Digital Rebirth and Design of China's Cultural Heritage

Jiasheng Jin, Tianjiao Wu

Television School, Sichuan Film and Television University, 610036 Jinniu District, Chengdu, Sichuan, China

Abstract: *This paper discusses the rebirth and design of China's cultural heritage in the digital era, focusing on the concept and characteristics of digital virtual products and their application in cultural heritage. Digital products are defined as contents exchanged based on digital formats or transmitted via the Internet, characterized by immortality, mutability, rapid distribution and high replenishment. Video plays an important role in digital virtual products by combining visual and audio elements to create a rich experience for consumers. The field of design has experienced a shift from traditional physical design to virtual product design, which utilizes digital technologies and virtual reality to create a virtual objective presence. Digital technologies have shown great potential for cultural heritage preservation, such as the Dunhuang Research Institute's use of AR technology to provide immersive experiences for tourists. The rise of the meta-universe concept has further expanded the digital world, with blockchain and NFT technologies providing uniqueness, traceability and authentication for digital assets. The Dunhuang Research Academy has begun exploring digital NFT to transform mural elements into traceable and collectible visual artworks, promoting the global dissemination of Dunhuang culture.*

Keywords: Huawei, Digital Rebirth, Visual design, Cultural Heritage, China.

1. The Concept of Digital Virtual Products

Currently, the concept of digital products is a multi-valued description and has not yet received a clear and universal definition and context. Before clarifying this definition, it is necessary to clarify the relationship between information products, digital products and digital products, given that there are connections and differences between them.

Xie Kang and Xiao Jinghua proposed to systematize the relationship between products, digital products and digital products. They define information products as exchanges based on information. According to Shapiro and Varian, digital products are associated with exchanges presented in digital formats. A research report of the United Nations Conference on Trade and Development (2001) argues that digital products can be transported physically or electronically via the Internet, thereby combining these related concepts into the concept of digital products. According to Xie Kang, digital products cover the exchange of information content based on digital formats. Thus, digital products should include information products and digital products, and their intersection forms the concept of digital products.

Zhang Hongming argues that digital products must necessarily include information content, and in a network economy, information can be digitized, that is, encoded as bytes and distributed over the network. Rui Tingxian broadly interprets the field of digital products, believing that everything that is transmitted and received on the Internet has the potential to become a digital product. However, certain products or services that do not have a physical form can also be classified as digital products, especially if they are provided in digital form. Thus, digital products can be digital products in a broad sense or not, depending on the form, knowledge and processes they involve. This aspect makes the concept of digital products more flexible and open to include various forms of information exchange in digital format.

Summarizing the presented concepts and explanations, it is possible to single out the narrow and broad meaning of the concept of "digital products". In a narrow sense, digital products refer to those products whose information content is exchanged on the basis of digital formats or transmitted as bit streams over the Internet (Florian W, Paolo F, Gunther S, et al., 2019). On the other hand, in a broad sense, digital products include, in addition to a narrow sense, electronic products based on digital technologies, or those that are converted into digital products and transmitted, sent and received via the Internet, as well as products that depend on certain physical media.

The indestructibility of digital products implies that the created digital product is able to retain its shape for an unlimited amount of time. This property distinguishes digital products from traditional tangible goods, which are subject to wear and tear when used. Digital products are not subject to physical wear and tear, maintaining stable quality for a long time.

Indestructibility, however, entails some contradictions. Such products can be considered as "durable goods", which can reduce the frequency of their purchase. To overcome this contradiction, digital product manufacturers strive to continuously improve the characteristics and expand the information volume about the product, attracting new customers and encouraging buyers of previous versions to purchase updated products.

This characteristic enables manufacturers to customize and personalize digital products. For example, management systems can adapt to the specific business needs of different users by adding specialized functions based on the basic functions of the system according to the user's requirements. Similarly, software vendors can update software to earlier versions by providing software packages and using the flexibility of digital products to overcome problems caused by their indestructibility. However, it should be noted that manufacturers of digital products lose control over the integrity of their products after they are sold. After consumers purchase digital products, they can modify them by changing the original appearance of the product. When digital files are

uploaded online, it becomes difficult to control the integrity of the content at the user level. Despite the availability of methods for verifying changes in digital products, such as encryption technologies and digital signatures, their scope and effectiveness are limited.

This characteristic is unique for virtual digital products. Virtual digital products can be quickly exchanged and distributed among consumers in various regions via the Internet. They have the advantage in speed, incomparable with non-digital products. Email serves as a great example to illustrate the benefits of speed of digital products. In addition, with online purchases of digital products, we reduce consumers' search costs and can quickly reach the audience via the Internet, reducing the time and cost of waiting for the product.

In the traditional context, digital products are not "inevitably necessary" goods. The demand for any product is subject to variations depending on the personal preferences of consumers, but in the case of digital products, this variability is even more noticeable (Jie G, Chaetnalao A, 2022). Sales of digital products are highly dependent on consumer information, requiring the classification of consumers according to their individual preferences. A successful marketing strategy requires product customization and differentiated pricing based on the type of consumer or other identifying information. Since the use and value of digital products vary greatly, for products with differentiated consumer perceptions, it is necessary to take into account consumer assessments and their willingness to pay, and not just marginal costs, when setting prices.

The unique cost structure of digital products implies that the cost of producing the first product is significantly high, while the production of a copy becomes extremely cheap. For example, creating a blockbuster movie requires investment of tens and sometimes hundreds of millions of yuan, and software development can take several months, requiring significant human and material resources (Jin J, Sharudin S A,2024). However, after the initial version (wizard) is completed, the cost of copying becomes extremely low. This means that the fixed costs of digital products are high, but the costs of reproducing them are minimal. Most of the fixed costs of digital products are considered unavoidable, which means that in the event of termination of production, the human and material resources invested at the initial stage, financial resources and other resources cannot be compensated. Unlike traditional products, part of the costs can be recovered through depreciation and other methods after production stops. With regard to the variable costs of digital products, if a large number of copies are made, the cost of producing each additional copy practically does not increase, which leads to the fact that the marginal costs of digital products are almost zero. This makes traditional marginal cost pricing strategies less applicable to digital products, requiring the use of other forms of pricing strategies.

Value added, or ADS, is a new value created by efficient labor in the production process, added to the original value of the product. In the context of digital products, value added is associated with technological innovations that provide new features and functionality.

Intensive technical knowledge used in the creation of digital products is a key characteristic of high-value-added products. With the spread of broadband networks, the variety of digital products is increasing. For example, consumers, after paying a certain fee, can easily download the ringtone "Mouse loves Rice" to their mobile phones via the Internet, which brings millions of yuan to service providers monthly. This added value created by technological innovations in digital products forms a new value that goes beyond the products themselves.

The high added value of digital products encourages manufacturers to invest more in their production, making competition more acute. This requires manufacturers to manage pricing more precisely.

First of all, some content products are extremely time sensitive, such as news, financial papers, currency information, etc. Many online games are popular at a certain period, but then give way to more relevant ones. Content provided in real time often charges for its instantaneity, while similar information with a slight delay can be obtained at a lower price or even for free. For example, the PAWWS financial network provides services to provide information about the composition of the securities portfolio. Thus, timeliness has become an important factor influencing the pricing of digital products. Thus, digital virtual products are entities that have unique characteristics in a digital environment. They can include a variety of forms, ranging from information and entertainment products such as texts, images, audio and video, to symbols, processes and interactive services. The concept of digital products does not have a clear definition, and there is a variety of interpretations, including information exchange, digital formats and interactive processes. An important element in understanding digital products is the difference between information and digital products, where the former are based on the exchange of information, and the latter contain digital formats. Digital products can be transmitted physically or via the Internet, combining the concepts of information and digital products. Key aspects of digital product classification include content products (e.g. news, books, movies), exchange tools (digital tickets, reservations) and digital processes and services (distance education, online games). There is also a division into tangible and intangible digital products, where the former are electronic devices, and the latter are digitized content provided through digital networks. Important characteristics of digital products are their indestructibility, changeability, high speed of distribution and complementarity. They are also distinguished by their economic cost structure, having a high dependence on personal preferences of consumers and a special cost structure, where primary costs are high, and copying is practically free. The economic characteristics of digital products include dependence on personal preferences, a specific cost structure, high added value and timeliness. The latter becomes a key factor influencing pricing, especially in the case of time-sensitive products such as news and stock information.

2. Video in Digital Virtual Products

In the Internet environment, artistic design is no longer limited to traditional physical and logical design methods, but has undergone huge changes in the content, objects, forms of

representation and communication methods of design. A significant trend in the development of modern design is that it begins to differ from traditional artificial object design in that design objects exist in the form of a body, volume or texture. Design and create intangible "intangible" virtual products, such as operating systems, organizational structures, intelligent tools, human-computer interfaces, interactive atmosphere, virtual reality, Internet products themselves, digital audiovisual works, as well as digitization in the design of installation displays, etc..

Although the design of these virtual products is not much different from traditional design in terms of design and production processes, the means and results are completely different. Therefore, first we need to clarify the current rich design types of digital virtual products, as well as the definition, carrier and characteristics of digital virtual products in the new era.

The so-called virtual product is actually the same object that is being designed, planned and created, as in the period of traditional artifacts. However, compared to the objective reality of traditional artifact design, its process, means and final presentation. Everything became "virtual" and turned into a virtual objective existence.

Based on this, we can summarize the definition of virtual products as: products designed, planned and created on the basis of digital technologies and virtual reality technologies, using computer software and hardware as auxiliary tools and using multimedia, such as the Internet, as media. Virtual products usually have the characteristics of process virtuality, that is, virtuality of storage and presentation methods, etc. Their content covers many areas, such as advertising, film and television, animation, games and applications.

In the modern digital era, video is becoming an important and in-demand component of digital virtual products. Video materials effectively combine visual and audio elements, creating a rich experience for the consumer. Let's look at several key aspects of the role of video in the context of digital virtual products.

Digital technology provides a variety of video formats, including standard video files, streaming, interactive videos and 360-degree videos. This variety of formats allows to adapt video content for various purposes — from entertainment videos to educational and commercial materials.

Digital virtual products, especially in e-commerce, successfully use video advertising to attract attention to products and create convincing brand images. Videos with product reviews, advertising clips and teasers effectively demonstrate product features and stimulate consumer interest.

Video games, streaming services for watching movies and TV series, as well as online video sharing platforms create an extensive entertainment segment of digital products. Video content in these products becomes a key element in attracting and retaining users' attention.

The development of the Internet began in the 1960s. Initially, it was used by scientific and technical workers and military

researchers to send e-mail, as well as to store and request information from databases. Users, as a rule, were professionals proficient in computer operations. The original online advertising was simply a set of printed advertisements published together and presented in a full-text form. The Internet world provides the necessary conditions for the commercial development of online advertising.

The whole process of creating a product offline is a dialogue between the designer (the first aesthetic subject) and the audience (viewers), and the updating and transmission of data continues throughout the entire process.

The development of online games and online advertising relies on the same software and hardware background, that is, the development of computers and the Internet. Game art design is a highly interactive project, because it includes very complex content and many production processes. Therefore, the planning of the project launch, the organization and design of the process, as well as the implementation of programs and projects require coordination of all parties.

Game design requires a story structure and logical thinking. At the beginning of the development of the plan, it is necessary to take into account the scriptwriter, process, content, themes, actions, rules, etc. In the process of developing the game, the role of the designer is also crucial, since a good character image design will bring a huge "star effect" to the game, as well as in relation to the character's posture, clothing selection, facial expressions, weapons and equipment, auxiliary players. people of different ages and identities (i.e. aesthetic items in the game) will have different differences in terms of instruments, stage atmosphere, etc. Designers should fully take this into account, since the settings of game characters and scenes directly determine the appearance of aesthetic objects. The best aesthetic experience should satisfy the freedom of aesthetic subjects and the diversity of aesthetic pleasure.

The existing forms of game expression are mainly 2D and 3D. In recent years, with the use of virtual reality and other technologies, some somatosensory games have also begun to appear. The game world built over the Internet unites different players around the world. The virtual scenes of the game are borrowed from reality, but not completely copied. It represents a virtual fantasy through the recreation of design and processing. Players can choose virtual characters to represent themselves. Virtual 3D characters can move freely in the game and have a subjective facial expression like real people. Moreover, through online media, players can also communicate and interact in real time, which combines authenticity and virtuality.

Figure 1: Screenshot of the Jedi Survival Game

The powerful appeal of online games is reflected in their interactive and immersive experience. In the game, players can "fight" and "destroy" at will, achieving an emotional catharsis that cannot be achieved in the real world. Thus, designers need to plan the final shape and position of the virtual product at an early stage of design and use text dialogues, color expressions, images, sounds (Jin J, Sharudin S A, 2023), special light and shadow effects and other means to connect and combine them. to convey a strong visual sensation and a deep immersion in the atmosphere. In this process, designers need to use the skills and techniques of virtuality and reality to turn virtuality into reality, use virtuality to represent reality, use virtuality to embody reality, and use virtuality to reflect reality.

The now popular Player Unknown's Battlegrounds game, an exciting game in the "battle royale" genre, is so popular not only because of the realistic effects of the game scenes, but also because of the rich and exciting gameplay.

Exposure to such game scenes and atmosphere can allow players (aesthetic subjects in real time) to have a free and carefree psychological experience. Testers can feel the belonging of team cooperation, the "real" field environment and the pleasure of sniper "head shots". Of course, in this process desktop computers such as computers and mobile phones do exist, and the images are virtual. The player's feelings include both "real sensations" from manual control, and "virtual sensations" from personal associations, which are the usual combination of virtual and real, created by an "illusion". From the point of view of aesthetic activity, the scenes and experiences of the game (aesthetic object) must meet and exceed the expectations of the audience (immediate aesthetic subject), since the audience group is very wide, and the individual life experience and aesthetic needs of the audience are also different. How can such a large and diverse group of people get aesthetic pleasure and gaming pleasure from the same virtual product? This requires designers to conduct very thorough preliminary and market research and even use all the emotions, scenes, accumulations and experiences that they have seen and never seen in life in the practice of creating a product so that the participants of the experiment can feel the "virtual" meaning. "real" and "external" in "" creates the unexpected a digital virtual work resembling a fugue.

3. The Evolution of Aesthetic Value Orientation of Digital Virtual Products

Figure 2: Screenshot of the Dunhuang Digital Cave Game

The continuous iteration and popularization of digital technology has made various museums and cultural protection institutions begin to pay attention to and utilize digital three-dimensional and virtual reality technology for the protection, inheritance and dissemination of cultural heritage. Called with the rapid development of digital technology, virtual reality technology to the dissemination of culture to bring new possibilities, the visual, sound and multi-sensory perception in the real world for the boarding and mapping, is the real world for the digital virtualization, the user through the virtual senses to get immersed in the experience. Compared to the traditional media mode of Dunhuang culture dissemination such as going to the cave field experience and visiting the cave, watching movies, exhibitions, etc., virtual reality and augmented reality technology allows people to immerse themselves in the depth of Dunhuang culture experience through the way of visual sensory experience, and maximize the depth of Dunhuang culture and art dissemination between the real and the virtual. After virtual reality and augmented reality technologies are linked to traditional Chinese culture, they form a new medium for cultural dissemination and also broaden the form of digital dissemination of Dunhuang culture. Based on the "digital Dunhuang" digital collection of visual materials in interactive games and other cultural derivatives of the field of great color, the Mogao Caves mural "Laodu Fork Fighting Sacred Changes" was designed and developed as a virtual reality interactive game, by the public attention and praise (Jin J, Sharudin S A, 2023). The background story of the game is the mural depicting Buddha's disciple Sharifo and the layman Laoduqiao fighting. Participants learn about the content of the mural through the highly reproduced mural and exhibition boards, then operate the tablet to discover clues and complete the task to reach the pass, and have a close contact with Dunhuang culture in the interesting interactive experience of the game.

The Dunhuang Research Institute and Huawei have partnered on digital AR technology to bring visitors a new experience. Through sophisticated spatial algorithms, a 3D map of the Mogao Grottoes was completed in digital space with centimeter-level accuracy, allowing virtual Dunhuang cultural relics to be displayed in real space. The launch of Digital Dunhuang allows the public to view the cave remains through mobile terminals and to have an immersive VR experience. Extracting the story elements of Dunhuang murals, the use of digital technology to reorganize, so that the public through the Internet can virtually swim in Dunhuang, get immersed, interactive, real experience, feel the richness of Dunhuang culture, the use of novel and interesting entertainment to understand the culture and dissemination of culture, virtual reality technology is respected by the public, but due to the imperfections of the equipment, technology is still in the process of popularization.

If virtual reality and augmented reality technology allows us to achieve a balance between reality and virtual, and get immersive experience in the virtual digital world of digital contraction, it is the digitization of the real material world. Then the meta-universe is the expansion of the digital world into the entire space of the material world, accompanied by the technological upgrading of blockchain big data, artificial intelligence, mixed reality, video coding, computer vision, high-performance communication technology and cloud

computing, as well as high-speed fiber optics, communication equipment, servers and other basic equipment support, will continue to expand the derivation of the digital world of everything interconnected in the real world, is the digital world of the Reality, the products of the massive digital world are mapped in the real world, and the complete ecological operation system of virtual and reality is really achieved. People in the real world can enter the meta-universe space at any time through the terminal system, and carry out creation activities with the help of digital resources, meanwhile, there is no access restriction in the meta-universe space, and each real user has a virtual bilocation in the meta-universe and never goes offline in the digital world, and the strong social attributes, openness, presence, and transactability of the digital world empowers the whole ecosystem of virtual civilization.

In the meta-universe supported by the blockchain, each user can buy, sell and trade resources in the digital world under the strong social attributes and openness of the virtual doppelganger, giving rise to the digital assets of Non-Fungible Tokens on the blockchain, whose unique encryption technology means that every resource in the digital world has uniqueness, traceability and authentication. Its digital records are not tampered with or deleted in the blockchain technology, and the digital world in the meta-universe also solves the problem of arguing between truth and falsehood in the real world. Therefore, the generation and circulation of digital resources in the meta-universe space provides unlimited possibilities for the design, release, trading and circulation of digital resources of Dunhuang murals in the meta-universe. Dunhuang Research Institute based on the digital protection of cultural relics in 2021 began to carry out the exploration of digital NFT derivation under the meta-universe, on September 6, 2021 Dunhuang Research Institute in the "cloud tour Dunhuang" WeChat small program released the "sound animation language" of the audio interactive animation, the content is based on the late Mogao Cave, and the content is based on the late Mogao Cave. The content of the animation is based on Mogao Cave's Late Tang Dynasty 156th North Wall Lower Song Hanoi Lady Song Traveling Map and Zhang Zhichao Commanding General's Traveling Map, which allows Dunhuang murals to come to life by means of digital animation and gives users a real sense of the Late Tang Dynasty's social life scenes. 9 September 2021, Dunhuang Research Institute released the first public service NFT of the National Cultural and Museums Leadership City, limited to 9999 copies. These NFTs are the brilliantly detailed images of Song's Hanoi County Lady Song's travels and Zhang Zhichao's army commander's travels. Users participate in the knowledge quiz through "Cloud Tour Dunhuang" and randomly receive a collector's edition of Dunhuang's digital feeder NFTs Each user who receives a copy of these NFTs automatically becomes a digital feeder of Dunhuang's cultural heritage, and the funds they collect will be used for the Gao427 138 45 The public service NFT released this time is a useful attempt for future NFT digital visual derivation of Dunhuang murals.2021 On June 23, 2021, the Lianmei Research Institute released two NFTs (the interface theme of Alipay payment), totaling 16,000 copies.

The uncountable painting elements in Dunhuang frescoes provide a huge amount of digital resources for the development of digital NFT, but not only the original Dunhuang frescoes and the digital images of the frescoes can be made into NFT for circulation and dissemination, but also for the frescoes of the subject matter of the number of visual image design works with a more scalable, diversified digital visual image generation of visual elements in the original frescoes of the subject matter of the frescoes, and the same visual elements can be derived from unlimited visual forms through the adjustment of data in the digital programming algorithms. Through the adjustment of data in the digital programming algorithm, the same visual elements can be derived from an infinite number of visual forms(Jin J, Sharudin S A, Wang T,2024), and the contents of Dunhuang's traditional mural paintings are designed to become traceable and collectible visual art works through visual creativity, which drives a new form of Dunhuang's cultural heritage preservation and dissemination in the world of Yuanyu.

In recent years, the traditional culture combined with the trend of culture and the rise of many domestic museums have been combined with their own collection of fine arts to launch all kinds of novelty and interesting cultural and creative products, with the help of diversified products and design creativity, the use of a variety of product forms to enter the public's field of vision and life scenarios to convey the cultural connotation. As a representative of China's traditional culture, Dunhuang Grottoes has also used creative products as a carrier, combining the elements of Dunhuang murals with a variety of creative products, implanting the millennium Dunhuang culture into the daily life of the general public, so that Dunhuang culture sinks to the general public in the form of a visual thus giving rise to a large number of Dunhuang cultural creative products, which not only enriches the form of dissemination of Dunhuang culture but also lets the Dunhuang culture exudes a unique and characteristic The newest addition to the list is a new one, a new one, a new one. China Post Group and Dunhuang Museum have established a cross-border cooperation to set up a "Flying Sky Theme Post Office", which combines creative landscape design with the unique advantageous resources of the postal service to export Dunhuang culture. When tourists visit Dunhuang, they can send postcards or stamps of what they have seen and heard at Dunhuang to the rest of the world (Zhang L, 2024). The many elements in Dunhuang murals are perfect for creative expression of Dunhuang culture through the medium of cultural products. The "Dream Dunhuang" series of art silk scarves displays the classical aesthetic elements of Dunhuang murals, such as algal wells, flying skies, and dancing musical instruments, through the form of silk scarves, which conveys the infinite charm of Dunhuang culture. Combining Dunhuang visual elements with modern digital products (Zhang C, Duan L, Hu B, et al., 2024), the Dunhuang Academy's official microblogging site released a dynamic display of Amazon Kindle and the Academy's co-branded e-books that breaks down the boundaries of space and time and enhances contemporary people's new understanding of the two through a dialog of the visual forms produced in the context of the two eras, both of which have the potential to spread and carry culture.

Thus, in recent years there has been an important convergence of traditional culture with modern trends, leading to the

creation and promotion of a variety of cultural and creative products. This association, carried out by many domestic museums, including the Dunhuang Grottoes, makes it possible to present cultural heritage in new and interesting formats.

Dunhuang Grottoes has successfully integrated mural elements into creative products, thereby expanding its audience and bringing Dunhuang culture closer to people's daily lives. Examples of this convergence include the collaboration with China Post Group to create a "Flying Sky Themed Post Office" and the release of "Dream Dunhuang" artistic silk scarves. The influence of digital technologies on the promotion of cultural products is also noticeable (Zhilin G, Junhong L, 2024). The dynamic display of Amazon Kindle e-books presented on the official microblogging site of Dunhuang Academy is an example of the successful combination of visual elements of Dunhuang with modern digital products. Such creative approaches to the design and production of cultural products reflect not only a desire to preserve traditions, but also a desire to make cultural heritage accessible and attractive to modern audiences.

4. Conclusion

As a result of the research carried out in this work, the following conclusions were made.

Digital virtual products are entities that have unique characteristics in a digital environment. They can include a variety of forms, ranging from information and entertainment products such as texts, images, audio and video, to symbols, processes and interactive services. The concept of digital products does not have a clear definition, and there is a variety of interpretations, including information exchange, digital formats and interactive processes.

An important element in understanding digital products is the difference between information and digital products, where the former are based on the exchange of information, and the latter contain digital formats. Digital products can be transmitted physically or via the Internet, combining the concepts of information and digital products. Key aspects of digital product classification include content products (e.g. news, books, movies), exchange tools (digital tickets, reservations) and digital processes and services (distance education, online games). There is also a division into tangible and intangible digital products, where the former are electronic devices, and the latter are digitized content provided through digital networks. Important characteristics of digital products are their indestructibility, changeability, high speed of distribution and complementarity. They are also distinguished by their economic cost structure, having a high dependence on personal preferences of consumers and a special cost structure, where primary costs are high, and copying is practically free. The economic characteristics of digital products include dependence on personal preferences, a specific cost structure, high added value and timeliness. The latter becomes a key factor influencing pricing, especially in the case of time-sensitive products such as news and stock information.

Video plays a key role in enriching the user experience in

digital virtual products. The use of video for educational purposes, such as online courses and webinars, improves the assimilation of material and increases student engagement. In the context of entertainment products, video creates more realistic and exciting visual effects, contributing to the user's deep immersion in the virtual space. The video also provides an opportunity to demonstrate the product, providing users with a visual representation of its functionality. This is especially important when promoting digital products, as potential customers can better understand the benefits of the product by watching it in action. Taking into account a wide range of applications, ranging from education and entertainment to marketing, video in digital virtual products remains an effective tool for improving the user experience and successfully promoting the product on the market.

Images play a key role in digital design, user interaction and successful product marketing. They not only create an attractive appearance of digital products, but also enrich the user experience through interactivity. Graphs and charts help visualize data, making it more accessible, and images on dashboards provide a user-friendly interface.

The illustrations in the instructions simplify the understanding of the functionality, and 3D modeling creates realistic visual impressions. Images also play an important role in marketing, being used in advertising materials to attract attention and provide visual context. Together, these aspects contribute to the creation of attractive, functional and innovative digital products that meet the needs and expectations of users.

The general trend indicates the desire of Chinese designers to integrate traditional cultural elements with innovative and modern concepts, creating unique and aesthetically attractive digital virtual products. One of the important trends in the design of Chinese digital products is the integration of traditional elements of Chinese culture. This trend is expressed in the use of symbols, colors and patterns based on historical and cultural traditions, which gives the products a unique and localized character. In modern conditions, Chinese digital products are also distinguished by the principles of minimalism and functionality. The design of the products strives for concise forms, clean lines and an intuitive interface, in line with current trends in this field. Some products focus on creating visually appealing, futuristic images by experimenting with innovative color schemes, including the use of traditional Chinese colors. This approach allows products to stand out in the global market. The design of digital virtual products in China is becoming more diverse, including various forms of products. This reflects changes in aesthetic preferences and orientation towards individualization in modern Chinese society.

The design characteristics of "Storm Rider Clash of the Evils" not only reflected the desire for innovation in the Chinese animation industry, but also provided unique elements that can inspire future projects and enrich the cultural heritage of China in the context of animation art. Despite the presence of some design flaws, the design features of "Storm Rider Clash of the Evils" turn out to be key in creating an amazing visual experience and introducing innovations to the animation art of China.

The film notes the desire to overcome previous standards, manifested in various aspects: from the plot and character design to the cultural background and the design of scenes. "Storm Rider Clash of the Evils" successfully presents stunning martial arts scenes that include rivers, lakes and dynamic fights, and also brings new audio-visual effects to the animation.

Due to its innovativeness and desire for innovation, the film becomes an important stage in the development of animation art in China, providing new opportunities for future creative approaches and inspiring subsequent projects in the domestic animation industry. These design characteristics are important for understanding how "Storm Rider Clash of the Evils" differs from previous Chinese animated films and what innovative elements it brings to the industry. Despite some design flaws, these innovations can become a starting point for the future development of domestic animation design.

One of the key characteristics of the film is the desire to break through and move away from previous stereotypes. This is evident in bold animation techniques, pronounced martial arts scenes and unique character designs. The starting point for creating new storylines and characters in the context of Chinese culture becomes an important step towards a wider audience and strengthening the position of the Chinese animation industry on the world stage. The cultural atmosphere created by the film is a unique combination of traditional Chinese elements and modern trends. The integration of Buddhism, Taoism and Confucianism into the plot and images adds depth and complexity, which makes the film interesting for both Chinese and global audiences. The design of the mascot of the Beijing Olympic Games stands out for attention to detail, a skillful combination of tradition and innovation, as well as the desire for widespread use and unique solutions. The symbolism of the mascot organically weaves into itself the rich cultural heritage of China, reflected in traditional patterns, colors and symbols, emphasizing the connection with the history and art of the country. The expressive color palette, inspired by folk New Year's paintings, gives the mascot liveliness and corresponds to the theme of the Olympic Games and the city of Beijing.

The harmonious interaction of traditions and innovations gives the mascot a unique look, embodied with the use of modern technologies and environmentally friendly materials. A unique concept that allows you to change the headdress of the mascot, adds an element of personalization, and also expands the possibilities of use in various fields, ranging from the creation of cartoons to the production of souvenirs.

The design of the mascot successfully expresses national identity, emphasizing the unique features of Chinese culture. The balance between simplicity of form and saturation of details ensures ease of perception and prevents redundancy. As a result, the mascot of the Beijing Olympic Games is not only a symbolic reflection of the richness of cultural heritage, but also a successful example of modern and innovative design.

In recent years there has been an important convergence of traditional culture with modern trends, leading to the creation and promotion of a variety of cultural and creative products.

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