

Gui Zhou Nuo Opera mask: Application of Chinese Traditional Heritage of Creative Product Design

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Abstract

This research is qualitative. To better protect the intangible cultural heritage of Guizhou Nuo opera masks, this paper closely combines the current political and cultural industry backgrounds. It 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.

Based on qualitative research methods, literature review, field survey, expert interview, user experience, and results presentation, the research results found that Guizhou Nuo opera masks are the primary embodiment of contemporary Guizhou culture and traditional Chinese heritage. In the long history of civilization development, the body carries

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a long history and rich cultural connotations, including various plastic arts and artistic features. It is a unique and precious heritage in the Chinese treasure house and a treasure of Chinese cultural innovation. Guizhou Nuo masks are one of the first batches 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 also face 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.

Keywords: Guizhou Nuo masks, plastic arts, creative product design, artistic characteristics, cultural connotation

Introduction

Guizhou Nuo masks are an essential 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 is lacking in today's world under 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) Guizhou Nuo masks cannot be protected for protection but should be protected in the development process and development in protection. We must fully play 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). This good social environment 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 impacted many countries and regions' economic and cultural development directions. They 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 a unique heritage. It is necessary to explore cultural connotations fully and make them the power source 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 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 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.

The Guizhou Mask is included in the first national intangible cultural heritage list batch. It originated from the Yunnan -Guizhou Plateau in Guizhou. It is located at the intersection of the three provinces of Jingchu and Bashu. In addition, the terrain and inconvenience have retained many ancient traditional art and culture. Guizhou Province is a multi-ethnic province in southwestern China. It is located in southwest China and has a long history and deep cultural heritage. The most famous is the Guizhou Mask, known as "the activation stone of Chinese drama art" for its representativeness. Due to the slow development of Guizhou's martial arts mask and the lack of the impact of modern and contemporary art and culture, the appearance of "primitive" is still shown in modernization. With the changes in people's lifestyles and aesthetic concepts, the inheritance and protection of Guizhou's drama mask faces more and more challenges and dilemmas. Nonheritage-themed cultural and creative products are popular based on the current art consumer market. At the same time that the intangible cultural heritage enriches the source of cultural and creative products, it also realizes innovation and development through this new business art form. It is about transforming the intangible cultural heritage elements into design, extracting and creating aesthetic design elements. The needs of contemporary people help promote the innovation and diversified development of cultural and creative industries and allow the intangible cultural heritage to be inherited and developed through new art forms. Given this, in-depth research on the design related to the design of intangible cultural and creative products with the theory of intangible cultural heritage and cultural and creative design design.

Body

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

1.1 Overview of Nuo Masks

Masks were called "false faces" and "big faces" in ancient times and "face shells" or "ghost faces" in folklore. Among the many mask cultures in China, Nuo masks are an essential part. In Nuo operas, Nuo dances, and other activities, Nuo masks are indispensable performance props. When the performers wear the masks, their roles change to gods or ghosts. (Li Shouxu, 2018: p. 17)] There are sayings among the people that "without masks, they are humans; with masks, they are gods" and "without masks, they cannot be Nuo." People regard Nuo masks as tools for communication between humans and gods in Nuo operas, Nuo rituals, and other activities and as carriers of gods. As an intuitive and concrete artistic symbol in Guizhou culture, Nuo masks reflect Guizhou's local customs and artistic aesthetic style. (Xu Mengsha, 2023:20-24)

1.2 The Origin and Evolution of Nuo Masks

The original widespread distribution of Nuo opera was based on the Yellow River and the Yangtze River, as well as 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. (Zhang Hequan, June 2022: page 504)

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 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. Regarding category distribution, military Nuo is popular in Guizhou and Yunnan, and Nuo opera is popular in Guizhou alone. At the same time, wizard Nuo is popular in other western regions such as Hunan, Sichuan, Yunnan, Chongqing, Jiangsu, and Guangxi. At the same time, village Nuo is popular in Hebei, Shanxi, Jiangxi, Fujian, Anhui, etc.

1.3 Classification of Guizhou Nuo opera masks

Guizhou Nuo opera masks include Taiji, Nuo Tang, and earth opera.

1.4 Analysis of the artistic characteristics of Nuo masks

1.4.1 Artistic 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 a rich original artistry behind and developed a simple and naive temperament. From the modeling perspective, the "Cuo Taiji" mask has a shocking rough beauty, a soul-stirring beauty of strength, and a soul-stirring ferocious beauty.

(2) Realistic style mask

The realistic-style masks are decorated with traditional Chinese auspicious patterns and are mainly characterized by bright colors, adding a small quantity 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.

1.4.2 Shape Characteristics

(1) Typical approach (2) Techniques of exaggeration and deformation

(3) Symbolization techniques (4) Realistic techniques

1.4.3 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.

1.4 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 Guizhou folk art's unique artistic charm and profound historical culture. (Liu Damin and Wang Yi, 2016: 45- 52) It has important theoretical significance for studying religion, folklore, art, and aesthetics.

(1) Religious beliefs (2) Folk customs and practices (3) Aesthetic values

2. Feasibility Analysis of Combining Guizhou Nuo Masks into Cultural Creative Product Design.

2.1 Definition of cultural and creative products

Cultural and creative products refer to products with cultural connotations and commercial value created based on cultural elements, with creative design as the core, intellectual property as the support, and market-oriented. They are products that integrate culture and creativity, with both cultural depth and breadth, and sound commercial expression and market competitiveness. Cultural and creative products are produced in human production and life practices. (Qian Jinlan, 2023: p. 133) The

success of cultural and creative products lies in their ability to seek business opportunities in the commercial market while emphasizing cultural connotations and creative elements and having higher social and cultural values. The improvement of this value will also play a positive role in promoting cultural inheritance and innovation.

In short, cultural and creative products are the fusion 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.

2.2 Survey on the market status of Guizhou Nuo Opera Masks intangible cultural heritage products

This paper analyzes the definition, categories, characteristics, development trends, and prospects of Guizhou Nuo Opera mask cultural and creative design and the current status, product development, and problems in cultural and creative design strategies. Given the existing problems, the design principles and methods of Guizhou Nuo Opera mask cultural and creative design are proposed. Through the case analysis of excellent cultural and creative products (1) Sanxingdui mask cultural and creative product design (2) Tibetan opera mask cultural and creative product design), Given the existing problems, investigating the current market status of Nuo Opera Mask's intangible cultural heritage products will provide design methods and references for Guizhou Nuo Opera Mask's subsequent cultural and creative design practice. The feasibility analysis of combining Guizhou Nuo Mask with cultural and creative product design is carried out through the popular trend of Nuo Opera mask cultural and creative product design and expert demonstration.

Expert demonstration: Interviews with two experts, Zhou Ang and Guo Youcheng, and inheritors of intangible cultural heritage and Nuo Opera experts in the Guizhou Nuo Opera area. Experts believe that traditional style and modern technology suit Guizhou Nuo Opera masks' cultural creativity and innovative design. Traditional style 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. Based on predecessors' research results and expert interviews' conclusions, we decided to use traditional style and modern techniques to carry out the cultural and creative innovation design of Nuo opera masks.

3. Develop and design cultural products based on Guizhou Nuo opera masks

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

3.1.1 Theme determination and design conception

The paper summarizes literature research methods and expert arguments based on the visual symbolic elements of Guizhou Nuo opera masks.

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 combine them with related elements. Moreover, the pattern decoration containing the theme meaning is integrated into the illustration design to design the Nuo-themed illustrations and then apply the illustrations to cultural and creative products. Choose keychains, stationery, home furnishings, accessories, etc., based on product types. 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 convey the cultural connotation of Guizhou Nuo Noodles fully, and at the same time integrate modern aesthetics so that people can better understand it. And love Guizhou culture.

3.1.2 Design positioning

In the design practice of this paper, Guizhou Nuo noodles should be used as the source of creation, and digital graphic expression should be used as the direction of creation to facilitate dissemination and two-dimensional printing production. The author takes the main design direction of cultural and creative products in the creation. The shape is not limited to the shape of Guizhou Nuo noodles but 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.

3.1.3 Design innovation

This topic studies Guizhou Nuo noodles' artistic characteristics and cultural connotation from the perspective of cultural and creative product design and extracts design elements from both material and dematerialized levels. It summarizes its techniques and characteristics in applying cultural and creative products. Provide a theoretical basis for Guizhou Nuo noodles' future design and application in cultural and creative industries. Based on traditional Guizhou Nuo noodles, we should take the essence, 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 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 and more accessible for people to accept.

3.1.4 Extraction of modeling elements of Guizhou Nuo mask

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 Guizhou's Nuo noodles, we selected the highly representative Three Realms Duke, Long Live Empress, Hualin Xianguan, Lingniang, Shangyuan, Lei Bing, and Liucaio as the design extraction objects. The elements are compared and extracted as shown below :



Figure 1 Line Art

Source: Written by the author

3.1.5 Extraction of colors from Guizhou Nuo opera masks

Through the inspection of the 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. 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 and are full of vitality and cultural connotations. 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.

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

After designing a new cultural and creative product, invite people interested in intangible cultural and creative products to participate in a questionnaire survey. Related surveys are a very critical link. A practical data analysis was conducted using a questionnaire survey on Guizhou Nuo Opera Masks. The crowd includes tourists, residents, office workers, students, and people 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. Six questionnaires were missing and were considered invalid. There were 245 valid questionnaires, and the questionnaire validity rate was 97.79%. The following data support the results:

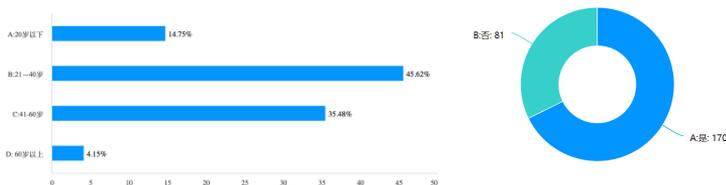


Figure 2 survey questionnaire results

Source: The picture is made by the author

3.3 Cultural and creative product design practice of "Nuo opera masks."

(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 integrating and innovating cultural elements. Compared with other cultural and creative products, they are more practical and frequently used. These products usually have the characteristics of beauty, practicality, and cultural connotation and can meet the various needs of people's daily lives while also inheriting and promoting culture. The practical products developed during this time included tableware, coasters, mobile phone cases, fans, etc.



Figure 3 Tableware



Figure 4 Cup cushions

Source: The photo is from the author's design

(2) Home textile cultural and creative product design



Figure 5 T-shirt



Figure 6 Pads

Source: The photo is from the author's design

4 Conclusion, Discussion, and Suggestion

4.1 Conclusion

This paper first analyzes the cultural connotation and artistic characteristics of Guizhou Nuo masks and studies and refines their visual elements. Secondly, it analyzes the definition, category, and characteristics of cultural and creative product design and conducts comparative studies through cultural and creative product design cases. Combined with field research, problems existing in cultural and creative product design are found. Finally, through questionnaire surveys, according to the cultural positioning of regional characteristics, the design practice of Guizhou cultural and creative products is explored, providing a reference for broadening ideas for developing cultural and creative products. Since the inheritance of Guizhou Nuo mask culture is mainly oral, many traditional knowledge and skills are difficult to record. Therefore, this paper provides new possibilities for inheriting Guizhou Nuo masks in modern design through design practice, creating more modern and artistic cultural and creative products, and attracting more young people's attention.

4.2 Discussion

The deficiencies are discussed based on the three research objectives:

(1) Deficits in studying the history and development process of Guizhou Nuo Opera masks: The collection and organization of some historical materials may not be detailed enough, resulting in an incomplete understanding of their development process.

(2) The theoretical analysis of cultural and creative products may be missing or one-sided, which affects their understanding and application in contemporary applications.

(3) The study of Guizhou Nuo Opera mask culture is not in-depth enough. It briefly introduces its history and traditions and does not analyze its cultural connotation and spiritual value in-depth. This leads to a lack of understanding and grasp of the essence of culture in design practice, making it difficult for the design of creative products to reflect respect and innovation for traditional culture.

4.3 Suggestion

When designing Guizhou Nuo mask cultural and creative products, we should follow the three principles of adapting measures to local conditions, cultural creativity, and emotional experience. Based on the regional and ethnic characteristics of Guizhou Nuo masks, we explore the creative combination of multiple cultures, focus on the fun and interaction of cultural and creative products, realize the organic combination of "intangible heritage" and "cultural creativity," improve the recognition of cultural and creative products, and provide opportunities for building national cultural brands. We must protect and inherit well so that

excellent national culture can be passed down from generation to generation.

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