Research on the Digital Construction of the Intangible Cultural Heritage of Qingyang Paper-cut Art Based on the Internet+

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ABSTRACT
Qingyang paper-cut paper is a wonderful work of folk paper-cut art in China because of its unique artistic style and deep cultural heritage. Under the background of "Internet +", Qingyang paper-cut art, as an intangible cultural heritage, Way, has been unable to meet the requirements of the times. This paper explores the effective ways of digitization construction of Qingyang paper-cutting art, and promotes the development of Qingyang's paper-cut art of intangible cultural heritage in China.

Keywords: intangible cultural heritage; Qingyang paper-cut; digitalization; construction approach

1.INTRODUCTION
March 5, 2015 Third Session of the Twelfth National People's Congress, Premier Li Keqiang in the government work report for the first time, "Internet +" action plan. Internet + "represents a new economic form, that is, give full play to the Internet in the production factor configuration optimization and integration of the Internet, the depth of the results of innovation in the integration of economic and social fields to enhance the real economy innovation and productivity, The formation of a wider range of Internet-based infrastructure and tools to achieve the economic development of new forms. In the context of "Internet +", the era of public innovation Peoples urgent need for new ways of thinking on the construction of traditional culture research, as non-material cultural heritage of Qingyang paper cutting art, such as "drought every nectar" to catch up with the "big Data "era of opportunity.

2. Non-material cultural heritage Qingyang paper-cut art
Qingyang paper cutting Gansu Longdong region is one of the most unique non-material cultural heritage. It is rugged and simple style of art by the people's favorite, 2008 was included in the second batch of national intangible cultural heritage directory, Compared with

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the similar folk art in China, Qingyang paper-cutting is unique. The main performance in the following areas: First, the original totem cultural relics, such as the "head fish", "God fish", "giant salamander" are based on fish, dragons, snakes as the totem of the original cultural heritage. Second, it is the philosophical view of ancient yin and yang as the carrier. Such as paper-cut "grasping bun dolls", one hand holding chicken, hand holding fish, chicken, fish symbol of sun and moon, heaven and earth, is a reflection of philosophy. Third, the ancient cultural relics of the "paper fossils". Paper-cut "gossip doll" in the "gossip doll" hands Wo millet, overhead sun spider gossip, a symbol of the sun grows all things, is the primitive society Yandi tribe sun worship remains, ancient artifacts "paper fossils".Fourth, the unique aesthetic consciousness. Such as paper-cut "back home" in the donkey child only three legs. In the eyes of artists, the donkey walking on three legs, the other leg is superfluous, this is a unique embodiment of aesthetic consciousness. [1]

3."Internet +" intangible cultural heritage of the significance of digital construction

The National Digital Library Project, initiated in 1996, marks the beginning of the digital construction in China's museum sector. The so-called digital technology refers to the use of advanced two-dimensional three-dimensional scanning, digital photography, three-dimensional modeling and image processing technology to achieve cultural heritage structure and texture information such as high-precision acquisition and preservation in the computer to establish the relevant digital model, Cultural relics information sharing, protection and restoration, archaeological research, visit the use of ornamental and construction to provide accurate digital material[2]. The digital construction of intangible cultural heritage is the use of digital image technology, virtual reality technology, the Internet and other technologies integrated use of cultural heritage sorting, classification, and through digital technology for recording, editing, management and online, people can The use of cultural heritage, through the network and computer clear, all-round visit and feel of cultural relics, cannot time and space constraints, beyond the international and cultural, feel and see the real kind of very similar sensory experience.[3]

3.1. The Inheritance and Construction of Qingyang Paper - cut Art

Qingyang paper-cut tradition is mainly oral tradition. Paper-cut artists from earliest familiarity in the elders, paper-cut skills through memory can be passed down from generation to generation. However, there are many limitations in the way of human memory transmission, such as difficult to reproduce the scene in the process of transmission, to maintain the status quo, the traditional process is difficult to reproduce the original authentic. Such as local
dialects, regional environment, social change and other factors, leading to distortion of content and even the knowledge chain fault and so on.

In recent years, the number of traditional paper-cut artists plummeted, Qingyang paper-cut living space is shrinking. There are three main reasons. First, by the impact of foreign culture, the traditional paper-cutting process cannot meet some of the modern pursuit of fresh young mind. Second, the traditional paper-cut by the promotion, collection and other factors, and cannot bring rapid economic benefits. Third, Qingyang paper-cut did not get to the construction and innovation, modern young people's attraction is not. In the digital age, only to keep up with the pace of the times will have a broader space for development.

3.2 The significance of Qingyang paper-cut digital construction

First of all, digital construction is helpful to improve the regional cultural image of Qingyang. In the process of paper-cut originality, by the way of combining the Qingyang paper cutting with digital art designing, can make the quintessence of the art such as modelling and culture connotation become a new forms of keeping up with the trend of the times with digitization, and this is good for improving the regional cultural image of Qingyang.

Secondly, digital construction better influence young people to love Chinese traditional culture. Through the way of digital construction, Young people can better understand the local culture, can absorb nourishment from folk art, and combine modern design concepts with native language. That can reproduce the visual language with a lot of features and abreast of the times, and make the psychological experience of Qingyang paper cutting image mastery in actual creation.

Thirdly, digital is conducive to the development of traditional culture. Through digital construction, can provide design material and inspiration for developing digital new products which have distinctive Chinese cultural characteristics, and culture industry of Qingyang

4. Digital construction implementation approaches of Qingyang paper cutting

4.1 Set up a multimedia interactive platform for the protection and inheritance of digital Qingyang paper-cut art based on Information Technology

Collecting and collating data of Qingyang paper cutting art, digitizing the original material which have been collected. Analyzing and comparing the unique art symbol of Qingyang paper cutting art resources. Researching cultural connotation art symbol of Qingyang paper cutting. Building a material library of Qingyang paper cutting art digitization, to extract patterns of paper cutting, and store it in the database with the form of data. To provide original accumulation for the innovative application of digital media art, and to constructe a
multimedia interactive platform of Qingyang paper cutting art. Through using digital technology, such as multimedia, database and other information technology, to develop a multimedia interactive platform of Qingyang paper cutting art. This platform can do query and retrieval, appreciation, innovation and application, video, animation, forum and message and other forms of interaction. Meanwhile, the construction of the platform can better serve for the protection and development of the intangible cultural heritage. Through the advanced digital technology, can make the traditional folk art has a new living space and development mode, it is good for propagating and inheriting this non-material cultural heritage. That can make more people to understand the folk art, and enhance the sense of national identity.

4.1.1. Researching, collecting information and pictures in the folk, researching on the style, shape features, patterns and paper cutting techniques of Qingyang paper cutting.

Standardized the data collection and recording to the raw material of Qingyang paper cutting art (such as paper-cuts, creative ideas, production technics, representative artists, and so forth). To collect and collate a lot of Qingyang paper cutting datum, to analyze the form of the performance and decoration of it as a whole, and sum up the common artistic symbols (such as image, modeling and so on). To explore the unique characteristics of the form of art symbol in Qingyang paper cutting, and to analyze the cultural connotation and visual art symbol reflected in the art symbol.

4.1.2. Digitizing of the collection materials

To optimize and compress the picture with Adobe Photoshop, and extract the paper cutting patterns with cutout in Adobe Photoshop. With scientific classification way to analyze its unique creative techniques, to explore the evolution of Qingyang paper cutting art symbols in its inheritance, and to interpret the metaphor, symbolic and indication in art symbols of Qingyang paper cutting.

4.1.3. To build a database of paper cutting materials that have been classified. To build a search engine, and to achieve the function of query and retrieval, exhibition and propagation.

Constructing the interactive modules with Dreamweaver and programming languages, designing the interactive interface, and researching the design symbols in the interactive interface. To help the users to communicate, understand and express with the interaction experience.

4.1.4. Digital innovative application that based on the material library
By analyzing the symbolic meaning of Qingyang paper cutting art, and using the way of the art restructuring and other methods to design the modern works that can reflect the regional characteristics.

4.1.5. Developing a multimedia of virtual paper cutting process of the production process of animation and animation experience interactive module

4.2 Constructing the Digital Museum

Creating a virtual digital museum in the form of digital to display paper cutting collections. The digital museum not only can give comprehensive protection to Qingyang paper cutting art, can avoid the damage to the paper-cuts caused by climate, humidity and external environment factors, but also meet the personalized demands of visitors. Visitors can use the network platform at any time to understand the Qingyang paper cutting, that broke through the time and space limitation. To establish the virtual museum with virtual reality technology has broken the limitation of the physical museum, expanded the extension of the museum space greatly. Therefore, the construction of digital museum is an effective way under the "Internet plus" era. In addition, digital paper cutting museum also has science popularity and sociality. This measure can cause a great repercussion among young people who widely accepted the network information, and play a role in promoting youth to acknowledge and accept the paper cutting art. This measure can draw the young generation’s attention of Qingyang paper cutting art, and it is conducive to the inheritance of Qingyang paper cutting art. [5]

5. CONCLUSIONS

Non-material cultural heritage—Qingyang paper cutting, its digital construction based on reality, relying on the "Internet plus" background of the times, and using digital technology to realize the integration and optimization of data storage and integration of resources, to bring new opportunities for intangible cultural to develop and inherit. This is not only conducive to the development and growth of Qingyang paper cutting art itself, but also play a positive role in promoting the inheritance and development of Chinese folk art.

Acknowledgements

The paper is the youth fund project of Longqiao College of Lanzhou University of Finance and Economics (Lqky2016-007) results.

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