

Research on Children's Book Design from the Perspective of Yunnan Intangible Cultural Heritage Protection

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Abstract. Intangible cultural heritage is the common wealth of the people of all ethnic groups in the country. It includes the deepest feelings of all ethnic groups, and contains far-reaching significance and value. The Intangible cultural heritage of a nation contains the roots of its traditional culture and the unique way of existence that forms its culture. Yunnan is the province with the largest number of ethnic minorities in China. Its Intangible cultural heritage is rich in content and diverse in form. By integrating the essence of Intangible cultural heritage with children's book design, it is an important way for children to learn traditional culture and spread and inherit national culture. The dissemination of information through books is characterized by comprehensive and systematic content. Therefore, according to the style characteristics of Intangible cultural heritage in Yunnan, integrating the extracted visual elements into the design of children's books can not only promote and protect Intangible cultural heritage, but also add different styles of national culture to the design of children's books.

Keywords: Yunnan; Intangible Cultural Heritage Protection; Children's Book Design.

1. An Analysis of the Present Situation of Intangible Cultural Heritage in Yunnan

China has a history of thousands of years, accumulated many excellent national cultures, and formed a rich and colorful Intangible cultural heritage. Yunnan Province is located in southwestern China and is an important place for ethnic minorities to gather. It has 25 ethnic minority settlements, including 15 unique ethnic groups from ancient times in Yunnan. With a large population of ethnic minorities, a rich and colorful Intangible cultural heritage with different characteristics has been formed, with a total of ten categories and thousands of items, each of which is a record of a nation's cultural and aesthetic accumulation.

1.1 Development Analysis

With the rapid development of social economy and the impact of Cultural globalization, the traditional production and life style of ethnic minorities has been changed by urbanization. Many young people have gone out of traditional villages to develop in cities. Many ethnic traditional Intangible cultural heritages are facing the risk of reducing or even disappearing inheritors. Especially for some ethnic groups with smaller populations, their cultural core areas are relatively small, and their ability to continue their own traditional culture is weak, making their situation even more severe. Therefore, the development of Intangible cultural heritage in Yunnan is not ideal.

1.2 Inheritance Analysis

Since 2006, due to the lack of substantive protection measures after some Intangible cultural heritage has been included in the protection list, Yunnan Province has established a provincial, prefecture (city) and county level Intangible cultural heritage protection list and representative inheritor identification system, and formulated protection and inheritance standards for Intangible cultural heritage endangered projects, further establishing and improving the evaluation system, system and evaluation procedures. By 2022, there are 145 national Intangible cultural heritage lists in Yunnan Province. In order to better protect and inherit Intangible cultural heritage, Yunnan has established a mechanism for the protection and inheritance of intangible cultural heritage, adhered to the people-oriented principle, encouraged the broad masses of the people of Yunnan to participate, built a bridge between Intangible cultural heritage and the public through the Internet platform, let

the awareness of protection and inheritance permeate people's lives, and at the same time, adhered to the principle of moderation and reasonable development. Intangible cultural heritage is an excellent national culture that cannot be over entertaining, Otherwise, the value of cultural heritage will be lost.

1.3 Value Analysis

1.3.1 Historical Value

The Intangible cultural heritage of Yunnan bears a long history and is a valuable historical treasure handed down for thousands of years. Now we can learn about history from it. No matter which kind of Intangible cultural heritage is produced under certain historical background and social conditions, it always has special national cultural characteristics. Through this Intangible cultural heritage, we can understand the production level, lifestyle, organizational structure and social relations of a nation in a specific historical background and period. For example, from the production process of Bai tie dyeing techniques, we can recognize the production level, lifestyle, and aesthetic characteristics of the Bai region; From the Lahu people folk literature "Gengu", we can study the origin, social relations, folk customs and customs of the Lahu people nationality. Economic relations, etc., are all vivid and vivid histories.

1.3.2 Cultural Values

The Intangible cultural heritage of Yunnan contains rich cultural values, which vividly records the intelligence of different groups and nationalities. It is an important basis for understanding the culture of these minorities and a huge cultural wealth. Promoting and promoting it helps to form cultural awareness and awareness throughout society, while also helping to inherit and continue excellent national culture. The Intangible cultural heritage of each ethnic group in Yunnan contains the essence of its traditional culture, reflects its cultural characteristics, shows its aesthetic, thinking and development, and reflects its unique cultural track.

2. The Concept and Elements of Children's Book Design

2.1 The Concept of Book Design

The concept of book design comes from Europe, and Western dictionaries refer to it as book design, which is what we call book design. It mainly includes three aspects: book binding, book layout design, and book editing design. The true meaning of a book should include the overall design concept of the Trinity. In the process of practice, book design not only includes the design of the cover and the design of the interior illustrations, but also the overall factors of book design, such as book size, font size, color selection, Page layout design, and material application. It is also the support part of realizing the book content from plane to three-dimensional. Only a comprehensive and systematic overall design of books can be called book design.

2.2 Elements of Book Design

2.2.1 The Form Design of Books

Form plays a very important role in book design, as different forms exhibit different styles and characteristics. From a superficial perspective, form is a collection of visual elements such as appearance, shape, and demeanor. In the case of books, compared to format, the content of form includes both the two-dimensional style of the book and the three-dimensional shape of the book, so it can comprehensively and comprehensively express and describe the book.

2.2.2 Page Layout of Books

Layout is a low-key and inconspicuous content. In fact, if a book's numerous and complex pages are classified, the design of the vast majority of book pages is concentrated in the layout, and compared to the cover, the design of these pages must revolve around the actual content of the book. Therefore, on the surface, they lack some visual and expressive qualities, but serve as the most direct

medium between readers and book information. A suitable layout can strengthen important information, clarify reading order, and promote readers' reading, while a poor layout often makes the book "unbearable to read", thereby losing its essential reading function.

2.2.3 Illustration Design of Books

As an auxiliary element in book design, book illustrations refer to the in-depth argumentation and explanation of text content in the book, which overall serves to enrich the article and express the content, while also playing a role in embellishing and rendering the content of the book. In the traditional sense, book illustrations are limited to hand drawn illustrations, which are more similar to the creation of painting. However, the content of children's book illustrations is relatively broad, including all visual content such as inserts, photographic images, computer software drawings, etc. that appear in books.

2.2.4 The Craft Design of Books

The process design of books mainly involves the selection of materials, printing techniques, and binding methods. It is the implementation of a book from a sketch scheme to the final printed product. Therefore, the process design of books ultimately determines the external form, structural mode, and overall presentation effect of printed products, which is an important way to achieve and express the design content of books.

3. The Principles of Yunnan Intangible Cultural Heritage Connotation in Children's Book Design

3.1 Following the Basic Characteristics of Intangible Cultural Heritage

The perfect combination of external expression and internal expression in books can generate unique appeal. The illustration and three-dimensional structural design of Yunnan intangible cultural heritage elements not only provide structure for the content, but also establish a certain interactive relationship between creators and readers. When readers see this book, they can't help but look at the following content and look back at the page frame and the non-material cultural background you are reading. In this way, the complicated information will be Tight junction with the readers, and the interesting re integration and shaping can more comprehensively and appropriately convey the charm of Intangible cultural heritage of Yunnan to children.

3.2 Following the Comprehensibility of Children's Books

Books are something that children must come into contact with during their growth and development, and a good children's book plays an undeniable role in shaping children's three values. However, children's patience and interest in books may not be high, so the content and layout design of children's books should not be too complex. The selection of text should be easy to understand, reflecting the childlike charm of children's books. Overall, it should be conducive to children's thinking and understanding, in order to stimulate their interest in reading books. In terms of layout, flexible and vivid layout methods are adopted, combining elements extracted from intangible cultural heritage with illustrations and text explanations, ultimately enabling children to easily understand, vividly and interestingly watch book content.

3.3 Following the Fun of Children's Books

Nowadays, book designers are not familiar with the psychological and physiological characteristics of children, and many books are designed with adult thinking, resulting in a lack of interest in books. After a certain amount of preschool education, children's curiosity about things will greatly increase. When encountering difficulties and problems, they will actively seek solutions to problems. Therefore, some small questions and interesting three-dimensional mechanism designs are added to books, enabling children to increase their exploration and reading interest in books. The

strangeness and richness of Intangible cultural heritage in Yunnan itself, together with the interactive exploration of children by adding books, is the expression of the interest of such children's books.

3.4 Following Children's Aesthetics

Cultivating children's aesthetic appreciation is beneficial for them to discover the beauty in life, which in turn makes them love life more and face their own life more actively. Children's love for books may depend on their own special feelings, and they may easily be attracted by the abstract office on the surface of the book. The brightly colored and contrasting cover will more easily attract the attention of the second hall and attract their attention. Therefore, in the design of children's books, bright colors and gradient colors should be boldly used to make the picture more layered, while making the graphics and patterns more exaggerated, bold, and varied. The content to be presented in the article should be conveyed to children in rich and colorful forms, enhancing the overall color sense of the book and attracting children's attention.

4. Conclusion

Through the above research, we deeply feel the development speed of the era we are currently in. Under the impact of electronic products, conventional book design forms and methods are no longer able to meet the current reading needs of children. At present, for the design of children's books, innovative planning of book content and form should be carried out, changing the traditional book design mode, boldly breaking through constraints, trying new technologies as much as possible, and increasing the multi-dimensional interactive experience of children's books. At the same time, through the creation of this book, the author feels that the current Intangible cultural heritage in Yunnan and even the whole country is facing a serious form, with insufficient protection and lack of inheritors. Most young people now yearn for urban life and are not interested in traditional skills. The author also wants to use this design not only to promote children, but also to enhance the awareness of the young generation to protect and inherit Intangible cultural heritage.

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