

Literature Review on the Design of Laohekou New Year Woodblock Printing Derivatives Based on Qualia Theory

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ABSTRACT

This paper explores the design ideas and innovative methods of Laohekou New Year woodblock printing derivatives from the perspective of qualia theory, so that the product carrier and expression form can be integrated into the public's lifestyle, thus creating characteristic Laohekou New Year woodblock printing derivatives. The purpose is to let the New Year paintings come into people's life better, so that the old and old-fashioned tradition can become "alive" under the development of the new era, thus playing a role in the inheritance and protection of intangible cultural heritage.

Keywords: Modeling intangible cultural heritage, Laohekou New Year woodblock printing, Derivative design, Qualia theory.

1. INTRODUCTION

The term 感质 (qualia) comes from Latin and represents the human brain's cognitive function for product differences, which is also referred to in Wikipedia as perceptual quality, sensory quality, or sensibility, and is a term of art used philosophically for all sensory phenomena. The use of qualia as a product design criterion was a new business model introduced during the reign of former Sony CEO Nobuyuki Idei. Other similar cases of driving product design based on emotion are found in many countries, such as the Korean wave culture, which emerged from the close integration of national policy with branding and emotion in South Korea, and the Thai International Art and Craft Promotion Center supported by the Queen of Thailand. Insisting on culture as a self-awakening advantage, they pursue sensual technology, human design, and cultural innovation in design, and promote the rise of brands with local emotions and aesthetics and creativity.

2. QUALIA THEORY

Only about 10 articles with the title of "Qualia Theory" are found on CNKI. The term 感质 [1] comes from the Latin word "qualia", meaning

"quality", which is a direct psychological feeling for customers. The qualia theory in product design was first proposed by former Sony CEO Nobuyuki Idei. He believed that qualia are a feeling of joy that can be felt by looking with the eyes and touching with the hands, like a tug on the heartstrings. Qualia is the construction of a unique texture felt by humans, which transforms feelings, experiences and memories into tangible objects to leave unforgettable memories. The qualia of the product will largely influence the consumer's choice. In China, the early research on qualia theory was conducted by Li Daqing [2], who in 2006 pointed out the feasibility and validity of sensory quality research in China, made a preliminary study on the evaluation methods and improvement techniques of sensory quality, and also analyzed the main research directions of product sensory quality. In 2016, Yao Jun published "Product Design Methods Based on Qualia Theory" [3] and proposed a theoretical framework for product qualia theory, arguing that charm, beauty, creativity, refinement, and engineering are the five elements of qualia, and that the enhancement of the qualia of product modeling can touch consumers' deep emotions and optimize user experience.

In 2017, Li Xiangzhou combined the qualia theory with heavy trucks in his paper "Research on Heavy Truck Product Design Based on Qualia Analysis" [4], arguing that the user's feeling about the product is the process of product information transmission and consumer acceptance.

In 2018, Guo Zhiqiang proposed three levels of physical experience, contextual experience, and artistic conception experience in "Design of Cultural and Creative Products Based on the Qualia Experience" [5] to explore different levels of qualia experience design methods. In 2020, Yang Cheng combined qualia theory and cultural and creative products in his paper "Design Method of Cultural and Creative Products Based on the Qualia Theory" [6], and proposed that qualia in cultural and creative products can be divided into four experience levels: sensory, behavioral, emotional and reflective. In 2021, Liu Xiaolu proposed in his paper "Design Strategy and Application of Thematic Cultural Innovation Products Based on Qualia Theory" [7] that the qualia elements of cultural and creative products are divided into four elements: imagery, field, transmission, and realization.

3. WOODBLOCK PRINTING

With the gradual rise of academic inquiry into intangible cultural heritages, scholars have carried out relevant research on this issue. Among them, there are 2923 articles entitled "woodblock printing" in the period 2000-2022 on CNKI and in Wanfang databases.

In 2013, Wang Bin's "Research on the Heritage and Protection of New Year Woodblock Printing in Zhuxian Town, Kaifeng under the Context of Cultural Self-consciousness: an Examination of the Current Development of Woodblock Printing in Zhuxian Town, Kaifeng" [8] analyzed the inheritance model of woodblock printing in Zhuxian Town, Kaifeng, and summarized some ways to protect intangible cultural heritage by combining the latest theoretical achievements of intangible cultural heritage.

In 2014, Li Hongjuan's "Research on the Style of Pingyang New Year Woodblock Printing" [9] used the method of research on cultural and historical materials and interviews to compare the ancient and modern styles, and summarized its style in terms of painting form, subject matter content and stylistic style, composition characteristics, coloring techniques, etc., and summarized its

rugged, bold, simple, dignified and elegant cultural characteristics of the Yellow River basin. The elements of woodblock printings in modern decorative painting art are analyzed and borrowed in the paper "Exploration of the Elements of New Year Woodblock Printing in Modern Decorative Painting Art" in 2018 [10], which incorporates the elements of woodblock printings into modern decorative painting.

In 2019, Li Chang's "Research on the Conservation and Development of New Year Woodblock Printing in Laohekou, Hubei Province" [11] proposed four protection and development countermeasures of improving the construction of inheritor teams, building cultural brands, and combining new media and cultural industries. By sorting out the historical origin of Laohekou New Year woodblock printing, he investigated its current survival environment, analyzed the inheritance status and difficulties encountered in the modern social context of Laohekou New Year woodblock printing, and proposed effective measures to inherit and protect Laohekou New Year woodblock printing in response to these problems, seeking new ways for the development of Laohekou New Year woodblock printing.

4. CURRENT STATUS OF CHINESE RESEARCH

Laohekou New Year woodblock printing was included in the list of Intangible Cultural Heritage of Hubei Province in 2007, but before that, little research on it was done. It was only after 2007 that the number of scholars studying Laohekou New Year woodblock printing began to rise year by year, along with the importance attached to it. Researchers on Laohekou New Year woodblock printing are mainly concentrated in Hubei Province. In 2009, Associate Professor Chen Rihong's "A Brief Discussion on Laohekou Folk New Year Woodblock Printing" [12] mainly provided a detailed analysis of the historical origins of Laohekou New Year woodblock printing, affirming that Laohekou New Year woodblock printing was deeply influenced by the Wudang Mountain Junzhou woodblock printing in Hubei, and roughly discussing the artistic characteristics, current situation, and future development of Laohekou New Year woodblock printing. The earliest master's thesis related to this topic was published by Mei Xuexia in 2010, "On the 'Transitional Style' of Laohekou New Year Woodblock Printing" [13]. She mainly compared Laohekou New Year

woodblock printing with other folk New Year paintings in Hubei, Zhuxian Town woodblock printings, Yangjiabu New Year paintings, and other places, and thus discovered the "transitional style" of Laohekou New Year woodblock printing in terms of diachronism, spatiality, and culture. In Yang Dong and Hu Xiaorui's "A Misunderstanding About the Inheritance of Folk New Year Pictures: Taking Laohekou New Year Pictures as an Example" [14], they analyzed the existing images of Laohekou New Year woodblock printing and proposed that Laohekou New Year woodblock printing was not a folk art that grew up from the local area, but was brought and developed by outsiders who brought in woodblock printings from other regions. The above scholars have clearly sorted out the historical origins of Laohekou New Year woodblock printing, but there are still many gaps in the research on the style of Laohekou New Year woodblock printing, which has not been covered in depth. The scholars' research has contributed greatly to the conservation of Laohekou New Year woodblock printing, but in terms of development, they have failed to consider the future development of Laohekou New Year woodblock printing from a realistic perspective.

With the inclusion of Laohekou New Year woodblock printing into the third batch of national intangible cultural heritage in May 2011, Laohekou New Year woodblock printing gradually came into the public's perspective, and only since then, more and more research has been conducted on it. The earliest literature that combines Laohekou New Year woodblock printing and cultural creativity is a master's thesis published in 2019, "Analysis of the Application of Artistic Elements of Laohekou New Year Woodblock Printing in Cultural and Creative Product Design" [15], in which Chen Lingqiong organized and summarized the two main artistic features of Laohekou New Year woodblock printing: the beauty of decoration and the beauty of modeling, and she also mined the material from three perspectives of modeling, patterns, and colors to find its correlation and simplification and refinement for cultural and creative design. In 2021, in his master's thesis "Research on the Design and Application of Brand Image of Laohekou New Year Woodblock Printing Cultural and Creative Products" [16], Gu Zhengdao branded and symbolized the cultural elements of Laohekou New Year woodblock printing cultural and creative products, summarizing and designing a brand visual image system that meets modern consumer concepts. Although the above articles combines

Laohekou New Year woodblock printing and cultural and creative products and provides reference values and innovative ideas, they basically only satisfy the sensory needs, and the creativity and psychological experience of the products fail to satisfy consumers. Therefore, the authors of this paper have introduced the "qualia theory" into the research topic to provide some help to the research.

5. CURRENT STATUS OF RESEARCH ABROAD

Since the nineteenth century, British scholars have been studying Chinese woodblock printings. In 1896 and 1897, Russian scholar Komarov made the first collections of New Year paintings in northeastern China. Later, scholar Alekseev made a large collection of New Year paintings in the northern part of China and conducted research on them, gradually becoming a famous scholar of New Year paintings. Russian sinologist Li Fuqing began to explore sinology from Chinese customs during his undergraduate years, and in the 20th century, he produced many results on Chinese New Year paintings. Studying the development of the art of Chinese New Year painting from the perspective of a foreigner can leave a historical record of the world's intangible cultural heritage.

Japan has been promoting its local culture in the design and development of cultural and creative products and is constantly introducing new technologies and ideas to give its regional culture a kind of modern vitality. Some Japanese cultural and creative products are mainly commemorative, while others incorporate usage functions to increase the practical value of the products. In this environment, regional culture is passed on and cultural and creative products create a richer value.

French cultural and creative products are attractive because of their distinctive features, which are designed and produced with local attractions and specialties, and have strong regional characteristics, reflecting the accumulation of French culture. In terms of product design strategy, it pays more attention to the interactive experience between users and products. Due to the profound national cultural heritage and reasonable design and development of cultural and creative products, the development of cultural and creative products in Japan and France has become mature.

6. CONCLUSION

As the only remaining woodblock intangible cultural heritage in Hubei, Laohekou New Year woodblock printing carries a unique national cultural value. The purpose of this study is to find a new way out for Laohekou New Year woodblock printing. This paper explores the design ideas and innovative methods for the creative products of Laohekou New Year woodblock printing from the perspective of qualia theory, refining and reinventing its elements and designing creative products that satisfy the qualia theory, so that the woodblock printing can be revitalized and come into people's eyes. It's hoped to provide some reference value for similar design practice research and theory.

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