist ideas and concepts injected more and more cultural genes and aesthetic genes into it, making it develop in the direction of entertaining the divine and secular, thus creating the profound religious artistry and aesthetics of Guizhou Nuo masks. sex. Furthermore, with the improvement of human civilization and the increase in cultural and artistic needs, Nuo sacrifices were integrated into opera and drama and gradually evolved into Nuo opera. Nuo masks gradually diluted the divine color, enhanced secularity and entertained human nature, and continued to develop in the direction of art. This makes Nuo masks move from the religious category to the literary and artistic realm.

Guizhou Nuo mask is an art that accompanies Nuo culture. It is not only a prop used for performances, but also the incarnation of the characters in the play. After a long development, it has gradually formed a comprehensive art integrating practical value and aesthetic value. It has unique modeling characteristics and extremely high artistic and aesthetic qualities. Therefore, Guizhou Nuo masks not only allow us to find traces of Guizhou's traditional ancient culture, but also experience the magical charm of Guizhou folk art.

Summary

This chapter introduces the study of Guizhou Nuo masks from Nuo culture, the origin and evolution of Nuo masks, and introduces them in detail into four types: "Cuotaiji" masks, Nuo Tang opera masks, earth opera masks and mouth-swallowing masks. Explore its unique artistic characteristics from three perspectives: artistic style, appearance characteristics and color characteristics, and conduct an in-depth analysis of its cultural connotation. The following article lays a theoretical foundation for the innovative application and practice of Guizhou Nuo masks in modern cultural and creative design.

CHAPTER III

Feasibility Analysis of Combining Guizhou Nuo Masks into cultural creative product design.

Introduction

This chapter analyzes the current situation of cultural and creative design of Nuo opera masks in Guizhou, as well as problems in product development and cultural and creative design strategies. Based on the existing problems, the design principles and design methods of the cultural and creative design of Guizhou Nuo opera masks are proposed. Case analysis of excellent cultural and creative products will provide design methods and references for the cultural and creative design practice of Guizhou Nuo opera masks in the following article. Through experts Demonstrate the feasibility analysis of combining Guizhou Nuo masks with cultural and creative product design.

3.1 Definition of cultural and creative products

Cultural and creative products refer to products with cultural connotation and commercial value that are based on cultural elements, with creative design as the core, supported by intellectual property rights, and market-oriented. They are products that integrate culture and creativity. They have both cultural depth and breadth, and good commercial performance and market competitiveness. Cultural and creative products are generated from human production and life practices. The success of cultural and creative products lies in their ability to seek business opportunities in the commercial market while also emphasizing cultural connotations and creative elements. They have higher social and cultural value, and this The improvement of this value will also play a positive role in promoting the inheritance and innovation of culture.

In short, cultural and creative products are the integration of culture and business, a collection of innovation, creativity, design and technology, and an organic combination of the pursuit of cultural value and commercial value.

Cultural creative products refer to products that use regional cultural resources as the main elements, creatively transform cultural content into design elements through people's wisdom and inspiration, and combine them with science, technology, craftsmanship, and industrialized production methods, and use modern design. Expression methods and thinking patterns, find a new form for cultural content that conforms to modern people's lifestyles, and create new products that meet people's spiritual needs and meet modern people's aesthetic requirements. Tourism cultural and creative products are products with tourism as the background and cultural creativity as the core. Tourism cultural and creative products are characterized by diversification, cultural heritage, strong interactivity, personalization and experience. They are a supplement and expansion of traditional tourism products and have a broader market space.

The cultural and creative industry includes cultural and creative products. Cultural and creative products are modern social products that display cultural resources in a creative form through design. They are also products that integrate spiritual culture into real life. The internal cultural connotation and external carrier of cultural and creative products are interdependent. The culture is refined and re-created, which injects new blood into traditional culture, allowing cultural and

creative products to gain higher added value, thus increasing consumer purchases. The UK was the first country to propose "creative industries" and proposed a blueprint for the development of creative industries in the 1990s, and also introduced relevant policies to promote industrial development. After years of development, the creative industry has become one of the important industries in the UK. For example, the British Museum has redesigned its collection of cultural relics to produce many cultural and creative products that attract consumers, thus making the British Museum's art derivatives profitable. It exceeded US\$200 million. In a short period of time, the development of the cultural and creative industry has also been adopted by other countries.

3.2 Categories and characteristics of cultural and creative products

3.2.1 Categories of cultural and creative products

Analyzed in a broad sense, cultural and creative products are designers who transform cultural elements into product design and development through creative interpretation of culture, and integrate modern science and technology to realize the value transformation of products. Regional cultural and creative products are special products that study the local environment and traditional culture, allowing consumers to gain an in-depth understanding of local cultural characteristics. Research on regional cultural and creative products is mainly concentrated in the professional field of design art. Therefore, the category analysis of regional cultural and creative product design is also classified from the perspective of use of product design.

Cultural and creative products cover all aspects of our lives, such as daily necessities, decorations, stationery, souvenirs, clothing, themed products, furnishings, home furnishings, etc. They are products that are both practical and decorative. The scope of cultural and creative products is very broad, including but not limited to products in literature, art, music, movies, animation, games, handicrafts, design and other fields (Yang Jing, 2019: p. 96). These products usually incorporate cultural and creative elements and attract the attention of consumers with their unique cultural and artistic values. The categories of cultural and creative products are not only involved in traditional fields, but also in digital fields. Its categories are constantly expanding. With the continuous development and change of technology, new cultural and creative product categories are constantly emerging. These types basically cover all the tourism cultural and creative products circulating on the market, and they all have the following characteristics: Display connotation: combine traditional cultural elements with modern design techniques to fully express folk cultural connotations. Pay attention to practicality: Pay attention to practicality, it is a product that integrates appreciation, practicality and fun. Easy to spread: It is easy to produce in batches and is characterized by its light weight, making it easy to spread and disperse.

3.2.2 Characteristics of cultural and creative products

(1) Cultural communication and commodity

The social use function of cultural and creative products is the first, and the aesthetic function is the second. In the long process of development, the products bring aesthetic pleasure to people. The core of cultural creative products is cultural elements, which can come from traditional culture, contemporary culture or cross-cultural integration. Cultural elements can be reflected in products, such as design, storyline, characters, music, art, etc. Consumers can better understand, appreciate and experience local culture by purchasing cultural and creative products. For example,

Pingyao Ancient City Map Cultural Creation (As shown below: Figure 22) combines the topographic appearance of Pingyao Ancient City and designs its appearance into one The "turtle" implies "longevity" and "solid health". When consumers take the product home, they also bring Pingyao culture home, which plays a role in spreading the word.



Figure 22 Map of Pingyao Ancient City (Network)
Source: "www.bjwmb.gov.cn ",2023

Of course, it also has commodity attributes. Cultural and creative products are cultural products for commercial purposes. In addition to pursuing artistic and cultural values, they must also have commercial value. It should be market competitive and commercially sustainable, and use creativity to add value to a product that exceeds users' expectations, making them willing to accept a premium. Cultural and creative products must have certain market competitiveness and commercial value, be able to meet market demand and obtain commercial returns. It is not only an important way of cultural inheritance, but also an important growth point of the cultural industry and one of the important pillars of economic development.

(2) Regional and national characteristics

Cultural and creative products are highly regional and are often influenced by the culture of the region where they are located. They also reflect the cultural characteristics and historical heritage of the region. Cultural and creative products from different regions often exhibit different cultural elements and artistic styles. The nationality of cultural and creative products usually reflects the characteristics and spiritual connotation of a nation's history, culture, customs, beliefs, etc., and reflects the integration of the nation's traditional culture and modern life. It is reflected in its design and production techniques. For example, the design and production processes of some cultural and creative products adopt traditional folk handicraft techniques, or combine traditional techniques with modern scientific and technological means. These techniques not only express national characteristics, but also reflect folk craftsmanship, innovativeness and practicality.

All in all, cultural and creative products have both regional and national characteristics. To create an art form suitable for their development, national characteristics and regional characteristics are inseparable.

(3) Educational and entertaining

Cultural and creative products are characterized by education and entertainment, aiming to convey knowledge and culture through entertainment and stimulate people's interest in learning and cultural participation. It has many ways, such as presenting history, literature, science and other knowledge through animation, comics, games and other forms, so that people can gain learning experience while having fun; or through handicraft production, artistic creation and other forms, it combines traditional culture and modern. The combination with life allows people to understand the cultural connotation in the process of appreciation and collection. Its educational effect on people is often caused by the user being infected freely and voluntarily without any coercion. Under this gradual and long-term effect, the human mind is purified and the aesthetic needs are satisfied. , obtain spiritual enjoyment and aesthetic pleasure, and make people's body and mind happy and rested. The entertainment and education of cultural and creative products can not only improve people's cultural literacy and cognitive level, but also stimulate people's creativity and innovation awareness, and promote cultural exchanges and cultural innovation.

3.3 Development trends and prospects of cultural and creative products

With the vigorous development of the tourism industry and consumers' continuous pursuit of cultural experience, the development of tourism cultural and creative products has become an important part of the tourism industry and plays an important role in promoting the development of the tourism industry. In the future, with the rapid development of the cultural industry and consumption upgrading, tourism cultural and creative products will continue to innovate, with more diversified product forms and more high-end consumer experiences, injecting more vitality and development momentum into the tourism industry. The development trends and prospects of tourism cultural and creative products are worthy of attention. The following are some specific analyses:

(1) Diversified product categories: In the future, the product categories of tourism cultural and creative products will be more diversified. Tourism cultural and creative products will gradually develop from traditional souvenirs and souvenirs to richer forms, such as cultural derivatives, themed products, cross-border cooperation, etc. This can also attract a wider range of consumers and meet the needs of different groups of people.

(2) Personalized customized services: As consumer demands continue to upgrade, future tourism cultural and creative products will be more personalized and customized. Tourists can customize unique tourism cultural and creative products according to their own interests and needs to meet their unique needs.

(3) Online and offline: integration In the future, tourism cultural and creative products will pay more attention to the integration of online and offline, and will be promoted and sold through digital technology and new media platforms. Through the promotion and sales of Internet platforms, products can be spread more quickly and be more in line with the consumption habits of young consumers.

(4) Innovation-oriented: In the future, tourism cultural and creative products will pay more attention to innovation and attract consumers' attention with constantly updated product forms and creativity. Innovation can also inject more vitality and power into the tourism industry and promote further development of the industry.

In general, the future development prospects of tourism cultural and creative products are very broad, but they also face fierce competition. Only by constantly innovating and adapting to market demand can we occupy a place in the tourism cultural and creative market.

3.4 Case analysis of mask cultural and creative product design

3.4.1 Sanxingdui mask cultural and creative product design

Since the announcement of a new round of Sanxingdui cultural relics in 2021, Sanxingdui Museum's cultural and creative product designs have also become "popular", and products inspired by gold masks and bronze masks have become "traffic passwords". The bronze human head with gold mask (As shown below: Figure 23) has a round head and a gold mask on the face, covering the top of the head, closely integrated with the human head. The right forehead and neck of the gold mask were incomplete, and the hair on the back of the head fell off, leaving only two rectangular holes. The front end below the head is cast into an arc shape, and the rear end is cast into an inverted triangle. (As shown below: Figure 24), the bronze longitudinal mask has cylindrical eyeballs with bulging eyes, and the ears are fully spread to both sides. When it was unearthed, the eyebrows were painted dark, and the mouth was dotted with cinnabar. The style is majestic and gorgeous. Inspired by the shape and cultural connotation of masks, Sanxingdui Museum has designed blind boxes, stationery, clothing, jewelry and other cultural and creative products that touch all aspects of people's lives. (As shown below: Figure 25), the "Sanxingdui Blessing Red Rope" was designed based on Sanxingdui's gold-masked bronze human heads, bronze longitudinal masks and other elements. It combines the representative elements of the mask with contemporary paint technology to highlight the traditional The blessing culture and oriental aesthetic taste integrate auspicious fashion. It has strong artistic value and ornamental value. The gold mask has a vivid and interesting shape, highly restores the details of cultural relics, carries Sanxingdui culture in every square inch, and exudes the charm of ancient Shu with its exquisite and mysterious visual tension.



Figure 23 Gold Mask Bronze head



Figure 24 Bronze Vertical Mask

Source : " The author himself filmed ",2023



Figure 25 Sanxingdui Blessing Red Rope
Source : (Network)"www.bing.com ",2021

3.4.2 Tibetan Opera Mask Cultural and Creative Product Design

Tibet is a very attractive place for tourists. Tourists traveling to Tibet span a wide range of ages and nationalities. When the art form of Tibetan opera masks is developed in the cultural and creative field, it plays a very positive role in the promotion and inheritance of Tibetan opera culture. (As shown below: Figure 26), it is a Tibetan opera mask moving head ornament designed based on Tibetan opera masks. The shape of the Tibetan opera mask is cartoonized and anthropomorphized using carving techniques. The material is made of resin material, which is lightweight and portable, satisfying the needs of tourists. (As shown below: Figure 27) is a set of Tibetan opera mask hangings. The shape of the mask has been simplified, flattened and adapted to the product appearance. It not only retains the original characteristics of Tibetan opera masks, but also is rough and playful, giving us a super Realistic art experience.



Figure 26 Tibetan Opera Mask Shake head pendulum

Figure 27 Tibetan Opera Mask Hanging Decoration

Source: "www.bing.com ",2022

3.5 Survey on the market status of Guizhou Nuo opera masks intangible cultural heritage products

Intangible cultural and creative products are the product of the intensive development of the art and culture market, and the economy is one of the key factors supporting their birth and development. Even if a certain intangible cultural heritage product has artistic aesthetics, it will be difficult to gain a foothold in the market if it is not favored by the market. Therefore, it is necessary to conduct market research before carrying out the Guizhou Nuo opera mask intangible cultural heritage product design project to objectively understand the actual operability of relevant practical activities. In view of this, investigation methods such as on-site inspection and questionnaire survey were used to investigate related issues. The investigation results are now described in detail as follows.

Relevant investigation work starts from two directions: offline and online: in terms of offline investigation, we use study breaks to visit Guiyang and other urban areas, conduct field surveys on tourist attractions with Nuo opera performances in various places, and understand the intangible cultural heritage of Guizhou Nuo opera masks The product market situation; in terms of online surveys, on the one hand, search for "Guizhou Nuo Opera Masks Intangible Cultural and Creative Products" on the Internet; on the other hand, with the help of social platforms such as WeChat, QQ and Douyin, we can communicate with netizens who know about Guizhou Nuo Opera Masks. Conduct online communication on issues such as "the current market status of Guizhou Nuo opera masks intangible cultural heritage products".

3.5.1 Survey and Analysis on the Current Market Situation of Guizhou Nuo Opera Masks Intangible Cultural Heritage Cultural and Creative Products

(1) Market status of Guizhou Nuo opera masks intangible cultural heritage products

The survey found that there are few types of Guizhou Nuo opera masks intangible cultural heritage products circulating on the market. Outside Guizhou Province, offline venues selling intangible cultural and creative products and domestic mainstream shopping APPs are rarely found selling related products; The innovative and creative products of Nuo opera masks intangible cultural heritage produced by the company are outstanding. The company specializes in the design and production of tourism handicrafts. The intangible cultural and creative products of Guizhou Nuo opera masks mainly include: Nuo noodle pillows, Nuo noodle playing cards, Nuo noodle ashtrays, Nuo noodle ashtrays, etc. Tattooed fashionable women's bags, Nuo pillar candlesticks and Nuo surface lamps, etc. The overall style of the Nuo mask-themed cultural and creative products produced by Guizhou Craftsmanship retains the original style of Guizhou Nuo opera masks while also retaining the flavor of the times, which is reflected in the graphic patterns and colors of some products. For example: in terms of pattern design, the company's design team retained the original appearance of Guizhou Nuo opera masks without any obvious deformation; in terms of the color tone of some products, in order to restore the mystery of Nuo opera masks, the company used achromatic black, white, Gray and colored bronze are the main colors, giving the product a simple and mysterious artistic charm. The so-called flavor of the times refers to the design processing carried out by Guizhou craftsmanship following Chinese aesthetic ideas such as "the elephant is invisible"

and combined with the contemporary consumer group's advocating for simplicity and other aesthetic trends. Take "Nuo Noodle Playing Cards" as an example. In the middle of the playing cards is a weird-looking Guizhou Nuo opera mask, with white space around it, which is more in line with the "simplicity" aesthetic trend of contemporary consumer groups.

(2) Market situation of Nuo opera masks intangible cultural heritage products

The investigation found that the total market volume of Guizhou Nuo opera intangible cultural and creative products is small. If the investigation perspective is limited to "Guizhou Nuo opera masks intangible cultural and creative products", it is impossible to understand the market situation as comprehensively and objectively as possible, so under the guidance of the instructor Next, we used online platforms to investigate the main market conditions of Nuo opera masks and intangible cultural heritage products. The survey found that Nuo opera masks intangible cultural heritage products with a certain artistic aesthetic are relatively rare on the market. Most places with Nuo opera performances sell Nuo opera mask-themed tourist souvenirs, such as wall hangings, folding fans and ornaments. As far as the current market situation is concerned, the problem of product homogeneity is relatively serious. The intangible cultural and creative products of Nuo opera masks with certain aesthetics can be divided into two types: the first type is the profit-making intangible cultural and creative products of Nuo opera masks. Among them, Hunan Jishou Nuowa Cultural Communication Co., Ltd. (referred to as The "Nuo Baby" (As shown below: Figure 28) produced by "Nuo Baby Culture" is more outstanding. This product combines modern cartoon form, weakening the gloomy atmosphere of Nuo, and is full of fashion sense. The second type is non-profit cultural and creative products of Nuo opera masks, that is, some organizations and individuals have carried out cultural and creative product design projects related to Nuo masks, but most of them have not started market operation.



Figure 28 Nuo baby produced by "Nuo Baby Culture"

Source : the author takes a selfie

3.6 Current status of Nuo masks in modern cultural and creative product design

With the continuous development of modern society and the continuous improvement of people's living standards, people are paying more and more attention to traditional culture. Against this background, cultural and creative products have gradually become an indispensable part of people's daily lives. The combination of traditional culture and modern cultural and creative products can not only promote traditional culture but also meet people's spiritual needs. As an intangible cultural heritage of China, Guizhou Nuo masks are an important part of Chinese culture and a wonder in traditional Chinese culture. It has very important historical value, artistic value and practical value. The research and application of Guizhou Nuo masks in the design of modern cultural and creative products can not only improve people's.

Their aesthetic level can also better inherit traditional culture. For example, the domestic animated film "City of Terracotta Warriors" cleverly integrates excellent traditional culture such as Nuo masks, terracotta warriors and horses, and bronze masks. It uses innovation to give traditional culture new vitality and makes a beneficial attempt for the innovative development of traditional culture and domestic animated films. . Another example is that in the Chinese style game "The Battle of Ping An Jing", Nuo masks, an intangible cultural heritage, are integrated into the design of the "Yunlai Yimeng Series Skin". Cultural, interesting and typical. The successful case of Nuo masks has provided the author with rich inspiration in the modern cultural and creative design of Guizhou Nuo masks. (Gu Puguang, Wu Qiulin, 2009: p. 181)

3.6.1 Lack of cultural connotation

The application of Nuo masks in the design of cultural and creative products across the country is ninety-nine times centered on the external shape of the Nuo masks. However, the explanations of Nuo mask culture are mostly superficial and do not deeply explore their cultural connotations. and symbolic meaning, resulting in the homogeneity of Nuo mask cultural and creative products. The cultural connotations and symbolic meanings of different Nuo masks are vastly different. The same way of expression cannot reflect cultural differences, which will cause the audience to have visual fatigue and aesthetic fatigue towards Nuo mask cultural and creative products, and miss the opportunity to convey Nuo masks to a broad audience. Opportunities for artistic charm and cultural connotation. Cultural connotation is the basis for the design of cultural and creative products and also the innovation of Nuo masks.

The core essence of sexual transformation, from the inside out to the outside, can make Nuo mask cultural and creative products dazzling and dazzling, both refined and popular.

For example, the "International Ethnic Folk Culture Tourism Products Expo" held in Guizhou in 2016 exhibited Nuo mask cultural and creative products designed by universities, designers, craftsmen, etc., but most of them were limited to the carving arts and crafts of traditional Nuo masks. . Among the cultural and creative products that combine Nuo masks with modern designs, a few designs are creative, but the means of expression are mostly superficial, to please the audience, and lack cultural stance. As a result, the cultural and creative products lack regional and national characteristics, and are lost. The true artistic charm, aesthetic connotation and cultural core of Nuo masks.

3.6.2 Lack of innovative design and weak brand awareness

During the inspection, it was found that Guizhou's cultural and creative products have a single type, most of which are regional specialties and do not have portability and collection value. Many products are branded as cultural and creative products, but they only use simple layouts of landscape photos without any novelty and weak brand awareness, making it difficult for the audience to feel the unique cultural charm of Guizhou Nuo Noodles.

Currently, cultural and creative products with the theme of Nuo masks on the market are stuck in the past. On the one hand, it is limited to the model of traditional arts and crafts. The product model is single, the market competitiveness is weak, and there is a lack of products that have both practical and aesthetic functions and are in line with modern life and aesthetic concepts. This shows that Nuo masks are combined with modern design concepts. There is a relative lack of innovative cultural and creative products. On the other hand, the existing cultural and creative products of Nuo masks are mostly universal products such as car hangers, ornaments, and T-shirts. Their innovative thinking is limited and the product categories are similar, making it difficult to innovate the unique artistic and cultural values of Nuo masks. Sexual conversion, lack of audience attraction to product purchases, As a result, cultural and creative products can create very few economic benefits in the market. From the above two aspects, cultural and creative products based on Nuo masks are unsatisfactory in terms of product effects, creativity, design and craftsmanship.

Today, with the rapid development of the times, people's quality of life and cultural quality are constantly improving. A single cultural and creative product can no longer meet the emotional and spiritual needs of consumers. The pursuit of personalized and diversified cultural and creative products will become the norm. The design of cultural and creative products based on Nuo masks must break the traditional way of thinking and combine innovative ideas and market demand to introduce new products to meet the needs of the masses, thereby promoting the rapid development of Guizhou's cultural and creative industry and creating considerable economic value.

3.6.3 Homogenization of cultural and creative products

Judging from the field investigation, Guizhou cultural and creative products still have problems such as similarity, and do not reflect the unique personality and product attributes of the products at all. There are very few cultural and creative products designed based on Guizhou Nuo noodles. A survey from several shops found that the only tourist products and cultural creative products are postcards of Guizhou architectural photos and cultural and creative products purchased from other places, but wholesale products, the workmanship is rough and cheap, and the products are similar, lacking design innovation.

3.7 The value of Nuo masks in the design of modern cultural and creative products

Guizhou Nuo masks have a long history, various types and unique shapes. They are a valuable asset in traditional culture and have extremely high cultural and artistic value. In the application of Guizhou Nuo masks and modern cultural and creative design, the two are interdependent and mutually penetrating. The core lies in the organic combination of modern cultural and creative design and traditional art, integrating the aesthetics of folk art with modern aesthetic concepts. Make it more valuable in modern society.

3.7.1 Protect the humanistic value of culture and innovative development

Guizhou Nuo masks have gone through thousands of years of dynasty changes, but are still rooted in the fertile soil of the Guizhou ethnic people. They carry the religious culture and folk customs passed down from generation to generation, condense the aesthetic concepts and artistic tastes inherited by the people of all ethnic groups, and retain the ancient national culture. Characteristics and art forms. With the development of the times, there are constant collisions between traditional folk culture and contemporary popular culture, and a large amount of traditional folk culture is gradually falling into disrepute. Guizhou Nuo masks have gradually lost their former vitality and are on the verge of a crisis of inheritance and development. Therefore, it is urgent to protect, inherit and develop Guizhou Nuo mask art. (Tuo Xiuming, 1993: 19-21) Nowadays, we must pay attention to the modern transformation of traditional culture and folk art, realize the inheritance and development of Guizhou Nuo masks with emerging aesthetic concepts and artistic taste, and let more people recognize folk art. Charm.

Through the analysis and research of Guizhou Nuo masks and its application in modern cultural and creative design, Nuo masks are no longer limited to the functional form of collection, display, and performance, but become national, regional and traditional features. Diverse design elements. The traditional cultural connotation and distinctive national characteristics embodied in Guizhou Nuo masks not only provide a source of imagination and creation for the design of cultural and creative products, but also increase their cultural added value. At the same time, Guizhou Nuo masks use modern cultural and creative design to establish a platform for communication with the new era and present themselves to the public with a brand-new image. Applying Guizhou Nuo masks to the design of cultural and creative products is a form of cultural inheritance and innovative development. It can not only make Guizhou Nuo masks revitalize in the new era, but also combine its regional characteristics with fashion to revitalize it. The Guizhou Nuo mask is constructed to maximize its cultural value in modern society.

3.7.2 Discover the aesthetic value of diverse art forms

Aesthetic value refers to the aesthetic meaning and psychological feeling brought by a product. It must be able to satisfy the user's aesthetic needs and trigger the user's aesthetic feeling. Guizhou Nuo masks have a wide range of modeling features, contrasting color features and artistic styles with different charms, which are of extremely high value to the design of modern cultural and creative products.

First of all, Guizhou Nuo masks create a variety of shapes through various techniques such as typification, symbolization, exaggeration and deformation, and depicting gods with shapes, which fully demonstrates the rich imagination and creativity nurtured by the cultures of various ethnic groups in various regions of Guizhou. Secondly, due to the influence of Confucianism, Taoism and Buddhism (Tuo Xiuming, April 1999: 17-22), Guizhou Nuo masks adopt decorative shapes, meaningful colors and balanced overall layout, which appropriately express the Nuo spirit. The inherent charm of the aesthetic form of masks is very consistent with the current requirements for the coexistence of aesthetics and culture in cultural and creative product design. Thirdly, the shape of Guizhou Nuo masks is the result of abstract generalization of objects observed in real life. Over time, the unique Guizhou Nuo mask art has been formed. From this point of view, Guizhou Nuo masks are an inexhaustible source of inspiration for modern cultural and creative design. Through innovative design concepts and methods, the inherent aesthetic characteristics and functions of Guizhou Nuo masks can be reflected through cultural and creative products. The integration of Guizhou Nuo masks and modern cultural and creative design will show the new artistic visual beauty of Guizhou Nuo masks in innovative art forms to meet the current young people's aesthetic needs for cultural and creative products.

3.7.3 Expand the economic value of the cultural and creative industry chain

While people's material lives continue to improve, their spiritual and cultural needs are becoming more and more obvious, and people's demand for service consumption and emotional consumption is also becoming stronger and stronger. It is in the era of consumption upgrading that the trend of cultural and creative industries has swept the world. The combination of aesthetics and economic benefits has gradually become the norm. The unique cultural and spiritual connotations of cultural and creative products give them high added value, so the audience is willing to accept beyond The added value of its functionality. In today's era, only cultural, spiritual and characteristic products can radiate more and more economic value.

From this point of view, the modern cultural and creative design and development of Guizhou Nuo masks can not only satisfy the material and spiritual pursuits of the audience, but also have certain economic value. Guizhou Nuo mask cultural and creative products are an extension of the artistic characteristics of Nuo masks. They incorporate modern cultural and creative elements, conduct systematic research on colors, materials, cultural symbols and other aspects, and emphasize the integration of multi-cultural forms. This not only expands the cultural and creative industry chain, it also fills the gap in the local market, further enhances Guizhou's cultural soft power, and promotes high-quality regional economic development driven by culture and innovation.

In the application of modern cultural and creative design, Guizhou Nuo masks should adhere to contemporary aesthetic concepts, integrate traditional folk styles, convey the essence of traditional culture, reflect the innovation and vitality of cultural creative products, and establish characteristic cultural symbols of Guizhou region. The implementation of these concepts can bring to achieve more significant economic value and better promote the development of Guizhou's cultural and creative industries. For example, the Forbidden City cultural and creative products that have become popular in China in recent years have transformed individual exhibits in the museum into cultural and creative products that are closely related to real life, such as

mirrors, accessories, table lamps, and ornaments. At this time, cultural relics have entered people's daily life through large-scale reproduction. , has become a cultural and creative product that combines history, art and culture, and its aesthetic value has transformed into a complex of multiple values such as commercial, economic, practical and aesthetic.

3.8 Principles of Nuo masks in the design of modern cultural and creative products

3.8.1 Principle of adapting measures to local conditions

The principle of adapting to local conditions, also known as the principle of practicality, is to carry out modern cultural and creative design based on specific regional culture. To shape the core value points of cultural and creative product brands, we need to focus on the uniqueness and difference of regional culture and combine it with the consumer needs of the audience. There are different cultural spaces in different regions. It is the different cultural environments that have created various cultural forms. Regionality is an important factor that highlights the differences in culture and aesthetic psychology. Regional culture is the inspiration and gene for the design of cultural and creative products. Ignoring the exploration of regional culture may lead to the homogenization of cultural and creative products. (Ouyang Weihua, May 2017: 92-95) Therefore, when designing cultural and creative products, we should fully consider and deeply explore the characteristics of regional culture, so as to summarize the commonality and individuality of culture, and master the spiritual core of its culture.

Guizhou's unique regional environment has deeply affected the development and evolution of Guizhou Nuo masks. Therefore, in the application of Guizhou Nuo masks in modern cultural and creative design, the regional environment and cultural space where they grew up should be taken into consideration, and the shape of Guizhou Nuo masks should be taken into consideration. The artistic characteristics, combined with the local cultural characteristics, enable cultural and creative products to maintain strong regional and national cultural characteristics in the design and dissemination, and realize the differentiated innovation of Guizhou Nuo mask cultural and creative products.

The use of Nuo cultural symbols in cultural creativity must not only conform to the current cultural background, but also conform to the specific cultural background. The current "scenario fit" is to match a tourism product with the scenario, which contains three elements, namely the "scenario fit" of Guizhou's "folk customs" and the "cultural and creative category" of "sightseeing". Each of the three elements can have its own emphasis, but they do not necessarily have to be all taken into consideration. Bring Guizhou's "Nuo masks" into the tourism industry, so that tourists can learn about the production process and performance effects of Nuo masks on the ancient streets, thereby creating an emotional resonance with Nanfeng's Nuo masks. In addition, when developing products for Nanfeng Nuo Mask, we must take into account the purchasing motivations of customers. When selecting, we must take into account the needs of customers, and also take into account its value in terms of expression. Value includes: novelty, practicality, gift value, cultural value, enjoyment value, and commemorative value. For personal use, guests pay more attention to

practicality, while for gifts, they pay more attention to the value of gifts and prefer blessings and safety.

3.8.2 Principles of cultural creativity

Cultural and creative products have dual attributes of culture and creativity. Culture is the core essence of cultural and creative products, and creativity is its core value. Modern cultural and creative design should not only pay attention to the creative combination of multiculturalism, but also respect the spiritual core of the culture itself. Therefore, the design of cultural and creative products needs to draw the essence from traditional culture, activate culture through creative thinking and introduce the new, so that traditional culture can be rejuvenated.

Although Guizhou Nuo masks are rooted in primitive religious culture, they have gradually changed from religious orientation to artistic orientation, showing strong artistic vitality. Because it symbolizes the function of praying for blessings and eliminating disasters, it just meets the psychological needs of modern people for a better life, making it once again come into the public eye. Therefore, in the modern cultural and creative design of Guizhou Nuo masks, the cultural connotation and spiritual core of Nuo masks should be deeply explored, the commonality of Nuo mask culture should be retained while taking into account its individuality, and the cultural stories, cultural connotations, and The spiritual core is skillfully conveyed to the audience. In the field of contemporary cultural and creative product design, we do not lack external exploration of form, but what we lack is the exploration of the humanistic spirit in form. It is important to seek innovation and uniqueness, but it must be based on a solid cultural research foundation in order to better convey the inherent charm of design works. For example, Rococo's "mountain flowing water incense burner" uses smoke instead of water, and a stone can tell the mountains. The smoke is filled with smoke, and the image of heaven and earth can be accommodated in a square inch. This cultural and creative product perfectly combines oriental culture with modern design, creating a Zen life for contemporary Chinese people.

Apply the visual elements of Guizhou Nuo opera masks to tourism cultural and creative products. When carrying out creative design, attention should be paid to retaining the cultural essence of Nuo opera masks, and the "original" redesign of them must also follow the "Original Ecology" principle. Its core is to maintain its "soul" and inherit its unique cultural genes. Therefore, maintaining its original nature and carrying out morphological innovation are not conflicting matters. Take the visual image design of Guizhou Nuo opera masks as an example. The key to a Nuo mask is the emotion conveyed by its shape and color, which makes people feel interesting. As long as the shape can identify the character, it will not reduce people's love for it. degree. Therefore, Nuo masks are adapted to local conditions by extracting color emotions to express the character's shape on the mask. When redesigning Nuo masks, the shape, material and color can be changed accordingly according to different situations, but the core content of telling Nuo culture must still be retained. When designing, it is necessary to retain and convey to visitors. In short, the authenticity of Guizhou Nuo masks requires a deep understanding of them and artistic creation on the basis of retaining their essence.

3.8.3 Principles of emotional experience

Through research on human emotional needs, Don Norman divided emotional design into three levels: instinctive level, behavioral level and reflective level in the book "Designing for Emotion". He believes that emotional design is based on understanding the needs of the audience and their own characteristics, and satisfying the psychological and physiological needs of the audience based on their emotional experience in different scenarios. The emotional design of cultural and creative products is an effective way to avoid homogeneity. It can not only fully express the cultural characteristics such as storytelling and emotion contained in the cultural connotation, but also satisfy the audience's emotional needs for the aesthetics and experience of cultural and creative products. , pleasure needs.

If Guizhou Nuo mask cultural and creative products want to be loved by the audience, they must transcend the rational level and give the audience emotional sustenance from the perceptual level. In Guizhou Nuo mask art, you can not only feel the charm as a plastic art, but also feel the joy, anger, sorrow and joy of the character played by each Nuo mask, as well as the mixed life of joy and sorrow. In terms of modeling language, Guizhou Nuo masks contain secular concepts about "right and wrong", "good and evil", and "beauty and ugliness". Through the interaction between cultural and creative products and the audience, it can easily arouse emotional resonance. In short, emotion makes the relationship between cultural and creative products and audiences closer, satisfies the audience's functional and emotional needs, and conveys to a certain extent

The cultural connotation also brings fun to the audience's life. For example, the "Archaeological Blind Box Experience Box" launched by the Hunan Museum truly reproduces the packing scene of archaeological cultural relics, restores professional excavation methods at the archaeological site, uses an interactive way to let the audience feel the charm of cultural relics, and tells the audience about national treasures in an interesting way. s story.

3.8.4 The principle of paying attention to user experience

The design of cultural and creative products must be user-centered and pay attention to the user's feelings and experience. It is necessary to deeply understand the needs and preferences of users, design products in a targeted manner, so that users can obtain a good user experience, pursue aesthetic innovation and perfection, and reflect the aesthetic value and aesthetic characteristics of culture. The pursuit of aesthetics can improve the quality and value of products, thereby increasing user satisfaction and product visibility.

It is to use the Guizhou Nuo mask as a visual element and make it a functional, easy-to-use and easy-to-use product through secondary design. Nanfeng Nuo culture is a kind of culture that can be "taken away". It allows tourists to better understand Nanfeng Nuo culture, Nuo mask culture and Nanfeng regional culture, stimulates new cultural values and satisfies the spirit of tourists. It is necessary to provide tourists with memories of Nuo mask culture and serve as a reminder for introspection. However, these require the integration of the design of Guizhou's Nuo mask cultural and creative products with tourists' daily life. Therefore, it is necessary to improve the practicality of Guizhou's Nuo mask cultural and creative products,

strengthen their functionality, and allow tourists to use them frequently in their daily lives. , is a way to achieve the integration of tourism culture and tourists' daily life.

3.9 Guizhou Nuo Noodle Cultural and Creative Product Design Methods

3.9.1 Choose its “shape”

The so-called "shape" is to extend the new form or appearance based on the original form or appearance of Guizhou Nuo noodles. It can also be understood as making improvements or changes on the original basis to make it more in line with new needs. It is definitely not Blindly copying and plagiarizing must take into account the facial structure and shape of different Nuo masks, facial expressions and other factors, and continue the ancient carving techniques in the past, such as the use of symmetry on modern masks and the inheritance of colors and production techniques. On this basis, it is further developed into a form more suitable for contemporary aesthetic consciousness. When traditional elements are injected into modern designs, and the relationship and arrangement of lines and colors have independent value and meaning in the work, such mask art works will radiate new vitality.

3.9.2 Extend its “meaning”

The reason why people love the shape of traditional Guizhou Nuo noodles so much is because they are obsessed with the "meaning" expressed in each mask. The reason is that the themes and forms of traditional Chinese patterns all reveal the philosophy of "choosing auspiciousness". In artistic creation, artists can create more unique and expressive works of art by expanding on a certain image or theme. The way of thinking of "extending its meaning" can be applied in innovation and creative thinking in the field of cultural and creative product design. In the design of cultural and creative products, designers can express the symbolic meaning of Guizhou Nuo noodles culture through products by extending the functions, shapes, colors and other characteristics of Guizhou Nuo noodles, and design more innovative and differentiated products. To meet the needs of users and enhance the competitiveness of the brand.

3.9.3 Pass on its “god”

"Passing on its spirit" is to inherit and promote the essence and core spirit of a culture, thought, art, etc., by inheriting and learning a certain traditional culture, thought or art, in order to inherit its core spirit and promote its development. The use of "shape" and "meaning" in contemporary art aesthetics is a superficial improvement of traditional Guizhou Nuo noodle art. "Passing on its spirit" can promote the spiritual connotation and cultural value of Maonan Nuo noodles. Its culture and values can be inherited and developed, contributing to the progress of social civilization. In the field of art, through the development of Guizhou Nuo noodle art cultural and creative products, we can convey our own artistic style and spiritual connotation, so that viewers and consumers can feel the artist's creative inspiration and cultural background, so as to inherit and promote culture.

3.10 Design solutions for cultural and creative products of Guizhou Nuo opera masks

(1) Innovative cultural and creative product design. It is necessary to adhere to the original traditional culture of Guizhou Nuo opera masks as the innovation point, integrate new elements of modern cultural design trends into the graphics and patterns, combine its cultural value connotation with the times, carry out modern innovation, and design products that conform to the trends of the times and the consumer market. The design of excellent cultural and creative products can realize the integration of traditional culture and modern culture, communicate the tradition and the future, realize the modern development of traditional culture, and bring traditional culture into everyone's field of vision again in a new form.

(2) Expand product operation channels. The development of Nuo opera masks in Guizhou should grasp the Internet platform, proceed online and offline at the same time, and learn from the experience of some excellent large-scale cultural industry companies, so that Nuo opera masks can be disseminated and developed through the Internet.

3.11 Popular trends in Guizhou Nuo opera mask cultural and creative product design and expert argumentation

3.11.1 Popular trends in Guizhou Nuo opera mask cultural and creative product design

Innovation in appearance design: Traditional Guizhou Nuo opera masks usually have bright colors and exaggerated expressions, while modern creative product designs can make modern improvements while retaining traditional elements, focusing on appearance designs that conform to modern aesthetics, and focusing on details. Ingenious innovations in processing make the product more attractive.

Creativity in material selection: Traditional Guizhou Nuo opera masks are usually made of wood carvings, paper or bronze, while modern creative product design can try the application of new materials, such as alloys, ceramics, etc., which can show unique features through the combination of different materials. Manifestations.

Integration of multi-functional designs: Traditional Guizhou Nuo opera masks are mainly used for stage performances, while modern creative products are made into mobile phone cases, accessories, souvenirs, etc., which can not only display traditional culture but also meet people's actual needs.

Combination creation with other elements: Guizhou Nuo opera mask culture can be combined with other elements, such as combining local brocade craftsmanship, embroidery craftsmanship, etc., using the patterns and textures of Nuo opera masks to create unique designs, integrating the two traditional cultural elements with each other, forming a unique artistic effect.

In short, the popular design trend of Guizhou Nuo opera mask culture and creative product design focuses on the integration of tradition and modernity, displaying and inheriting traditional culture in innovative ways, so that more people can understand and appreciate the charm of Guizhou Nuo opera mask culture.

3.11.2 Expert Argument

The following is a section about Guizhou Nuo opera masks: popular trends and expert argumentation on the aesthetic and innovative design of Chinese folk art. It involves interviews with two experts, Zhou Ang and Guo Youcheng, as well as Guizhou Nuo opera area intangible cultural heritage inheritors and Nuo opera experts. The conclusion of the old theater mask store is to determine a style for cultural and creative design according to the literature method:

Regarding the innovative cultural and creative design of Nuo opera masks, we interviewed two experts, Zhou Ang and Guo Youcheng. Both experts believe that traditional style and modern techniques are more suitable for the culturally creative and innovative design of Guizhou Nuo opera masks. They believe that traditional styles can accurately convey the charm and cultural connotation of Nuo opera masks, while modern techniques can inject new life and vitality into these traditional elements.

In further interviews, we communicated with the intangible inheritors of Nuo opera masks and the old Nuo opera mask stores. They generally believe that while maintaining traditional characteristics, incorporating modern elements and design techniques is the key to the development of cultural and creative products of Nuo opera masks in modern society. They suggested that modern techniques such as simple lines, bright colors, and exaggerated images can be used to enhance the visual impact and artistic appeal of the cultural and creative product design of Nuo opera masks.

Based on previous research results and conclusions from expert interviews, we decided to use traditional style and modern techniques to carry out cultural and creative innovative design of Nuo opera masks. Specifically, we will use the following design elements and techniques:

Extraction and redesign of traditional elements: We will extract the traditional elements of Nuo opera masks, such as mask images, patterns, colors, etc., and redesign them using modern design techniques. For example, through exaggeration, deformation, simplification and other techniques, traditional elements can be made more in line with modern aesthetic needs.

Brightening and diversification of colors: We will use bright colors and a variety of different color combinations to enhance the visual impact and artistic appeal of Nuo opera masks. At the same time, we will also focus on color coordination and contrast to show the unique charm of Nuo opera mask cultural and creative products.

Simplicity and smoothness of lines: We will use simple and smooth lines to express the characters and scenes of the Zhuxian Town wood New Year pictures. At the same time, we will also use changes in line thickness, virtuality and solidity to enhance the layering and three-dimensionality of the picture.

Abstraction and innovation of patterns: We will abstract and innovate the traditional patterns in Nuo opera masks to make them more in line with modern aesthetic trends. At the same time, we will also use a variety of different pattern combinations and arrangements to enrich the visual effect of the picture.

Diversification and modernization of materials: We will choose a variety of different materials and processes, such as paper, cloth, ceramics, etc., to make cultural and creative products of Nuo opera masks. At the same time, we will also use modern techniques and materials, such as printing technology, digital engraving, etc., to improve the quality and added value of our products.

To sum up, we will combine traditional elements and modern techniques, through innovative design concepts and diversified material selection, to create unique cultural and creative products of Nuo opera masks. We believe that these products will be highly attractive and competitive in the market, while also being able to inherit and promote this precious folk art form.

3.12 Application strategies of Guizhou Nuo opera masks in cultural and creative product design

(1) Combination of inheritance and innovation: In product design, it is necessary to inherit the traditional elements of Guizhou Nuo opera masks, such as the shape, color, and decoration of the masks, while also incorporating innovative design concepts to give the product more modernity and fashion. element.

(2) Storytelling and emotional expression: Using the different characters and facial features represented by Guizhou Nuo opera masks, storytelling elements can be incorporated into the product design to tell the legendary story of Guizhou Nuo opera, and at the same time express through the expressions and gestures of the masks Emotions make products more attractive and interesting.

(3) Combination of art and practicality: In the design of cultural and creative products, Guizhou Nuo opera masks can be applied to various practical products, such as stationery, household items, clothing accessories, etc., so that they not only have artistic taste, but also satisfy people daily needs.

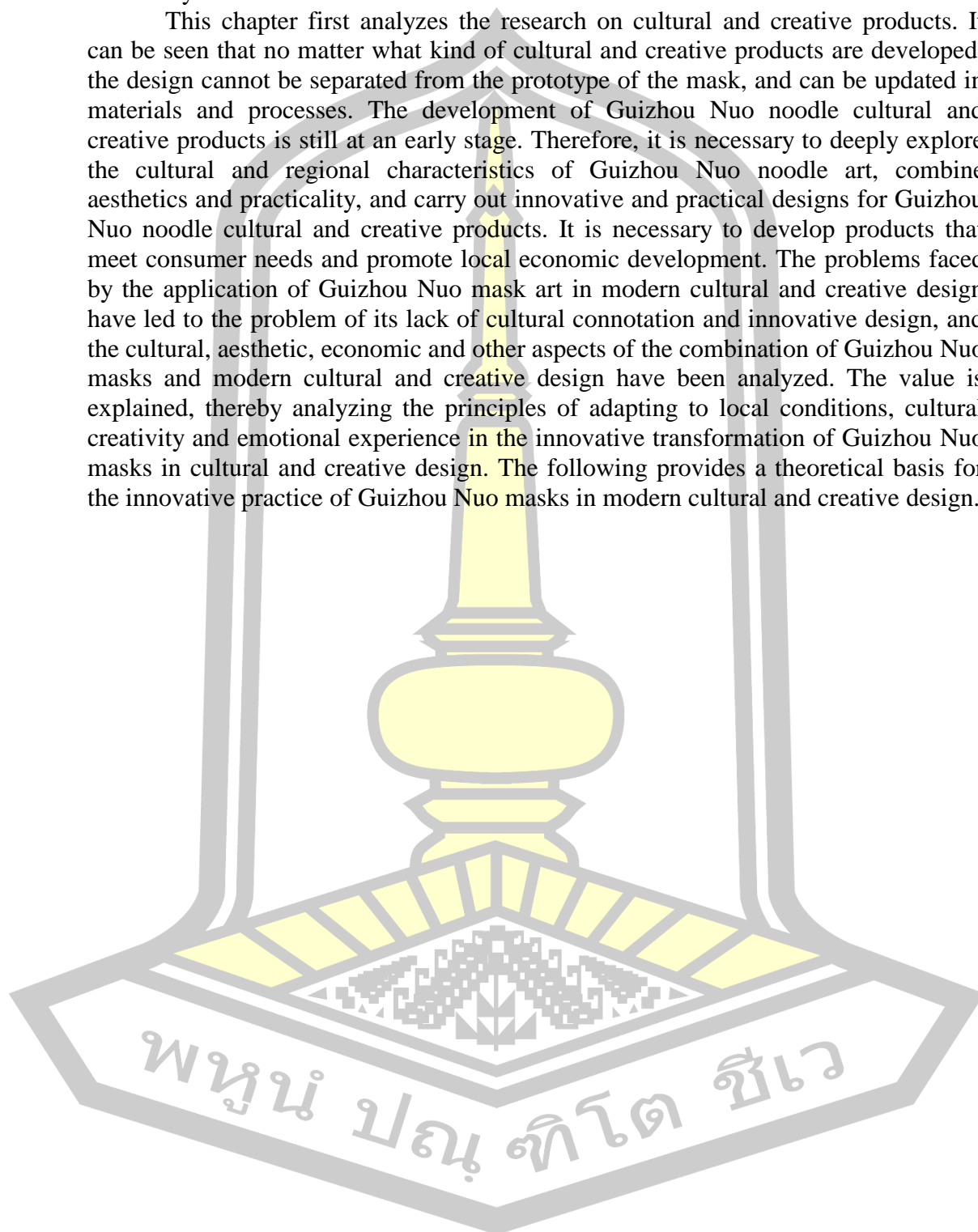
(4) Diversified product lines: Through the application of Guizhou Nuo opera masks, a diversified product line can be designed to meet the consumer needs of different age, gender and demand groups, and expand the market audience of the product.

(5) Cultural promotion and brand building: Through the application of Guizhou Nuo opera masks as cultural elements, local traditional culture and art can be effectively promoted, the cultural connotation and brand image of the product can be enhanced, and more consumers can pay attention and purchase. At the same time, we can also cooperate with local cultural institutions, art groups, etc. to jointly promote the development of local cultural industries.

In short, Guizhou Nuo opera masks have rich application potential in the design of cultural and creative products. They can inject unique cultural charm and creative elements into the products, enhance the artistic taste and market competitiveness of the products, and promote the inheritance and innovation of cultural traditions.

Summary

This chapter first analyzes the research on cultural and creative products. It can be seen that no matter what kind of cultural and creative products are developed, the design cannot be separated from the prototype of the mask, and can be updated in materials and processes. The development of Guizhou Nuo noodle cultural and creative products is still at an early stage. Therefore, it is necessary to deeply explore the cultural and regional characteristics of Guizhou Nuo noodle art, combine aesthetics and practicality, and carry out innovative and practical designs for Guizhou Nuo noodle cultural and creative products. It is necessary to develop products that meet consumer needs and promote local economic development. The problems faced by the application of Guizhou Nuo mask art in modern cultural and creative design have led to the problem of its lack of cultural connotation and innovative design, and the cultural, aesthetic, economic and other aspects of the combination of Guizhou Nuo masks and modern cultural and creative design have been analyzed. The value is explained, thereby analyzing the principles of adapting to local conditions, cultural creativity and emotional experience in the innovative transformation of Guizhou Nuo masks in cultural and creative design. The following provides a theoretical basis for the innovative practice of Guizhou Nuo masks in modern cultural and creative design.



CHAPTER IV

Develop and design cultural products based on Guizhou Nuo opera masks

Introduction

Guizhou Nuo opera mask design practice. Starting from the early market analysis and design positioning, we conducted a design interpretation of the materials with the most regional characteristics of Guizhou. Based on the study of design, we deeply explore the spirit and visual effects contained in them, analyze the design principles and design strategies, and refine and reorganize the visual elements of Guizhou Nuo opera masks based on deconstructive design principles. Guizhou Nuo opera masks can be better inherited and innovated. It will become a cultural and creative product with cultural connotation and artistic quality, injecting new vitality and power into the development of local cultural traditions and creative industries.

4.1 The conception process of Guizhou Nuo opera masks in the innovative design of cultural and creative products

4.1.1 Theme determination and design conception

Based on the visual symbolic elements of Guizhou Nuo opera masks, literature research methods and expert arguments are summarized.

Integrate the shape and color characteristics of Guizhou Nuo opera masks into the design of cultural and creative products. Based on the comprehensive analysis and extraction of different Nuo masks, we can extract, change, and reuse the original mask shapes and colors, and then combine them with related elements. And the pattern decoration containing the theme meaning is integrated into the illustration design, so as to design the Nuo-themed illustrations, and then apply the illustrations to cultural and creative products. Choose keychains, stationery, home furnishings, accessories, etc. in terms of product types. In terms of materials, choose materials with good texture, durability, and environmental protection, such as resin, ceramics, metal, fabric, etc. The design of Guizhou Nuo Noodles cultural creative products should have unique cultural characteristics and artistic value, be able to attract consumers' attention, have practical and ornamental value, be able to fully convey the cultural connotation of Guizhou Nuo Noodles, and at the same time integrate modern aesthetics so that people can better understand it. And love Guizhou culture.

4.1.2 Design positioning

In the design practice of this paper, Guizhou Nuo noodles should be used as the source of creation and digital graphic expression as the direction of creation to facilitate dissemination and two-dimensional printing production. In the creation, the author takes the main design direction of cultural and creative products. The shape is not limited to the shape of Guizhou Nuo noodles itself, but also combines modern design methods to make it more acceptable to the public. The lines are condensed and summarized, and the traditional colors of red, white, yellow, green, and black are tried to be redesigned, combined with modern popular colors, to explore the feasibility of integrating Guizhou Nuo noodle art with modern cultural product design.

4.1.3 Design innovation

This topic studies the artistic characteristics and cultural connotation of Guizhou Nuo noodles from the perspective of cultural and creative product design, extracts design elements from both material and dematerialized levels, and summarizes its techniques and characteristics in the application design of cultural and creative products. Provide a theoretical basis for the future design and application of Guizhou Nuo noodles in cultural and creative industries. On the basis of traditional Guizhou Nuo noodles, we should take the essence and discard the dross, and select the distinctive and auspicious visual elements of masks in Guizhou Nuo noodles for development and design, conveying the beautiful vision of peace and blessings. Combined with research, through the analysis of cultural and creative products, combined with the artistic characteristics and regional advantages of Guizhou Nuo noodles, innovative and practical designs of Guizhou Nuo noodles cultural and creative products (as shown in the table) are made, making these traditional elements more in line with the trend of the times. Easier for people to accept.

Table 1 innovation

Pattern innovation	While retaining the characteristics of the traditional Guizhou Nuo noodles, it is explored and expressed in a modern and national style.
color innovation	Combining the traditional colors of Guizhou Nuo noodles with the Pantone London Fashion Week 2023/2024 autumn and winter annual fashion colors is in line with the current public aesthetics.
Process innovation	According to the different uses of cultural and creative products, different processes are designed to achieve the unity of practicality and aesthetics.
Carrier innovation	Practical products close to life.

4.1.4 Extraction of modeling elements of Guizhou Nuo noodles

Some common elements in people's lives often appear in Guizhou Nuo noodles, such as gourd patterns, leaf patterns, flame patterns, etc. These elements are combined with the character shapes to form a unique Nuo noodle shape, which can be extracted and integrated into the design. Design innovative practices. After investigating the Nuo noodles in Guizhou, we finally selected the highly representative Three Realms Duke, Long Live Empress, Hualin Xianguan, Lingniang, Shangyuan, Lei Bing and Liucao as the design extraction objects. The elements are compared and extracted as shown below :



Figure 29 Flower Fairy Palace
Source: Written by the author

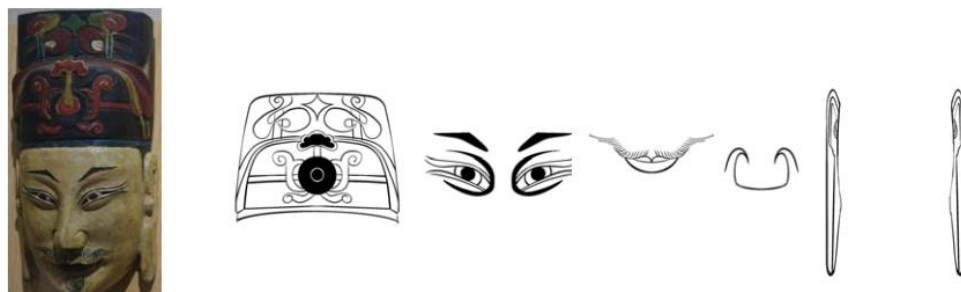


Figure 30 Upper element
Source: Written by the author

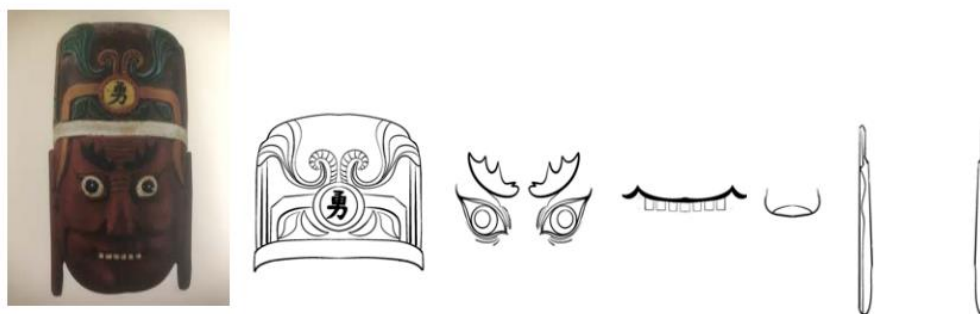


Figure 31 Photo of Lei Bing
Source: Written by the author

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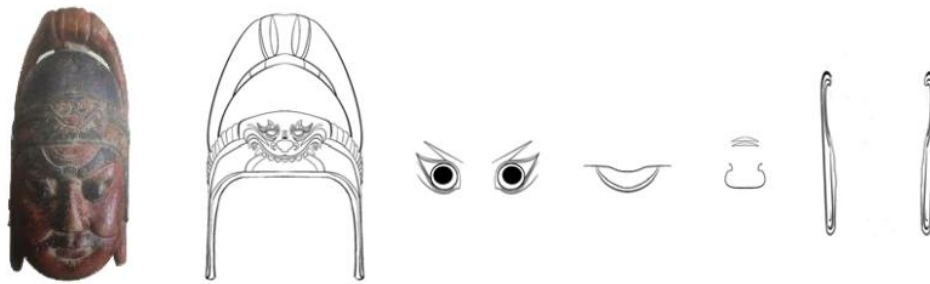


Figure 32 Six Cao
Source: Written by the author

4.1.5 Extraction of colors from Guizhou Nuo opera masks

Through the inspection of Guizhou Museum, we can find that Guizhou Nuo masks are colorful, with red, yellow, white, black and other colors often used on the face, making the entire mask full of vitality and vitality. In Nuo opera culture, various colors have special symbolic meanings, such as red for bravery, green for vitality, yellow for kindness, etc. In this design, the colors of Nuo noodle production are refined from Nuo noodle characters such as Sanjie Gong, Long live the Empress, Hualin Immortal Official, Ling Niang, Shangyuan, Lei Bing, Liu Cao, etc., while retaining the original high-end Nuo noodle. Purity colors, combined with the "PANTONE London Fashion Week 2023/2024 Autumn and Winter Fashion Colors" strive to absorb the characteristics of folk art and modern art and perfectly integrate them. The color characteristics of Guizhou Nuo noodles are very distinctive, full of vitality and cultural connotation. In design and production When creating cultural and creative products for Guizhou Nuo noodles, we need to pay attention to the use and combination of colors to make them more artistic and expressive.

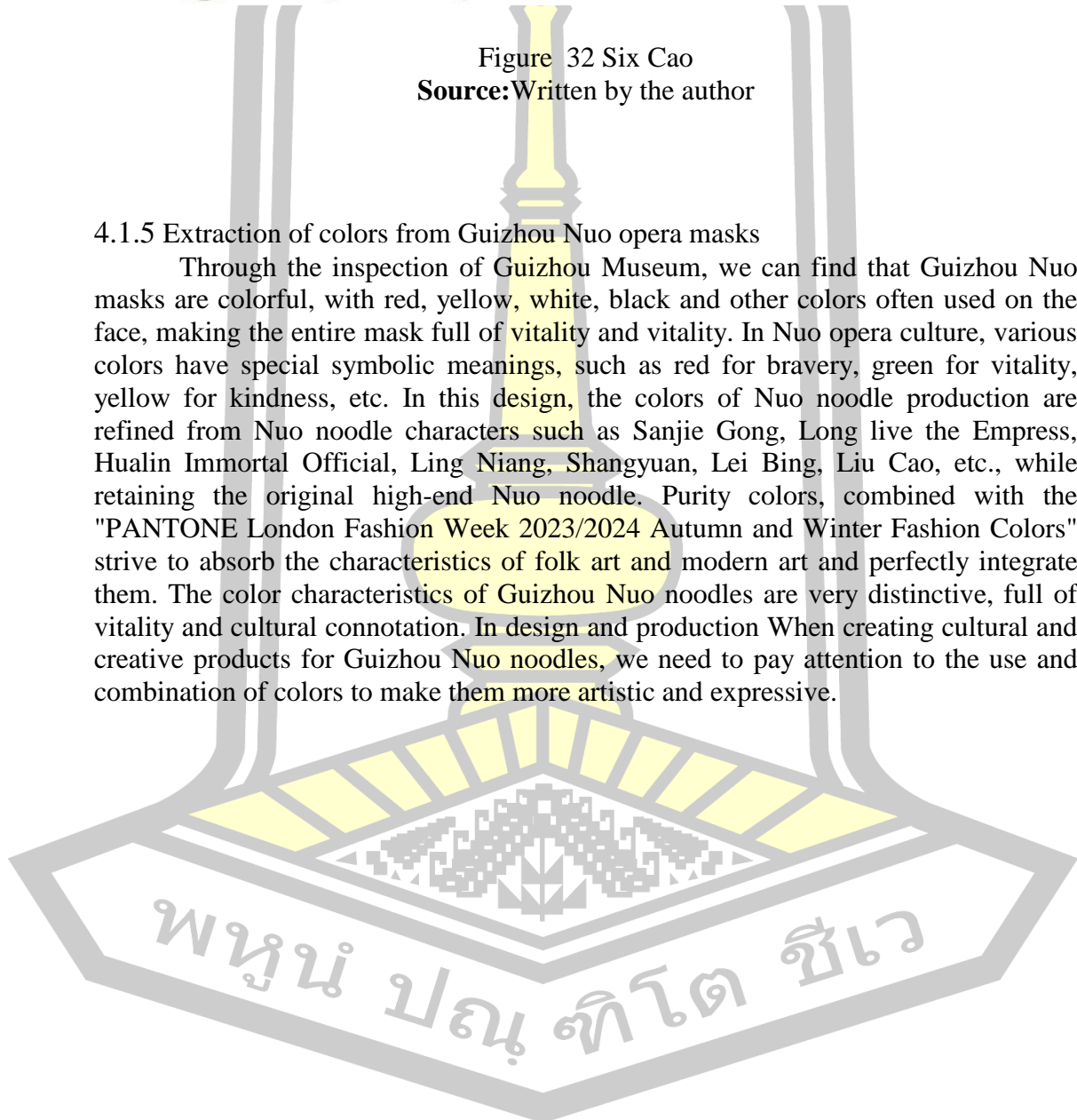


Table 2 Guizhou nuo surface color extraction

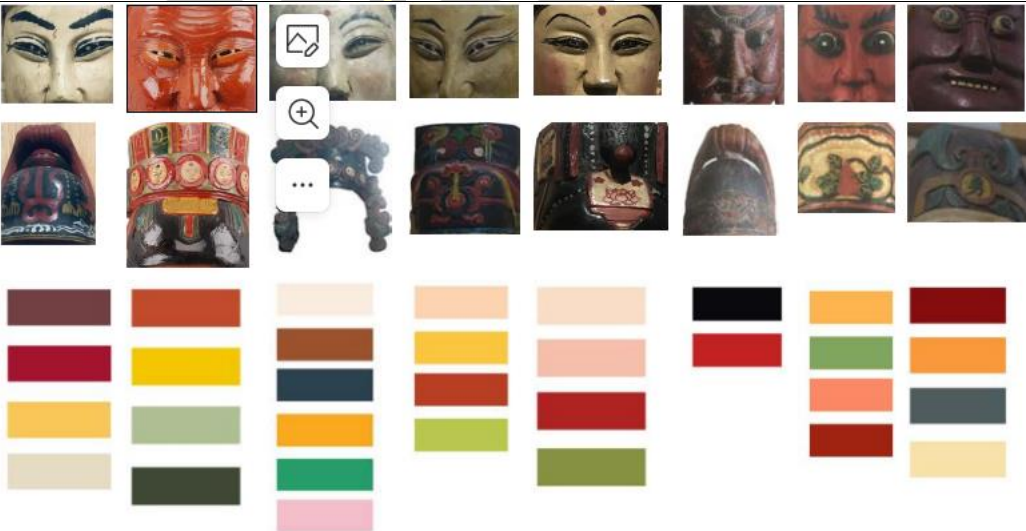
Guizhou nuo surface color extraction	
Nuo mask	Third Prince, Long Live the Empress, Hualin Xianguan, Shangyuan Lingniang Liucan, Lei Bing
face	
Crown hat	
Color extraction	



Table 3 PANTONE London Fashion Week 2023/2024 Autumn and Winter Fashion Colors

PANTONE London Fashion Week 2023/2024 Autumn and Winter Fashion Colors		
Color Card		introduce
 海螺壳 (Conch Shell)		A unique pink color whose charming demeanor belies its true nature.
 火红 (Fiery Red)		Sexy and sensual, fiery red creates an exciting atmosphere.
 烧结砖 Fired Brick		A generous reddish brown with delicate and shrewd characteristics.
 夏普绿 (Sharp Green)		Sharp yellow-green, sharp green is expansive and exuberant.
 绣球花蓝 (Lacecap Hydrangea)		A floral, lacy hydrangea blue that fills the season
 光谱黄 (Spectra Yellow)		The refreshing essence of seasonal blooms
 橄榄油 (Olive Oil)		A bright yellow that represents innovation, enlightenment and energy.
 闪亮的葡萄 (Sparkling Grape)		A naturally nourishing golden green essential for health.
 蓝色环礁 (Blue Atoll)		Delicious sparkling grapes have an alluring appeal.
 苍白卡其色 (Pale Khaki)		Blue Lagoon is an aqua blue color reminiscent of a tropical vacation.
 森林之夜 (Forest Night)		A modern and versatile brown that draws from tradition.
 雨云灰 (Nimbus Cloud)		A gritty green that provides protective cover.
 珍珠籽 (Seedpearl)		An ethereal gray.
 熔岩灰 (Lava Smoke)		A lightly shaded fresh off-white.
		An impenetrable dark gray full of seriousness.

4.2 Illustration Design Plan 1 of the "Nuo Noodles" Series Illustrations

(1) Three Realms Public

Sanjie Gong is the most respected god by Guizhou people. He is a local god with a strong national flavor. He often saves people in danger and is worshiped by people of all ethnic groups living in Guizhou Township. People regard him as a great benevolent god and honor him as such. He is the Lord of the Three Realms, and the flame pattern on his crown is his identification element. This design is based on the theme of "The Lord of the Three Realms Brings Blessings", and the shape of the design portrays the Lord of the Three Realms as a benevolent god who can bring peace and blessings. He sits tall and straight, with a stern face. He embraces Ruyi in his right hand and holds a flame-shaped blessing bag in his left hand. The auspicious clouds in the background mean "ten thousand blessings flow". The whole picture is matched with auspicious visual elements such as peonies, ingots, and money trees, in red and pink colors. Paired with golden colors, it creates an auspicious and prosperous situation. This design uses the most intuitive form to convey the meaning of Guizhou Nuo noodles and enrich the overall image of the characters. (As shown below: Figure 36)

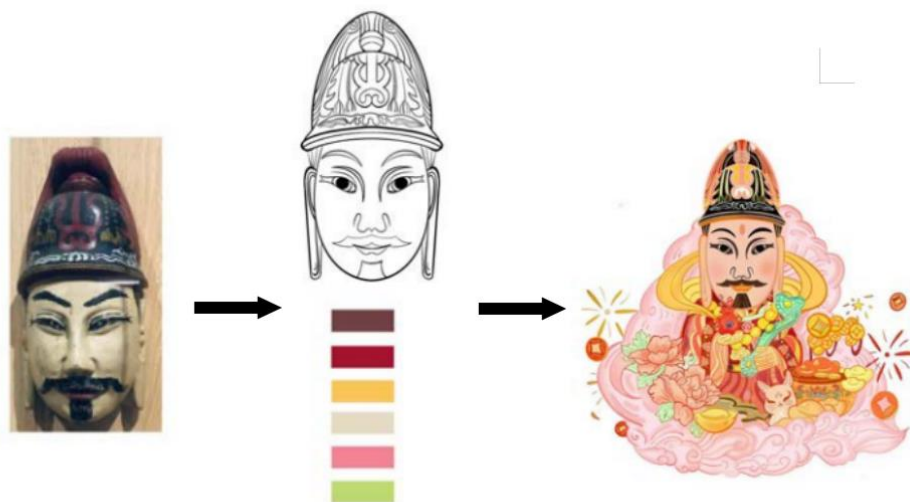


Figure 33 Third sessions of public service

Source: Designed by the author

(2) Long Live the Empress

Guizhou people believe that the Long Live Empress (also called the Queen of Flowers, the Queen of Mother-in-law) is in charge of the "garden" in the sky, is the king of flowers, and is the god of fertility. Children in the human world all come from the garden in heaven, and fertility in the human world is of course under the control of the Long Live Empress. "Long Live the Queen Sends Golden Flowers" means sending a boy down. The boy is a symbol of racial continuity, so the Long Live Queen is also one of the most important benevolent gods in Guizhou.

This illustration is based on the theme of "Long Live the Queen Sends a Child". In the design, the kind and dignified Long Live the Queen holds a boy in her arms. The child is playful and cute, holding a branch covered with copper coins, showing a pleasant and warm atmosphere. The Long Live the Queen shines with the brilliance of great motherhood. The Nuo surface in the whole picture is not overly exaggerated but is closer to life. The main colors are red and purple, which symbolizes the coming of purple energy from the east and reflects people's prayer and pursuit of family happiness and the health of their children. (As shown below: Figure 37)

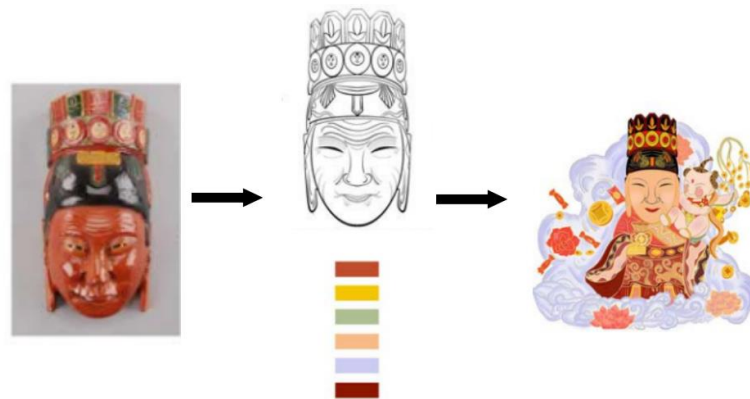


Figure 34 long live the empress
Source: Designed by the author

(3) Hualin Xianguan

Hualin Xianguan is a female god and a very important role. She assists the Long Live Queen in managing the garden of heaven. All children in the world are flowers blooming in this garden. Her responsibilities are also related to the prosperity of the future population, so she is also known as the "Little Mother-in-Law". This illustration uses the theme of "Hua Lin Xianguan Sends Off a Girl" as the theme, portraying Hua Lin Xianguan as a passionate, playful, and caring girl. The visual center of the design is the crown and hat of Hualin Xianguan. There are five decorative elements in the whole, symbolizing the sun, clouds, leaves, children, and ears of rice respectively. Among them, the child's facial pattern on the middle and lower part of the hat is the core decorative element, which represents Hualin Xianguan as a god who gives birth to children. The rice ear pattern coiled around both sides of the mask symbolizes a good harvest, which is the Guizhou people's hope for future generations. Good wishes. In the whole picture, she holds a virgin in her arms. It can be seen that she has a delicate and gentle heart and knows how to use love on children, creating a graceful and gentle artistic image of the flower forest fairy. (As shown below: Figure 38)

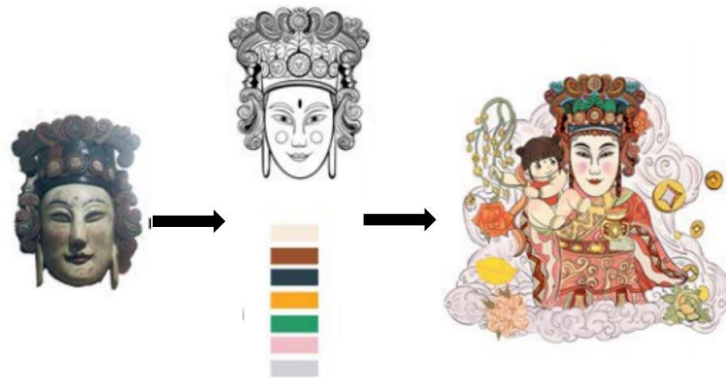


Figure 35 Flower Forest Fairy Palace

Source: Designed by the author

(4) Shangyuan

The Sanyuan character in Guizhou Nuo noodles is actually a general name for the three gods Shangyuan, Zhongyuan and Xiayuan. They are three brothers, and their priesthood is the ancestor of the preacher. When the Nuo opera masters use the masks of the three Nuo gods, in order to simplify the process of the votive ceremony, they only choose one of them and use it to replace the three, all with the incense burner pattern as the main identification symbol.

The design theme of this illustration is "Shangyuan Baoan Peace", which means people's wish for peace. Shangyuan in this design has a Chinese-shaped face, two slight beards on his upper lip, and a tuft of beard on his lower lip. The beard is long and the tail of the beard is slightly upward. There is a faint smile of kindness in the solemnity, giving people a kind feeling. Feeling, the line drawn by Shangyuan's beard appears harder, and its sense of seriousness is heavier than that of the Three Realms, which highlights the majesty of the Patriarch God and the amiableness of the Patriarch God. He holds a gold ingot in his left hand and a Jianhu, a magic weapon, in his right hand. It implies that he can not only remove people's mental debts, but also bring them peace and good luck. (As shown below: Figure 39)

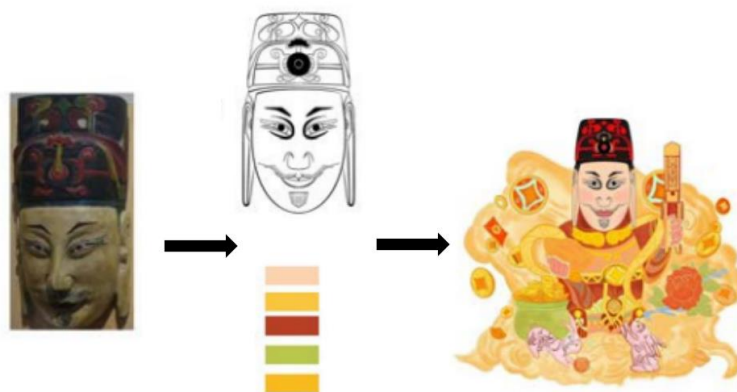


Figure 36 Upper element

Source: Designed by the author

(5) Lei Bing

Among the many Guizhou Nuo god characters, the Nuo god does not specifically refer to a certain person, but to a certain type of person. Lei Bing refers to all the soldiers under King Lei. They are King Lei's right-hand assistants. Their priestly duty is to assist King Lei in counting the sacrifices during the vow ceremony. In the center of Lei Bing's crown, there is a group of very outstanding characters for bravery. Decoration is its identity element.

The design of this painting is based on the theme of "Thunder Soldiers Give 'Courage'". His eyes are wide open, highlighting the ferociousness of his face. He is holding a sword and has a koi carp surrounding him on both sides. In ancient China, "carp leaps" In the fable "Dragon Gate", the carp symbolizes courage and perseverance. The whole picture expresses the Nuo character image of Lei Bing marching forward bravely and warding off evil spirits. The choice of red as color is bright and bright, symbolizing courage and vitality. The strong contrast of red also allows people to be more powerful and inspires people to face challenges and face difficulties with courage. (As shown below: Figure 40)

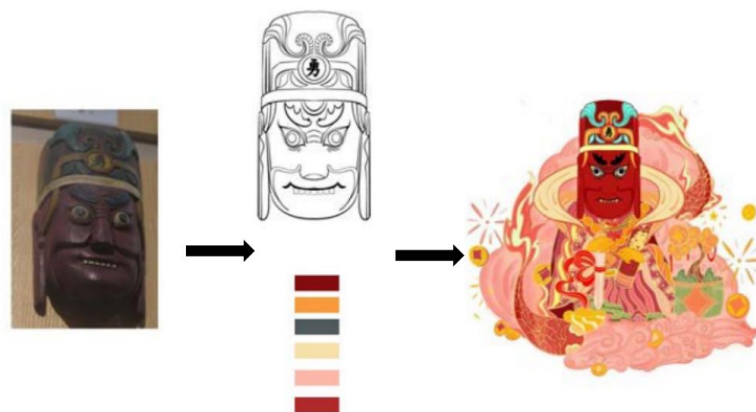


Figure 37 Lei Bing

Source: Designed by the author

(6) Liucao

Liu Cao is a Nuo god who raises poultry and livestock. He is a subordinate of King Lei. His status is lower than that of Lei Bing. The six-caocrown hat is highly recognizable. From the appearance, the brim of the crown hat seems to be surrounded by neat zigzag patterns that look like sharp blades. It is not only decorated with zigzag patterns, but also has the head of a unicorn carved in the middle.

The design of this painting is based on the theme of "Six Cao Sending Good Luck". Six Cao Cao is holding an auspicious letter in his hand and sitting astride Qilin. The Kirin's head is round, naive and clumsy, and its face is smiling, reflecting its auspicious and festive characteristics. The overall shape is majestic, the colors are bright, delicate and vivid. The whole picture reflects the joyful atmosphere of auspiciousness sent by Nuo God, and makes the meaning of beauty and joy more deeply rooted in people's hearts. (As shown below: Figure 41)

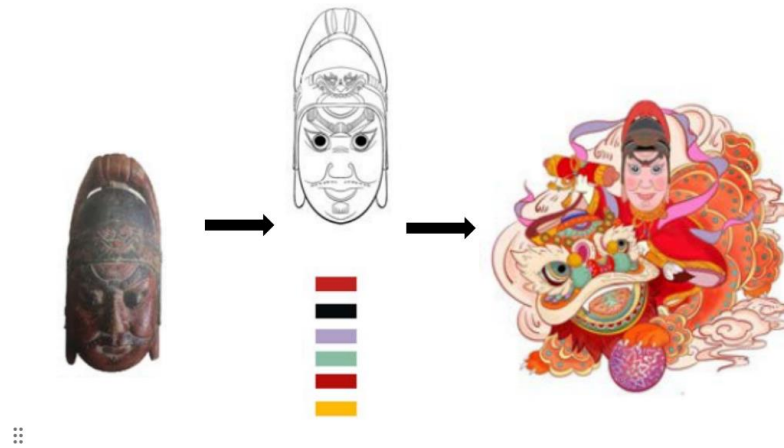


Figure 38 Six Cao
Source: Designed by the author

(7) Spirit Niang

The Ling Niang is an adjutant beside the Long Live Empress. The priesthood of Lingniang is similar to that of the "God of Wealth" in Han folk belief. She is a goddess who can take charge of financial resources. She is also a deity who manages people's fortunes and protects the safety of their children. Therefore, every household in Guizhou worships her. Her identity The element is bird pattern.

This design is based on the theme of "Ling Niang Receives Wealth". The heroine, Ling Niang, smiles and has a plump face. She looks rich, noble, charitable and peaceful. She holds a flower branch in her left hand to send blessings to the host's family. The right hand holds a lotus, which implies "harmony and beauty" and is used to pray for the owner's wealth and family harmony. The crane in the lower right corner is full of beauty in appearance and has long slender limbs, implying health and longevity. The whole picture is dotted with ingots and coins, showing blessings. A situation full of wealth and abundant wealth. (As shown below: Figure 42)

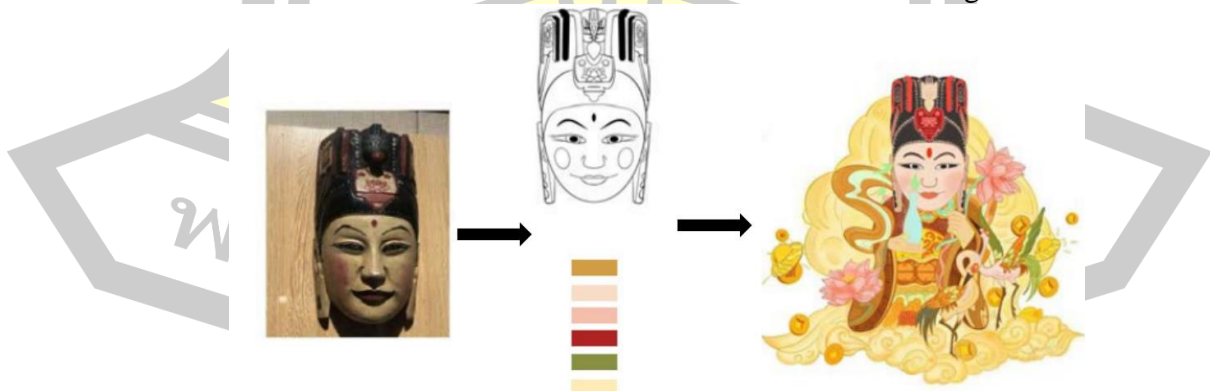


Figure 39 Lingniang
Source: Designed by the author

4.3 Series Illustration Design Plan 2

The design of this set of masks uses highly contrasting colors such as fluorescent colors to enhance its visual impact. It also has a youthful and trendy design, which is intended to innovate the excellent traditional Chinese culture. (As shown below:)

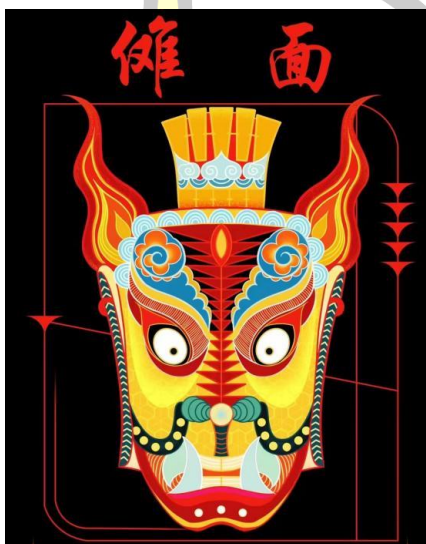


Figure 40 Three sessions of public service

Source: Designed by the author



Figure 41 Viva the Lady

Source: Designed by the author



Figure 42 The Flower Forest Fairy Palace
Source: Designed by the author



Figure 43 Upper element
Source: Designed by the author



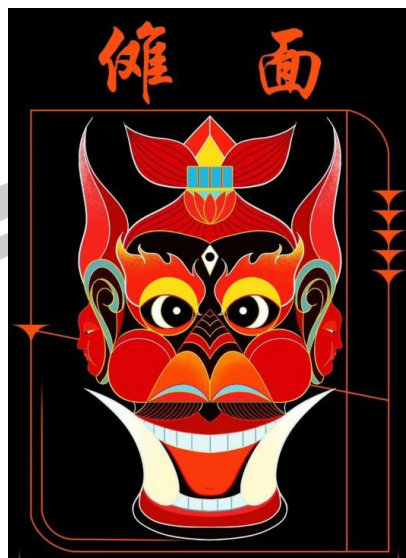


Figure 47 Lei Bing
Source: Designed by the author

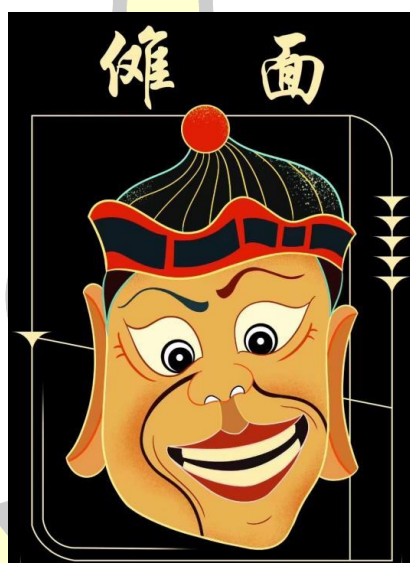


Figure 48 Six Cao
Source: Designed by the author

พหุ ประถมศึกษา



Figure 49 Lingniang
Source: Designed by the author

4.4 Analysis and positioning of Guizhou Nuo opera masks in the design of cultural and creative products

After a new cultural and creative product is designed, invite people who are interested in intangible cultural and creative products to participate in a questionnaire survey. Related surveys are a very critical link. Through a questionnaire survey, effective data analysis was carried out on Guizhou Nuo Opera Masks. The crowd includes: tourists, local residents, office workers, students and people who are interested in intangible cultural heritage. "Guizhou Nuo Opera Masks Cultural and Creative Product Design" Questionnaire A total of 251 questionnaires were surveyed, and 251 questionnaires were returned. 6 questionnaires were missing and were considered invalid. There were 245 valid questionnaires, and the questionnaire validity rate was 97.79%. The results are supported by the following data:

4.4.1 Population positioning and cognitive analysis of Nuo Opera masks

(1) Among them, 151 were male and 100 were female (As shown below: Figure 50)

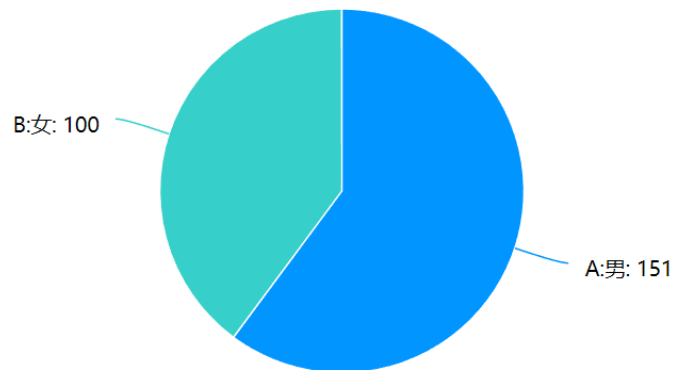


Figure 50 Survey questionnaire results data Fig

Source: The picture is made by the author

Analyze the questionnaire survey data of the design of Guizhou Nuo Opera masks. The main objects of this survey are between 18 and 55 years old. From the data, it is found that people between 21 and 40 years old have a strong willingness to buy cultural and creative products when traveling. People of this age group usually have considerable spending power, and they are willing to be exposed to new things. (As shown below: Figure 51)

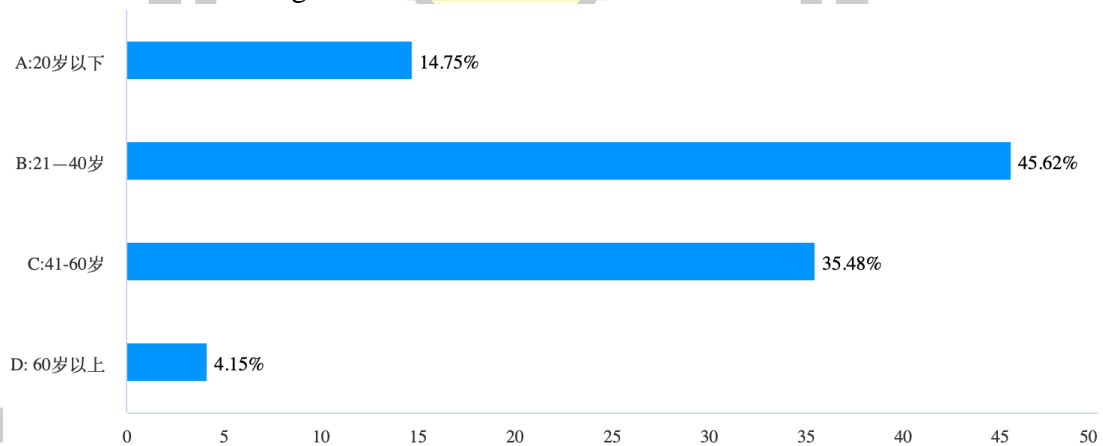


Figure 51 Age distribution of the survey subjects

Source: The picture is made by the author

At the same time, most of the people in this age group have no understanding or little understanding of Guizhou Nuo opera masks. (As shown below: Figure 52)

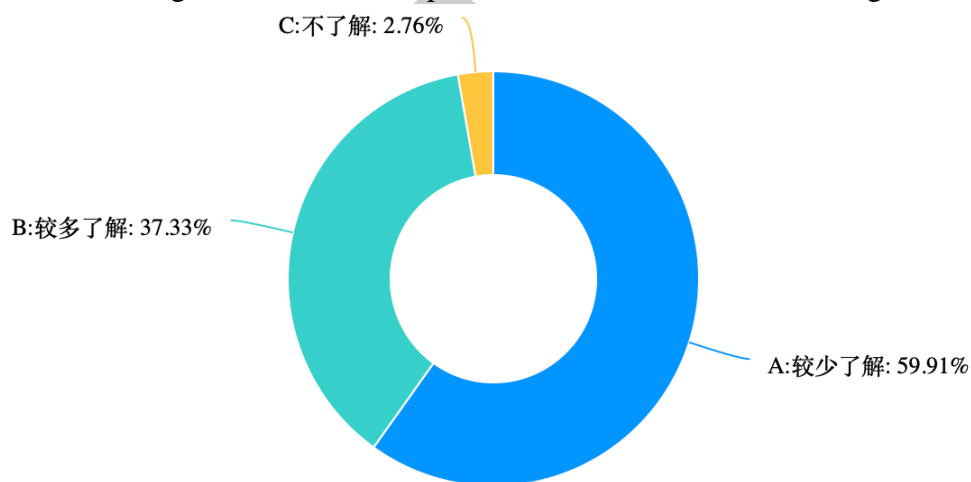


Figure 52 Distribution of Nuo Opera masks in Guizhou

Source: The picture is made by the author

There are 25 people with junior high school education and below, 55 people with technical secondary school and high school education, 137 people with college degree and bachelor's degree, and 34 people with master's degree and above. (As shown below: Figure 53)

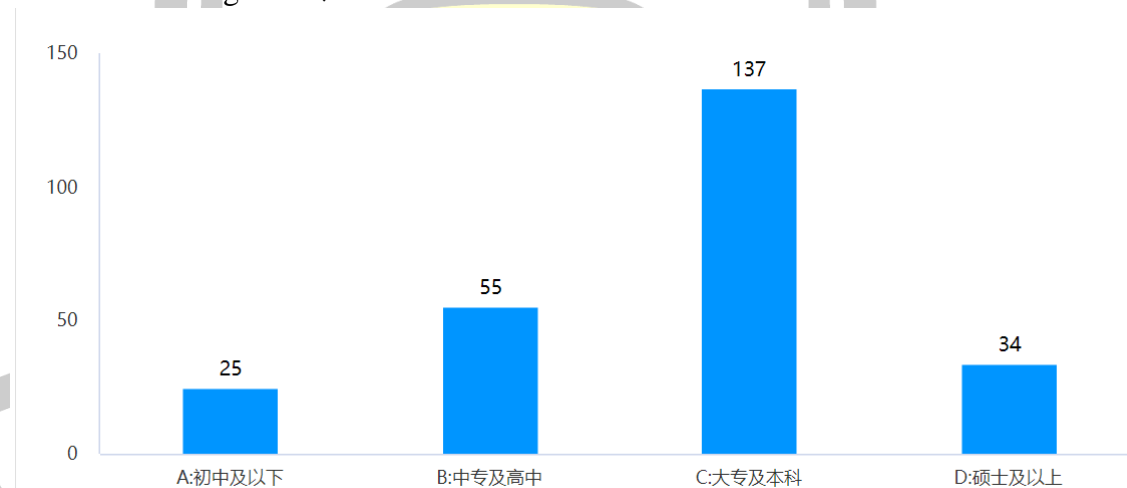


Figure 53 Data diagram of the results of the education questionnaire

Source: The picture is made by the author

43 people have a monthly income of less than 2,000 yuan, 115 people have a monthly income of 2,000-4,000 yuan, 43 people have a monthly income of 4,000-6,000 yuan, and 50 people have a monthly income of more than 6,000 yuan. The income status of the interviewees is relatively good. (As shown below: Figure 54)

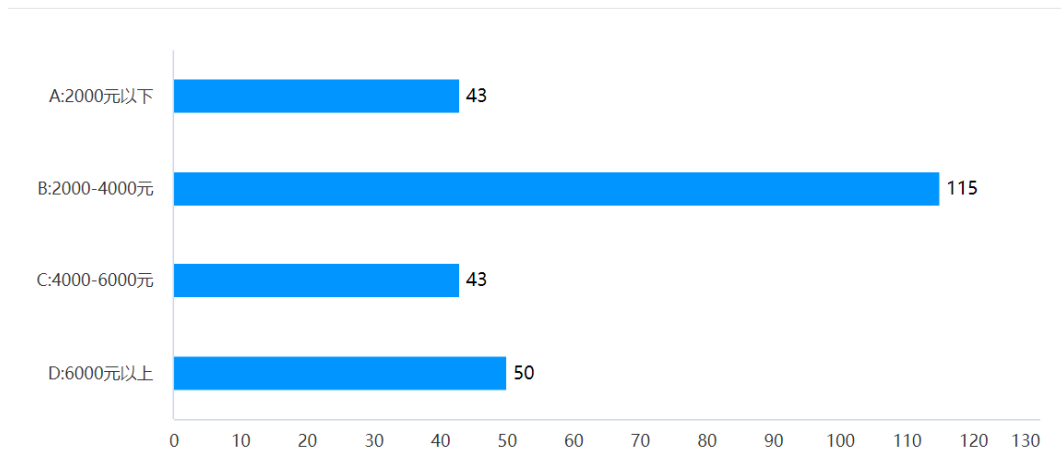


Figure 54 Data chart of the income survey questionnaire results

Source: The picture is made by the author

4.4.2 Product demand analysis

I set up some questions for the interview based on the topic of this research. The purpose of these questions is to comprehensively understand the respondents' views on the design of Guizhou Nuo opera mask cultural and creative products from multiple perspectives, as well as their in-depth thinking on this topic. By exploring these issues, we can better understand this topic and provide valuable references for future research and applications.

Among the 251 people interviewed, 163 people had some knowledge of cultural and creative products, and 88 people had no knowledge of them. It can be concluded that most people have paid attention to this topic. (As shown below: Figure 55)

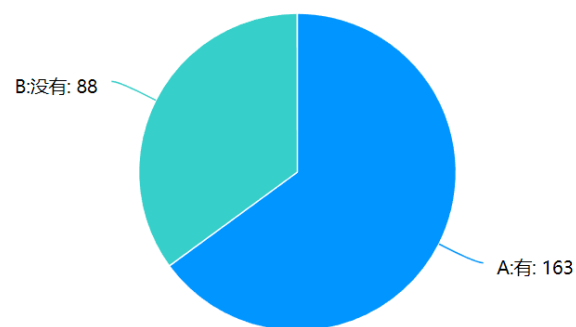


Figure 55 Data diagram of the questionnaire results of cultural and creative products

Source: The picture is made by the author

In the question about purchasing cultural and creative products of Guizhou Nuo opera masks, 73.27% of tourists expressed their willingness to buy cultural and creative products related to Guizhou Nuo opera masks, and 26.73% of tourists were unwilling to buy cultural and creative products. It can be seen that Guizhou Nuo opera masks Themed cultural and creative products have good development prospects. (As shown below: Figure 56)

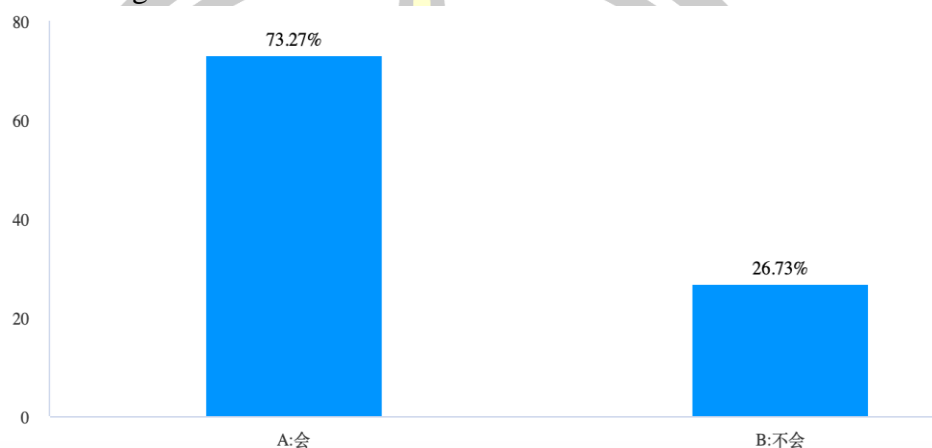


Figure 56 Purchase intention of Guizhou Nuo Opera cultural and creative products

Source: The picture is made by the author

After analyzing the data on reluctance to purchase cultural and creative products of Guizhou Nuo opera masks, it was found that there are three reasons for reluctance to purchase in the market: first, the practicality is not high; second, the cultural and creative products of Guizhou Nuo opera masks are The innovation is not high, and consumers often focus on cultural and creative souvenirs that have been improved by creative techniques. They are very attractive, have high sales, and have high evaluations. However, for simple artistic reproduction products, There were fewer sales and fewer visitors. Third, most tourists believe that the pricing of cultural and creative products determines whether they are worth buying, and consumers say that the pricing of many cultural and creative products on the market is very unreasonable. The price of a cultural and creative product is too high, and it is difficult for consumers to buy it. Make up your mind to buy, so whether the pricing of cultural and creative products is reasonable is directly related to the sales volume of cultural and creative products. (As shown below: Figure 57)

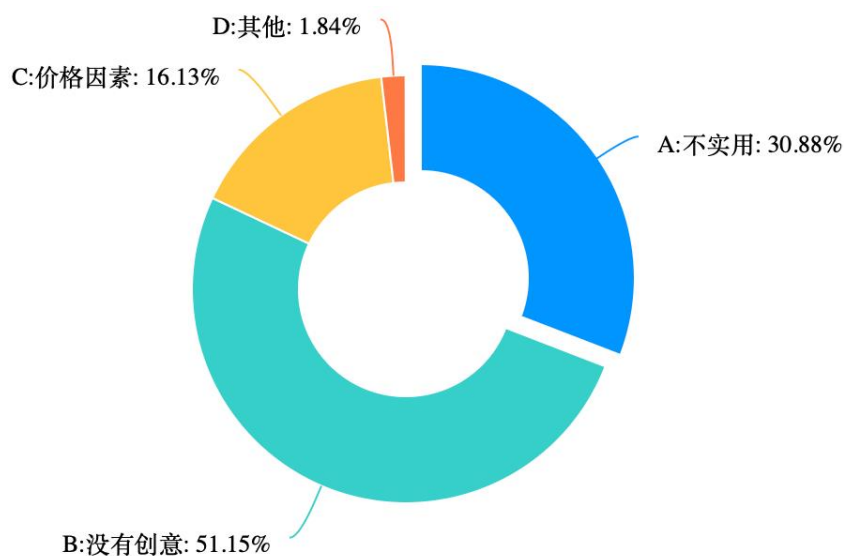


Figure 57 Survey results of problems in cultural and creative products of Nuo Opera masks in Guizhou

Source: The picture is made by the author

(1) Among the 251 people interviewed, they will choose to buy cultural and creative products at different prices. 19 people choose to buy 10-50 yuan, 179 people choose to buy 50-200 yuan, 30 people choose to buy 200-500 yuan, and 500 yuan or more. of 23 people. It can be seen from this that everyone is willing to spend money to buy such products. (As shown below: Figure 58)

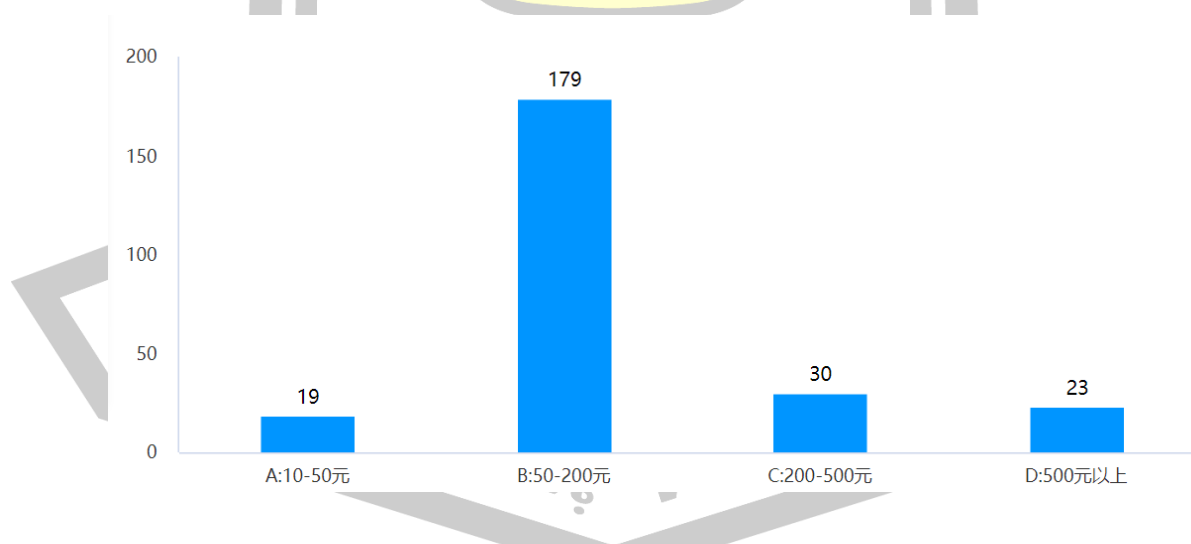


Figure 58 Data chart of the questionnaire results of the price and demand survey of purchasing cultural and creative products

Source: The picture is made by the author

Among the 251 people interviewed, 168 people think that the design of Guizhou Nuo opera mask cultural and creative products has market prospects, 38 people think that there is no market prospect, and 45 people do not understand this research. It can be seen that everyone The market has good expectations for this research. (As shown below: Figure 59)

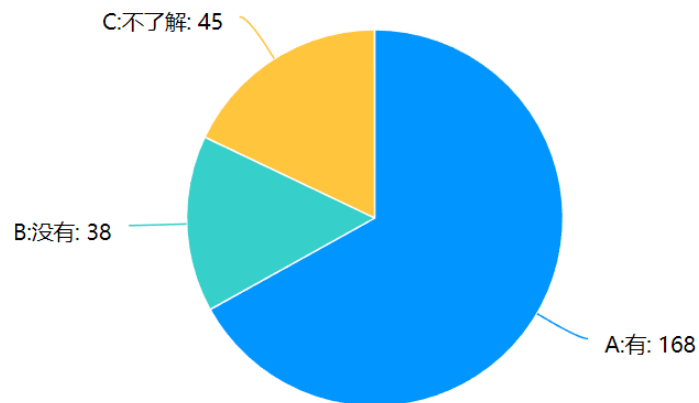


Figure 59 Survey questionnaire results data Fig
Source: The picture is made by the author

Among the 251 people interviewed, 170 people think that the development trend of Guizhou Nuo opera mask cultural and creative product design in future artistic creation is good, and 81 people think it is bad. The analysis shows that most people believe that and Be optimistic about this research. (As shown below: Figure 60)

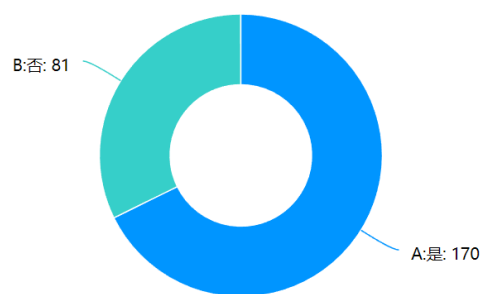


Figure 60 Survey questionnaire results data Fig
Source: The picture is made by the author

According to the questionnaire survey, the types of cultural and creative products that tourists will buy when traveling are daily products, office products, decoration products, and educational and educational products. (As shown below: Figure 61)

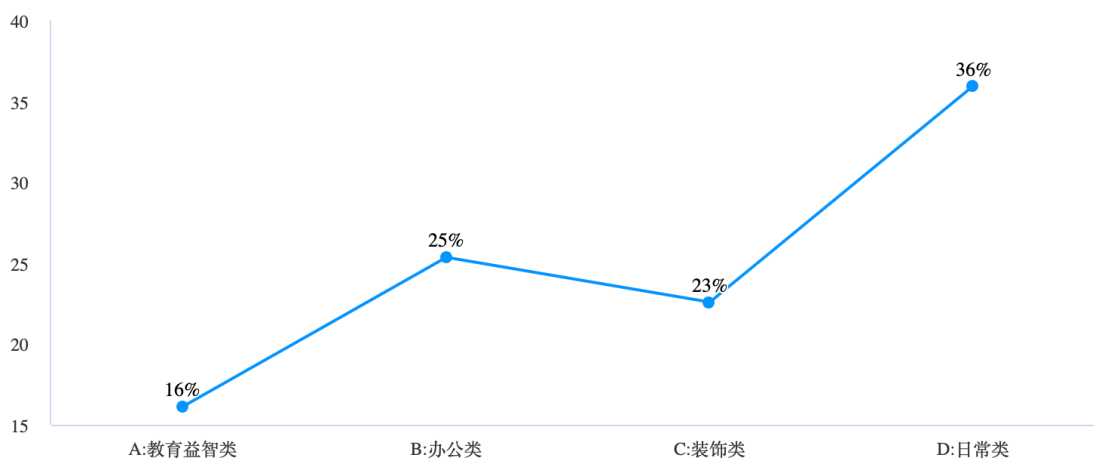


Figure 61 Data plots of the questionnaire results

Source: The picture is made by the author

It can be seen from the comprehensive feedback of the survey data that within a certain economic range, consumers are still very willing to purchase cultural and creative products that are elegant, have regional characteristics and have strong functionality. This also indirectly illustrates the current large-scale Market potential. Among the 251 people interviewed, 164 people liked the first set of Guizhou Nuo opera mask cultural and creative product design renderings, and 87 people liked the second set. In conclusion, more people liked the first set of designs. (As shown below: Figure 62)

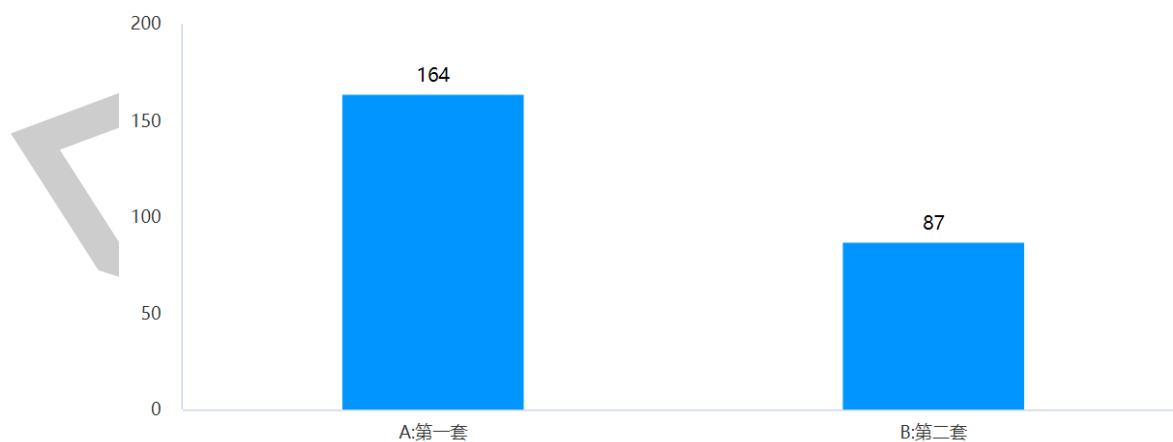


Figure 62 Data diagram of design questionnaire results

Source: The picture is made by the author

In addition, experts invited by the author, Guo Youcheng and Zhou Ang of the Central Academy of Fine Arts, evaluated the design and finally selected the first design plan.

5.4.3 Solution positioning analysis

Two renderings of the "Nuo Opera Mask" design were conducted. From the questionnaire questions, it was found that 10% of the respondents preferred design 1. It can be seen that retaining the original traditional cultural style, pursuing novel fashion, and carrying out modern innovation are acceptable in the contemporary era. The design style uses fully saturated colors in color expression to make the picture look more active and enhance the visual impact.

4.5 Cultural and creative product design practice of "Nuo opera masks"

Based on the interviews, surveys and observations of experts and people, and the collection and sorting of 251 questionnaires, it was concluded that more people supported the first set of design plans than those who supported the second set of plans. The author finally finalized the design of the first set of plans.

Based on the early data collection and compilation of Guizhou Nuo opera masks and the results of the cultural and creative product questionnaire, the design categories of the "Guizhou Nuo opera masks" series of cultural and creative products can be roughly divided into lifestyle cultural and creative products, home textile cultural and creative products, and decorative cultural products. Creative products and stationery cultural and creative products.

(1) Design of lifestyle cultural and creative products

Lifestyle cultural and creative products refer to the design of cultural and creative products related to daily life through the integration and innovation of cultural elements. Compared with other types of cultural and creative products, they are more practical and more frequently used. These products usually have the characteristics of beauty, practicality and cultural connotation, and can meet the various needs of people's daily life, while also inheriting and promoting culture. The practical products developed this time include tableware, coasters, mobile phone cases, fans, etc.

Combining traditional Nuo noodle elements with modern design, we produce novel, exquisite and practical tableware and placemats, allowing people to appreciate the charm of Nuo noodle culture while eating.

A mobile phone case can protect the phone from accidental damage such as scratches, impacts, drops, etc., while also making the phone look more beautiful. Taking into account factors such as portability and lightness, this mobile phone case is made of silicone, plastic and other materials. The weather in Guizhou is hot. The development of products such as fans is very practical. It can make people feel cool and comfortable in the hot summer and is more easily accepted by consumers. (As shown below:)



Figure 63 Tableware

Source: Photo is from the author's design



Figure 64 Cup cushions

Source: Photo is from the author's design



Figure 65 Mobile phone case

Figure 66 Cup cushion

Source: Photo is from the author's design

(2) Home textile cultural and creative product design

Home textile cultural and creative products cover all aspects of daily life, with home textiles as the main materials or carriers. Combining the visual cultural elements of Nuo noodles and allowing them to appear in people's daily life scenes can not only develop practical daily necessities, but also make such products become decorations with artistic value and collection value. For example, T-shirts, eye masks, cushions, pillows and other designs.

The cultural shirt designed this time is a T-shirt printed with the visual elements of Guizhou Nuo noodles. Expressing a cultural value of "choosing auspiciousness". T-shirts are relatively affordable in the clothing market and are easily accepted and appreciated by the public. (As shown below: Figure 67)



Figure 67 T-shirt

Source: Photo is from the author's design

Cushions and pillows are common soft household items that are often used for sleeping or resting. Consider applying illustration designs to throw pillows and cushions, which can be placed as decorations on your bed or sofa to add to the beauty of your home. (As shown below: Figure 68, 69)

พหุ ประยุกต์ ชีว



Figure 68 — back cushion
Source:Photo is from the author's design



Figure 69 Pads
Source:Photo is from the author's design

Eye masks are usually used to cover the eyes to prevent interference from outside light. It is highly practical during travel and provides users with a better rest and sleep environment. (As shown below: Figure 70)



Figure 70 Eye fold

Source: Photo is from the author's design

Hats are very necessary in Guizhou, where ultraviolet rays are strong. Applying illustration design to hats can not only be used to decorate clothing or protect from the sun, but it can also be a way to spread Guizhou culture and promote consumer purchases. (As shown below: Figure 71)



Figure 71 The hat

Source: Photo is from the author's design

(3) Design of decorative cultural and creative products

According to the results of the survey, more than half of consumers favor decorative cultural and creative products. Decorative cultural and creative products usually include paintings, sculptures, handicrafts, etc. The products developed this time include decorative items such as keychains and brooches, as well as decorative paintings corresponding to different Guizhou Nuo gods. They are all products with decorative meanings.

The main purpose of decorative paintings is to beautify the environment and improve the quality of life. This design focuses on the matching of colors and forms, which can coordinate with the tone and style of the indoor space and enhance the overall decoration effect. (As shown below: Figure 72、73、74、75)



Figure 72 A decorative painting
Source: Photo is from the author's design



Figure 73 A decorative painting
Source: Photo is from the author's design



Figure 74 brooch

Source:Photo is from the author's design



Figure 75 Keychain

Source:Photo is from the author's design

Keychains and brooches are very small and easy to carry. In addition to their practical functions, they can also be used as personalized decorations. You can choose different corresponding patterns according to your personal preferences and style to highlight your unique taste.

(4) Stationery cultural and creative product design

Stationery cultural and creative products have gradually been integrated into the daily learning life of the public. Due to the demand for stationery, such products are more popular among students. It is an indispensable item in people's daily life and work, so consumers Will be willing to buy such cultural and creative products.

As shown in the picture, canvas bags, notebooks, tapes, seals and USB flash drives are indispensable items in people's daily life and work. By integrating traditional Nuo noodle elements into the theme design, the use of stationery becomes more It is interesting and also promotes the spread of Guizhou Nuo noodle culture. (As shown below: Figure 76、77、78、79)



Figure 76 Canvas bag and notebook
Source:Photo is from the author's design

พหุ ประยุกต์ ชีว



Figure 77 Tape

Source:Photo is from the author's design



Figure 78 Seal



Figure 79 U disk

Source:Photo is from the author's design

4.6 Expert argumentation

This survey focused on the cultural and creative product design of Nuo opera masks in Guizhou and interviewed Professor Li Ming, an expert on Nuo opera inheritance from the Guizhou Cultural Bureau, Mr. Guo Youcheng from the Horizon Education Department of the Visual Communication Design Major of the Central Academy of Fine Arts, Wang Lin, an expert in cultural and creative product design, Five experts, including Zhao Hong, an associate professor at Guizhou Art Institute and a research expert on mask art, and Zhang Jiaqi, an illustration designer, provided valuable opinions and technical guidance.

Table 4 Expert rating form

Product name	Product aesthetics	Product quality	Product practicality	Whether the product has local culture	Product sales value
Dinner plates, coasters, mobile phone cases, fans	5	5	4.5	5	5
Clothes, pillows, cushions, eye masks, hats	4.5	5	5	5	5
Decorative paintings, brooches, keychains	5	5	5	5	5
Canvas bag, notebook, seal, USB flash drive	5	5	4.5	5	5

(1) Professor Li Ming: The design of these cultural and creative products of Nuo opera masks is very characteristic of Guizhou, showing the perfect combination of traditional culture and modern creativity. Each of the masks conveys rich cultural connotations, allowing people to not only feel the mysterious charm of traditional folk customs, but also experience the designer's inheritance and innovation of traditional culture.

(2) Mr. Guo Youcheng: These mask designs are very creative. By incorporating modern design elements into traditional Nuo opera masks, they make them more fashionable and attractive. The designer's use of color, shape and material is very clever, showing a deep understanding of traditional culture and innovative thinking.

(3) Expert Wang Lin: The design of these cultural and creative products of Nuo opera masks has a strong visual impact, and each mask is full of mystery and charm. The designer not only expresses traditional culture, but also gives the mask a modern fashion sense, which is eye-catching and has great collection and display value.

(4) Designer Zhang Jiaqi: These mask designs are highly decorative and ornamental, and are suitable for exhibitions and displays. The designer pays attention to details and craftsmanship during the creation process, and demonstrates exquisite handcraftsmanship on each mask, allowing people to feel the charm and magic of traditional craftsmanship.

(5) Expert Zhao Hong: These cultural and creative product designs of Nuo opera masks have great commercial potential and are suitable for the development and promotion of cultural and creative products. Through innovative design and marketing strategies, designers can promote these masks to a wider market and attract more consumers' attention and purchases.

Through the above expert argumentation, it can be concluded that the application of Guizhou Nuo opera masks in the design of cultural and creative products is of great significance and has huge development potential. Designers need to add modern design concepts on the basis of maintaining traditional cultural characteristics to achieve an effective combination of cultural inheritance and innovation.

4.7 Consumer Satisfaction Market Test Questionnaire

The author conducted a market test questionnaire based on a series of cultural and creative design works produced by the research theme "Guizhou Nuo Opera Masks: Application of Traditional Chinese Creative Product Design". This questionnaire is designed to evaluate the cultural and creative products of Guizhou Nuo Opera Masks. A total of 50 interview questionnaires were collected for public comments and opinions on the design to guide product development in line with market demand, as shown in the table below.

(1) Basic information of the interviewee:


1. Gender: 21 males and 29 females
2. Age: 20 people between 21 and 25 years old, 15 people between 26 and 30 years old, 5 people between 31 and 35 years old, 5 people between 36 and 40 years old, and 5 people over 40 years old.
3. Marital status: 20 people are single and 30 people are married.


4. Occupation: 5 civil servants, 10 people from enterprises, 5 self-employed people, 10 freelancers, 15 students, and 5 people from other professions.



(2) Public feedback on this cultural and creative handbag product:

Statement: Mark 1-5 in table columns according to satisfaction, the order of scores means 5=most, 4=a lot, 3=medium, 2=little, 1=least.

Table 5 Market testing questionnaire


Cultural and creative product design 1	Points of the question	Comment level					
		5	4	3	2	1	Remark
	1. Style/product style is distinctive	21	29				
	2. Product styles reflect local culture	22	28				
	3. Product production materials are environmentally friendly	20	30				
	4. The product looks beautiful	21	29				
	5. The product has an appropriate purpose	25	25				
	6. The product is made of suitable materials	26	24				
	7. When developing products, they have sales value	28	22				
	8. The public is interested in the product	21	29				
	9. Product design is very innovative	23	27				
	10. Overall satisfaction	40	10				
Cultural and creative product design 2	Points of the question	Comment level					
		5	4	3	2	1	Remark
	1. Style/product style is	21	29				



	distinctive						
	2.Product styles reflect local culture	25	25				
	3.Product production materials are environmentally friendly	26	24				
	4.The product looks beautiful	25	25				
	5. The product has an appropriate purpose	25	25				
	6. The product is made of suitable materials	26	24				
	7. When developing products, they have sales value	21	29				
	8. The public is interested in the product	25	25				
	9. Product design is very innovative	23	27				
	10. Overall satisfaction	40	10				
Cultural and creative product design 3	Points of the question	Comment level					
		5	4	3	2	1	Remark
	1. Style/product style is distinctive	21	29				
	2.Product styles reflect local culture	21	29				
	3.Product production materials are environmentally friendly	25	25				
	4.The product looks beautiful	26	24				


	5. The product has an appropriate purpose	28	22				
	6. The product is made of suitable materials	26	24				
	7. When developing products, they have sales value	28	22				
	8. The public is interested in the product	21	29				
	9. Product design is very innovative	23	27				
	10. Overall satisfaction	40	10				
Cultural and creative product design 4 	Points of the question	Comment level					
		5	4	3	2	1	Remark
	1. Style/product style is distinctive	30	20				
	2. Product styles reflect local culture	40	10				
	3. Product production materials are environmentally friendly	20	30				
	4. The product looks beautiful	25	25				
	5. The product has an appropriate purpose	20	30				
	6. The product is made of suitable materials	26	24				
	7. When developing products, they	28	22				



	have sales value						
	8. The public is interested in the product	21	29				
	9. Product design is very innovative	23	27				
	10. Overall satisfaction	40	10				
Cultural and creative product design 5	Points of the question	Comment level					
		5	4	3	2	1	Remark
	1. Style/product style is distinctive	21	29				
	2. Product styles reflect local culture	22	28				
	3. Product production materials are environmentally friendly	40	10				
	4. The product looks beautiful	20	30				
	5. The product has an appropriate purpose	25	25				
	6. The product is made of suitable materials	26	24				
	7. When developing products, they have sales value	28	22				
	8. The public is interested in the product	21	29				
	9. Product design is very innovative	23	27				
	10. Overall satisfaction	40	10				
Cultural and creative product design 6	Points of the question	Comment level					





		5	4	3	2	1	Remark
	1. Style/product style is distinctive	21	29				
	2.Product styles reflect local culture	40	10				
	3.Product production materials are environmentally friendly	20	30				
	4.The product looks beautiful	25	25				
	5. The product has an appropriate purpose	25	25				
	6. The product is made of suitable materials	26	24				
	7. When developing products, they have sales value	28	22				
	8. The public is interested in the product	21	29				
	9. Product design is very innovative	23	27				
	10. Overall satisfaction	40	10				
Cultural and creative product design 7	Points of the question	Comment level					
		5	4	3	2	1	Remark
	1. Style/product style is distinctive	21	29				
	2.Product styles reflect local culture	40	10				
	3.Product production materials are environmentally	20	30				

	friendly						
	4.The product looks beautiful	21	29				
	5. The product has an appropriate purpose	25	25				
	6. The product is made of suitable materials	26	24				
	7. When developing products, they have sales value	28	22				
	8. The public is interested in the product	21	29				
	9. Product design is very innovative	23	27				
	10. Overall satisfaction	40	10				
Cultural and creative product design 8 	Points of the question	Comment level					
		5	4	3	2	1	Remark
	1. Style/product style is distinctive	40	10				
	2.Product styles reflect local culture	20	30				
	3.Product production materials are environmentally friendly	25	25				
	4.The product looks beautiful	40	10				
	5. The product has an appropriate purpose	25	25				
	6. The product is made of suitable materials	26	24				

	7. When developing products, they have sales value	28	22				
	8. The public is interested in the product	21	29				
	9. Product design is very innovative	23	27				
	10. Overall satisfaction	40	10				
Cultural and creative product design 9		Comment level					
	Points of the question	5	4	3	2	1	Remark
	1. Style/product style is distinctive	21	29				
	2. Product styles reflect local culture	22	28				
	3. Product production materials are environmentally friendly	35	15				
	4. The product looks beautiful	21	29				
	5. The product has an appropriate purpose	25	25				
	6. The product is made of suitable materials	26	24				
	7. When developing products, they have sales value	28	22				
	8. The public is interested in the product	21	29				
	9. Product design is very innovative	23	27				
	10. Overall	40	10				


	satisfaction						
Cultural and creative product design 10 	Points of the question	Comment level					
		5	4	3	2	1	Remark
	1. Style/product style is distinctive	26	24				
	2. Product styles reflect local culture	28	22				
	3. Product production materials are environmentally friendly	21	29				
	4. The product looks beautiful	25	25				
	5. The product has an appropriate purpose	25	25				
	6. The product is made of suitable materials	26	24				
	7. When developing products, they have sales value	28	22				
	8. The public is interested in the product	21	29				
Cultural and creative product design 11 	Points of the question	Comment level					
		5	4	3	2	1	Remark
	1. Style/product style is distinctive	22	28				
	2. Product styles reflect local culture	21	29				
	3. Product	23	27				


	production materials are environmentally friendly						
	4.The product looks beautiful	28	22				
	5. The product has an appropriate purpose	21	29				
	6. The product is made of suitable materials	26	24				
	7. When developing products, they have sales value	28	22				
	8. The public is interested in the product	21	29				
	9. Product design is very innovative	23	27				
	10. Overall satisfaction	40	10				
	Cultural and creative product design 12	Points of the question	Comment level				
			5	4	3	2	1 Remark
	1. Style/product style is distinctive	25	25				
	2.Product styles reflect local culture	25	25				
	3.Product production materials are environmentally friendly	26	24				
	4.The product looks beautiful	25	25				
	5. The product has an appropriate purpose	25	25				
	6. The product	26	24				

	is made of suitable materials						
	7. When developing products, they have sales value	28	22				
	8. The public is interested in the product	21	29				
	9. Product design is very innovative	23	27				
	10. Overall satisfaction	40	10				
Cultural and creative product design 13 	Points of the question	Comment level					
		5	4	3	2	1	Remark
	1. Style/product style is distinctive	28	22				
	2. Product styles reflect local culture	21	29				
	3. Product production materials are environmentally friendly	23	27				
	4. The product looks beautiful	28	22				
	5. The product has an appropriate purpose	21	29				
	6. The product is made of suitable materials	26	24				
	7. When developing products, they have sales value	28	22				
	8. The public is interested in the product	21	29				
	9. Product	23	27				

	design is very innovative						
	10. Overall satisfaction	40	10				
Cultural and creative product design 14	Points of the question	Comment level					
		5	4	3	2	1	Remark
	1. Style/product style is distinctive	28	22				
	2. Product styles reflect local culture	21	29				
	3. Product production materials are environmentally friendly	23	27				
	4. The product looks beautiful	28	22				
	5. The product has an appropriate purpose	21	29				
	6. The product is made of suitable materials	26	24				
	7. When developing products, they have sales value	28	22				
	8. The public is interested in the product	21	29				
	9. Product design is very innovative	23	27				
	10. Overall satisfaction	40	10				
Cultural and creative product design 15	Points of the question	Comment level					
		5	4	3	2	1	Remark
	1. Style/product style is distinctive	28	22				
	2. Product styles	21	29				



	reflect local culture						
	3.Product production materials are environmentally friendly	23	27				
	4.The product looks beautiful	28	22				
	5. The product has an appropriate purpose	21	29				
	6. The product is made of suitable materials	26	24				
	7. When developing products, they have sales value	28	22				
	8. The public is interested in the product	21	29				
	9. Product design is very innovative	23	27				
	10. Overall satisfaction	40	10				
Cultural and creative product design 16 	Points of the question	Comment level					
		5	4	3	2	1	Remark
	1. Style/product style is distinctive	28	22				
	2.Product styles reflect local culture	21	29				
	3.Product production materials are environmentally friendly	23	27				
	4.The product looks beautiful	28	22				
	5. The product has an	21	29				

	appropriate purpose						
	6. The product is made of suitable materials	26	24				
	7. When developing products, they have sales value	28	22				
	8. The public is interested in the product	21	29				
	9. Product design is very innovative	23	27				
	10. Overall satisfaction	40	10				
	Cultural and creative product design 17	Comment level					
	Points of the question	5	4	3	2	1	Remark
	1. Style/product style is distinctive	28	22				
	2. Product styles reflect local culture	21	29				
	3. Product production materials are environmentally friendly	23	27				
	4. The product looks beautiful	28	22				
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	6. The product is made of suitable materials	26	24				
	7. When developing products, they have sales value	28	22				
	8. The public is	21	29				

	interested in the product						
	9. Product design is very innovative	23	27				
	10. Overall satisfaction	40	10				

It can be concluded from this that the public has a high degree of acceptability of the Guizhou Nuo opera mask cultural and creative product design, and the market survey satisfaction is high, and it is suitable for sale on the market.

4.8 Prospects for the future development of Guizhou Nuo opera mask cultural and creative products

With the vigorous development of the cultural and creative industry and people's attention to traditional culture, Guizhou Nuo opera mask cultural and creative products have broad development prospects. By adopting modern style design concepts, these products will be able to attract the attention of more young consumers, while at the same time combining traditional culture with modern aesthetics to inject new vitality into them.

As an important part of Chinese traditional culture, Guizhou Nuo opera masks have broad application space and development potential in the field of cultural and creative product design. In the future, as the cultural and creative industries continue to develop and expand, the application of Guizhou Nuo opera masks will be further expanded and deepened. The following development directions can be expected:

Integration of traditional culture and modern design: Modern design and innovation of Guizhou Nuo opera masks, combined with contemporary aesthetics and design concepts, to create cultural and creative products with a sense of modernity and fashion. Such products can not only inherit and promote traditional culture, but also meet the needs and preferences of contemporary consumers.

Cultural tourism product development: Use Guizhou Nuo opera masks as design elements to develop various cultural tourism products, such as souvenirs, handicrafts, clothing accessories, etc., to attract more tourists to understand, experience and purchase, and promote the development of Guizhou's cultural tourism industry.

Cultural and creative education: Integrate Guizhou Nuo opera masks into education and teaching, carry out activities such as mask making workshops, exhibitions and lectures, stimulate students' interest and awareness of traditional culture, and cultivate cultural and creative design talents.

Integration of design styles: combine modern design elements with traditional New Year picture styles to create creative products that have both traditional charm and modernity. You can use simple lines, bright colors and novel compositions to give New Year pictures new vitality and attract the attention of more young consumers.

Strengthening of brand building: enhance the visibility and reputation of cultural and creative products by establishing a strong brand image. You can use concise and easy-to-remember brand logos and slogans, combined with innovative product design and packaging, to attract more consumers' attention and love.

In general, the application of Guizhou Nuo opera masks in cultural and creative product design has broad prospects for future development. It is expected to become a bridge between traditional Chinese culture and modern life, making greater contributions to enriching people's cultural life and promoting the development of the cultural industry.

Summary

Practice has proven the feasibility of combining Guizhou Nuo noodles with cultural and creative products, and tried to take the cultural and creative product design of Guizhou Nuo noodles as an example to explore the current strategy of designing and developing cultural and creative products for traditional non-heritage Nuo culture, so as to let traditional non-legacy Heritage culture is displayed and disseminated in modern society.



CHAPTER V

Conclusion, Discussion, and Suggestion

Introduction

This study conducted an in-depth study on the application of Guizhou Nuo opera masks in the design of cultural and creative products, and conducted an in-depth analysis of the history, characteristics and traditional significance of Guizhou Nuo opera masks, revealing its importance and significance as a cultural symbol. unique charm. In the design of cultural and creative products, Nuo opera masks can be used as an important cultural resource, giving products the connotation and spirit of traditional culture. Secondly, this study analyzes several cultural and creative product designs based on Guizhou Nuo opera masks through case studies, including mask artwork, mask decorations, and mask-themed gifts. These products not only retain the original style and characteristics of Nuo opera masks, but also incorporate modern design elements, which have high artistic value and market competitiveness. Finally, this chapter summarizes and discusses the application of Guizhou Nuo opera masks in the design of cultural and creative products.

5.1 Conclusion

China's cultural and creative product design industry has developed rapidly in recent years and has become an important part of the national economy. my country's Internet technology, artificial intelligence and other scientific and technological fields are developing rapidly, which also provides a broader innovation space for the cultural and creative product design industry. This article takes Guizhou Nuo noodles as the research object and cultural creative product design as the research carrier to provide reference for the development of ethnic minority cultural creative product design.

This article first analyzes the cultural connotation and artistic characteristics of Guizhou Nuo noodles, and researches and extracts its visual elements. Secondly, the definition, categories and characteristics of cultural and creative product design were analyzed, and comparative studies were conducted through cases of cultural and creative product design. Combined with field research, the problems existing in the design of cultural and creative products in Nuozhou, Guizhou were discovered. Finally, through a questionnaire survey, The design points are

summarized as establishing a cultural positioning with regional characteristics, and the design practice of cultural and creative products in Nuo Zhou, Guizhou is explored, broadening ideas for the development of cultural and creative products, and providing new practical references. Since the inheritance method of Guizhou Nuo Noodle Culture is mainly oral, it is difficult to record many traditional knowledge and skills. Therefore, this article discusses many shortcomings, and pays attention to collecting the application practice of Nuo Noodle Culture in the design of cultural and creative products. Relevant cases provide new possibilities for the inheritance of Guizhou Nuo noodles in modern design. With the development of politics, economy, culture, and science and technology, our country will eventually explore a suitable way to inherit traditional culture. We hope to carry out innovative designs based on understanding the Nuo noodle culture of Guizhou and combine traditional elements with modern design concepts. , to create more modern and artistic cultural and creative products to attract the attention of more young people.

5.2 Discussion

Discuss the deficiencies according to the three research objectives: (1) To study the history and development process, classification, artistic characteristics and cultural connotation of Guizhou Nuo opera masks. (2) To Study and Analyze the relevant theories of cultural creative products and analyze the feasibility of innovative application of Guizhou Nuo opera masks in the design of contemporary cultural creative products. (3) To Design cultural creative products of Nuo opera masks :

(1) To study the history and development process, classification, artistic characteristics and cultural connotation of Guizhou Nuo opera masks.

Shortcomings in studying the history and development process of Guizhou Nuo opera masks: The collection and arrangement of some historical materials may not be detailed enough, resulting in an incomplete understanding of its development process. Shortcomings in analyzing the cultural connotation of Nuo opera facial makeup: There may be a certain degree of subjectivity in the analysis of artistic characteristics and cultural connotation, resulting in a conclusion that is not objective and comprehensive enough. (1) Lack of in-depth interpretation and analysis of Guizhou Nuo opera masks: In the paper, although the history and development process, classification, artistic characteristics and cultural connotation of Guizhou Nuo opera masks are mentioned, there is a lack of in-depth interpretation and analysis of these contents. . For

example, we can further explore the design styles and characteristics of different types of Nuo opera masks, as well as the cultural meanings and symbols behind them. (2) The research perspective can be expanded: in addition to studying the Guizhou Nuo opera masks themselves, you can also consider comparing and contrasting them with mask cultures in other places, and further explore the common characteristics and development trends of Chinese traditional mask culture, from across the An in-depth analysis of the significance and value of Nuo opera facial makeup from a cultural perspective.

To Study and Analyze the relevant theories of cultural creative products and analyze the feasibility of innovative application of Guizhou Nuo opera masks in the design of contemporary cultural creative products.

There may be omissions or one-sidedness in the analysis of theories related to cultural and creative products, which affects their understanding and application in contemporary applications. The research method is not comprehensive and in-depth enough. The theoretical basis of Guizhou Nuo opera masks in the design of cultural and creative products should be explored more deeply, including theoretical support from cultural semiotics, aesthetic theory, traditional culture and contemporary design, in order to provide better guidance. Practice innovation. The design of intangible cultural heritage of Guizhou Nuo opera masks is a multi-disciplinary design work. In the follow-up work and learning process, we will continue related work and continue to conduct in-depth research on the artistic characteristics and cultural purpose of Guizhou Nuo opera masks, so as to provide the basis for subsequent cultural research. Do your best to create product design and other work. In the future, we can also try to transform the design results into more innovative and practical product forms. Through continuous innovation and improvement, we can promote the cross-border integration and innovative development of Guizhou's Nuo opera mask intangible cultural heritage, so that cultural and creative products can contribute to Guizhou's cultural heritage. The inheritance and development of the intangible cultural heritage of Nuo opera masks has continuously injected new vitality, making Guizhou Nuo opera masks "alive" in people's lives.

To Design cultural creative products of Nuo opera masks

Lack of in-depth research: The research on Guizhou Nuo opera mask culture is not in-depth enough. It only briefly introduces its history and tradition, but does not conduct an in-depth analysis of its cultural connotation and spiritual value. This results in a lack of understanding and grasp of the nature of culture in design practice, making it difficult for the design of creative products to reflect respect for and innovation in traditional culture.

Unclear design concept: In the design process of creative products, there is a lack of clear design concept and direction, resulting in a lack of unified style and theme in product design.

During the design practice process, the integrity and completeness of the product were not fully considered, resulting in a lack of uniqueness and attractiveness in the product design.

Insufficient awareness of innovation: There is a lack of innovative interpretation and application of Guizhou Nuo opera mask culture in design practice. Most creative product designs still remain at the level of imitation and copying, failing to reflect the designer's unique creativity and ideas. The lack of reinterpretation and innovation of traditional culture makes it difficult for product design to attract the attention of modern consumers.

5.3 Suggestions for feedback on research results

Guizhou Nuo mask has always been closely related and inseparable from Guizhou Nuo culture. It is not only the carrier of Nuo culture, but also the symbol of Nuo cultural concepts. Through in-depth exploration of the origin, development, and categories of Guizhou Nuo masks, the rich artistic characteristics and cultural connotations of Guizhou Nuo masks were summarized, the diversified artistic styles and multiple modeling characteristics were studied, and the expressions of Nuo masks were discussed. The cultural connotation produced by the mutual integration and mutual penetration of primitive religion and folk culture.

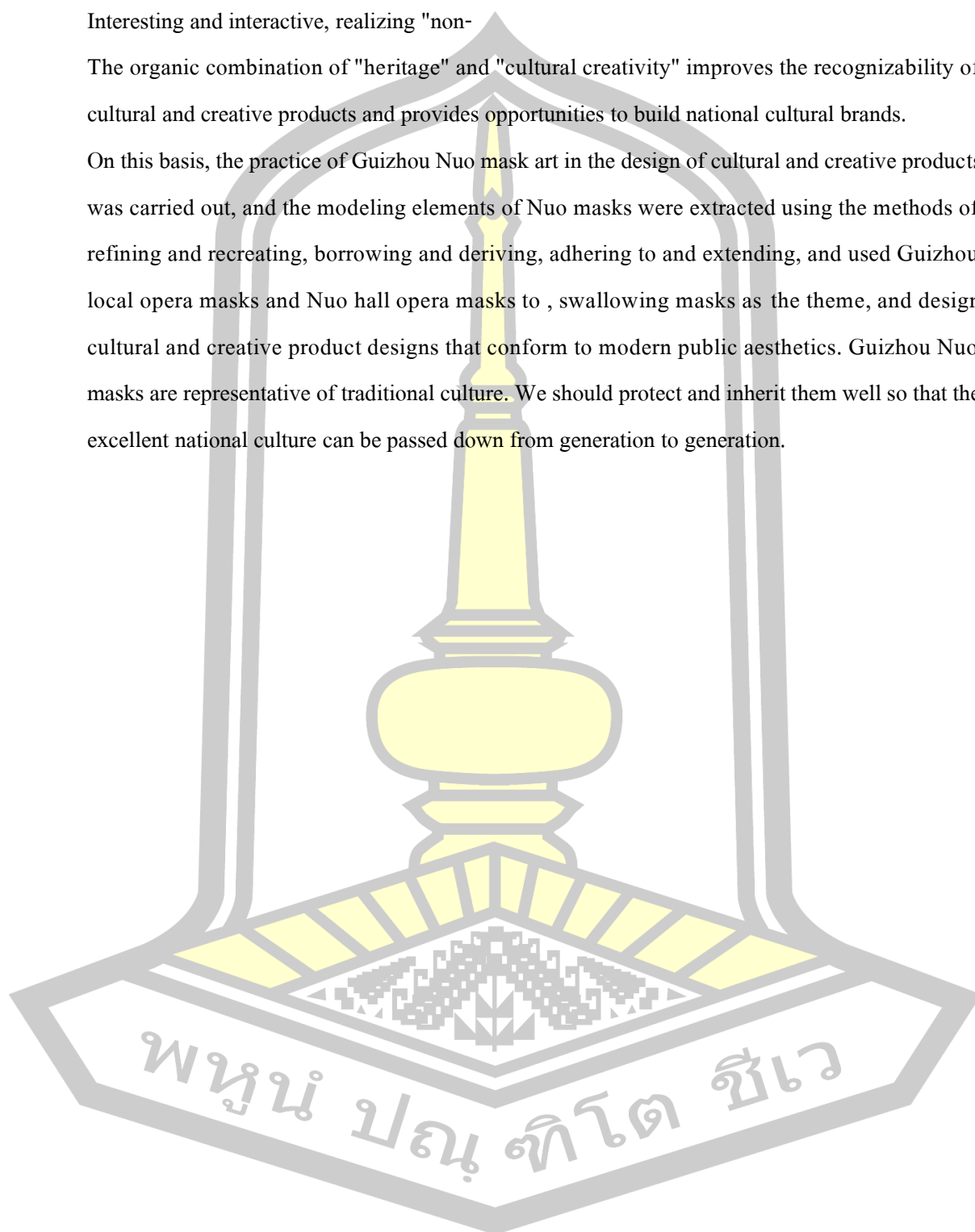
Cultural creative products are a visual language that conveys cultural and artistic values. Integrating them with the artistic characteristics and humanistic connotations of Guizhou Nuo masks has very important practical significance for the inheritance and development of Guizhou Nuo masks. Through literature research and case analysis, this paper summarizes the current situation of Nuo mask cultural and creative products lacking cultural connotation and innovative design, studies the value, principles and methods of Guizhou Nuo masks in modern cultural and creative design, and designs a series of Guizhou Nuo mask cultural products. Create products. Applying the unique artistic characteristics of Guizhou Nuo masks to the design of cultural and creative products is conducive to the inheritance and development of traditional culture, the exploration of the aesthetic value of folk art, the expansion of cultural and creative industries, and the bringing of modern cultural and creative design. New inspiration and ideas. Therefore, when designing cultural and creative products for Guizhou Nuo masks, we should follow the three principles of adapting to local conditions, cultural creativity, and emotional experience. Based on the regional and national characteristics of Guizhou Nuo masks, we should explore the creative

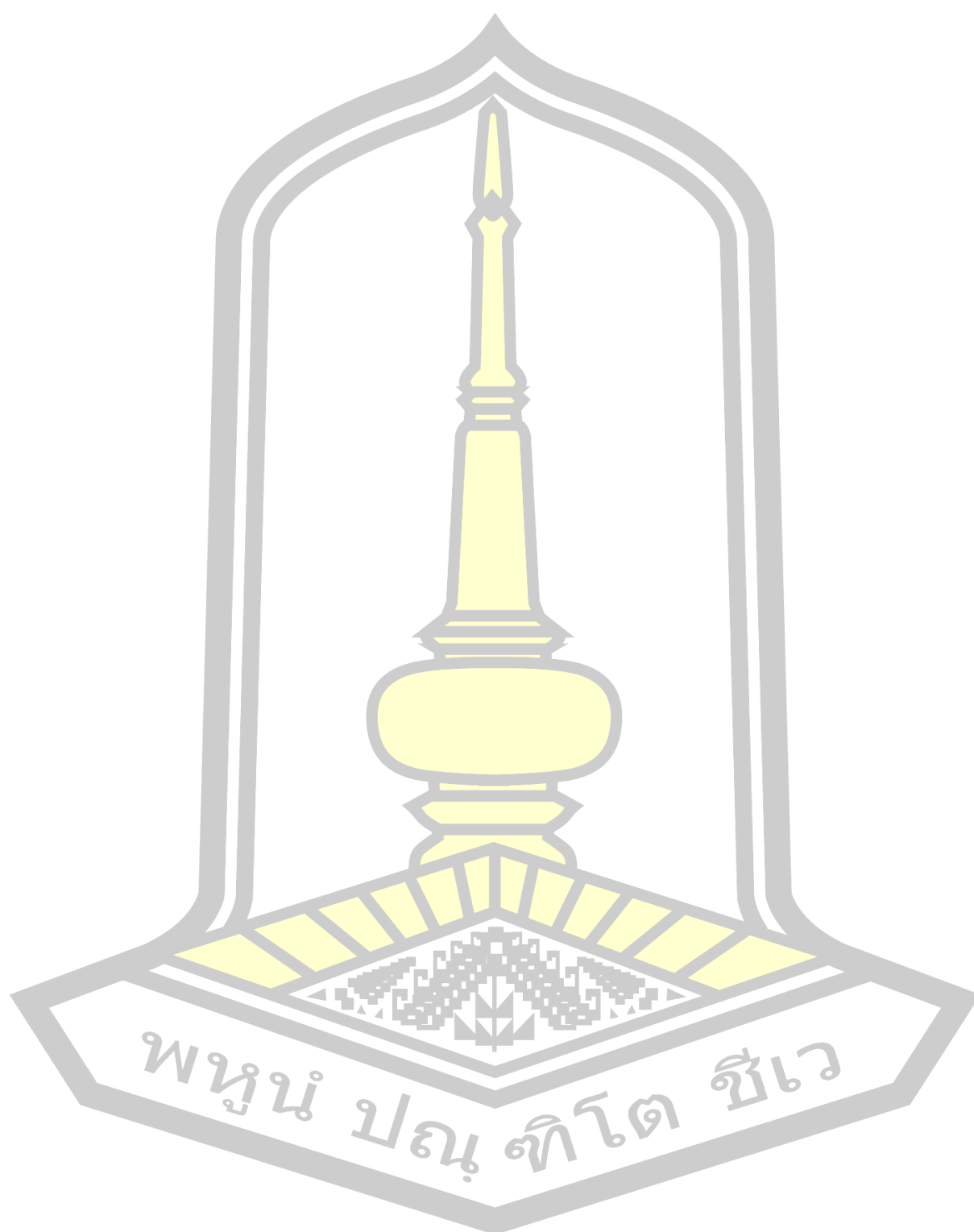
combination of multiculturalism and pay attention to the cultural and creative products.

Interesting and interactive, realizing "non-

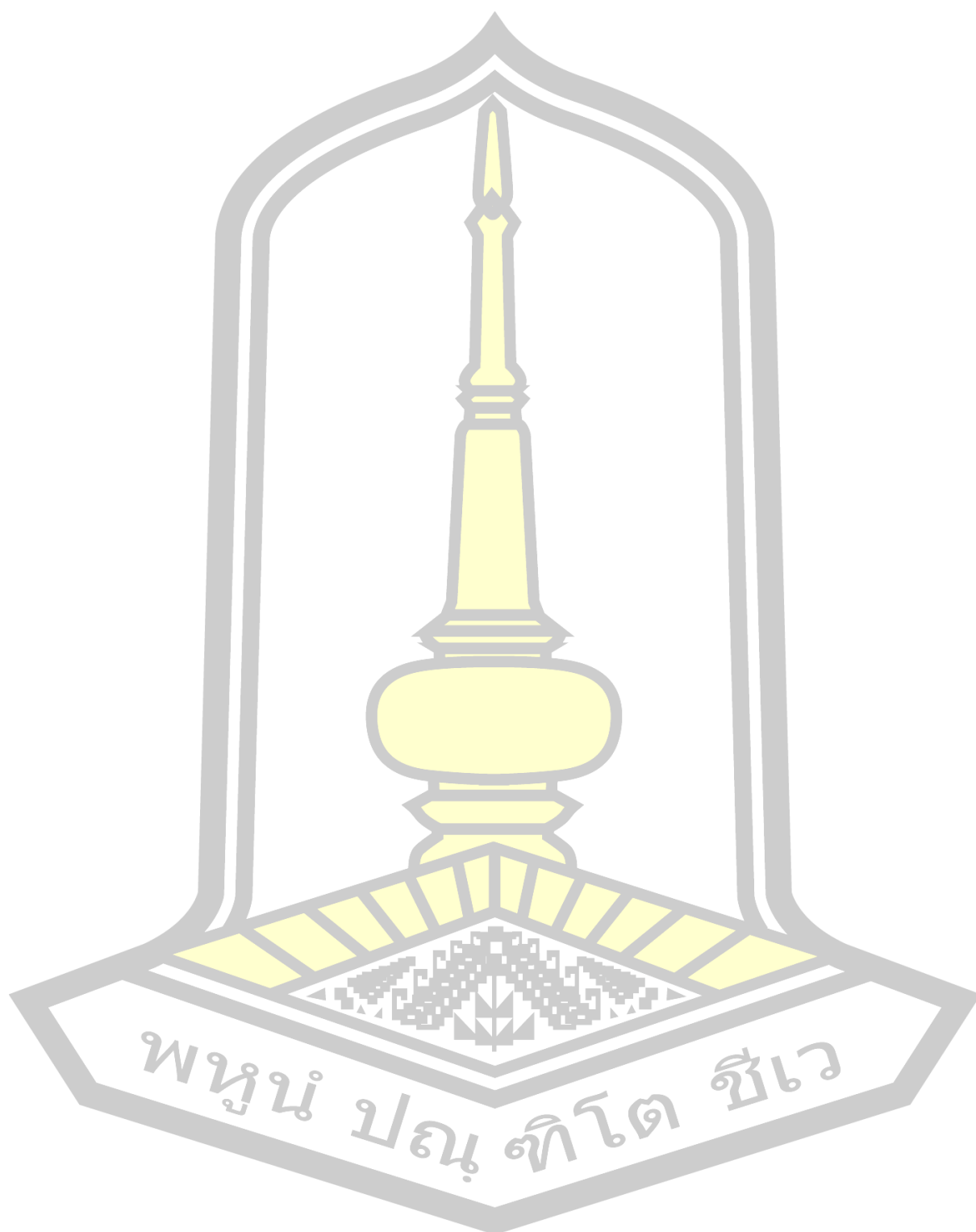
The organic combination of "heritage" and "cultural creativity" improves the recognizability of cultural and creative products and provides opportunities to build national cultural brands.

On this basis, the practice of Guizhou Nuo mask art in the design of cultural and creative products was carried out, and the modeling elements of Nuo masks were extracted using the methods of refining and recreating, borrowing and deriving, adhering to and extending, and used Guizhou local opera masks and Nuo hall opera masks to , swallowing masks as the theme, and design cultural and creative product designs that conform to modern public aesthetics. Guizhou Nuo masks are representative of traditional culture. We should protect and inherit them well so that the excellent national culture can be passed down from generation to generation.





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