



WEBSITE DEVELOPMENT DESIGN TO PRESERVE CULTURAL HERITAGE PRODUCT: A
CASE STUDY OF HUAIYANG CLAY DOG



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2023

การออกแบบเว็บไซต์เพื่อการอนุรักษ์ Huaiyang Clay Dog ในรูปแบบดิจิทัล



สารนิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ศิลปศาสตรมหาบัณฑิต สาขาวิชาการออกแบบเพื่อธุรกิจ
วิทยาลัยนวัตกรรมการสื่อสารสังคม มหาวิทยาลัยศรีนครินทรวิโรฒ

ปีการศึกษา 2566

ลิขสิทธิ์ของมหาวิทยาลัยศรีนครินทรวิโรฒ

WEBSITE DEVELOPMENT DESIGN TO PRESERVE CULTURAL HERITAGE PRODUCT: A
CASE STUDY OF HUAIYANG CLAY DOG



A Master's Project Submitted in Partial Fulfillment of the Requirements
for the Degree of MASTER OF ARTS
(Master of Arts (Design for Business))
College of Social Communication Innovation, Srinakharinwirot University

2023

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THE MASTER'S PROJECT TITLED
WEBSITE DEVELOPMENT DESIGN TO PRESERVE CULTURAL HERITAGE PRODUCT: A
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BY
HONGEN SU

HAS BEEN APPROVED BY THE GRADUATE SCHOOL IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE MASTER OF ARTS
IN MASTER OF ARTS (DESIGN FOR BUSINESS) AT SRINAKHARINWIROT UNIVERSITY

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Title	WEBSITE DEVELOPMENT DESIGN TO PRESERVE CULTURAL HERITAGE PRODUCT: A CASE STUDY OF HUAIYANG CLAY DOG
Author	HONGEN SU
Degree	MASTER OF ARTS
Academic Year	2023
Thesis Advisor	Assistant Professor Dr. Saowaluck Phanthabutr

The Huaiyang clay dog is a Chinese handicraft, originating in Huaiyang County in the Henan province. It is famous for its exquisite craftsmanship. However, the inheritance and preservation of Huaiyang clay dogs have faced many challenges. The design and development of the digital website of Huaiyang clay dogs may provide new ideas and methods for the inheritance and development of Huaiyang clay dogs. The author uses both quantitative research and qualitative research to help researchers build digital websites, and define the ideal composition conditions and applicability of a Huaiyang clay dog digital preservation website through a questionnaire, case studies and in-depth interviews. On the basis of digitization of Clay Dog cultural resources, information of clay dog digital resources will be collected. The purpose is to design a website for the digital preservation of Huaiyang clay dogs and adapting the original clay dog style to merchandise. In this paper, the characteristics and colors of Huaiyang clay dog were analyzed. Finally, the author made a concrete plan for the digital display design of Huaiyang Clay Dog Museum, and demonstrated the theoretical research with creative practice. The visual elements and cultural connotations of Huaiyang clay dogs were integrated into the design of Wenchuang products, so that they can meet the current market demand and reflect the cultural characteristics of Huaiyang clay dog, increased added value and meet the cultural needs of consumers at different stages.

Keyword : Website, Cultural Heritage Product, Huaiyang Clay Dog

ACKNOWLEDGEMENTS

At the completion of my thesis, I would like to take this opportunity to express my sincere gratitude to all the professors and assistants who have taught me, enlightened me and helped me directly and indirectly during my study in Srinakharinwirot University and in the process of completing my thesis.

First, my heartfelt thanks go to my supervisor, Dr.Saowaluck Phanthabutr who patiently taught me to think and write like a researcher. From entering the life of a graduate student, my supervisor has constantly given me great help, whether in life or in learning. In terms of this paper, She has walked me through all the stages of my thesis writing.From the topic selection, collecting and reading the materials to the writing of the thesis, she provides me with strict and continual guidance, enlightening suggestions and constant encouragement. She has spent her spare time to help me in each draft and provide me many useful suggestions. Without her consistent and illuminating instruction, this thesis could not have reached its present form.

Second, my heartfelt thanks go to the members of the Steering Committee.Many thanks for all your valuable suggestions on my thesis. Without your comments and assistance, I couldn't complete this thesis successfully.

Last but not least, my thanks would go to my beloved family for their loving considerations and great confidence in me all through these years. I also owe my sincere gratitude to my leaders and colleagues in Zhoukou Normal University who gave me their help and time in listening to me and helping my work out my problems during the difficult course of the thesis.

HONGEN SU

TABLE OF CONTENTS

	Page
ABSTRACT	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
LIST OF TABLES.....	H
LIST OF FIGURES	K
CHAPTER 1 INTRODUCTION.....	1
1.1 Background.....	1
1.2 Objective of the study	4
1.3 Scope of the study	4
1.4 Population and sample	5
1.5 Benefit of the study	5
1.6 Definition of terms	5
1.7 Research process.....	7
2.1 Research status of clay dogs in Chinese art and craft	8
2.2 Research status of digital preservation	10
2.3 Research status of the sample websites in digital preservation.....	11
2.4 Related theory on web visual arts.....	12
2.5 Related Research	17
CHAPTER 3 METHODOLOGY	20
3.1 Design of the study method.....	21
3.2 Data collection	32

3.3 Content analysis.....	32
3.4 Result analysis	32
CHAPTER 4 FINDINGS	33
Step 1: The result of study on the basis of digitization of clay dog cultural resources	33
Step 2: The results of analysis case study of four websites.....	33
Step 3: The results of questionnaire	36
Step 4: First draft of website design	52
Step 5: Interview.....	58
Step 6: To adapt the original clay dog style to merchandise.....	59
CHAPTER 5 CONCLUSION AND DISCUSSION.....	68
5.1 Summary	68
5.2 Discussion.....	70
REFERENCES.....	74
APPENDIX	79
VITA	84

LIST OF TABLES

	Page
Table 1 Basic information of respondents in questionnaire survey.....	25
Table 2 Purposive sampling for in-dept interview.....	31
Table 3 Is it necessary to keep the same style when designing icons for digital websites?.....	36
Table 4 Should the design style of pictures be consistent when designing digital websites?.....	37
Table 5 Does the feedback effect of each page need to be consistent when designing a digital website?.....	37
Table 6 Do all pages need to operate in the same way when designing digital websites?.....	38
Table 7 Should the design style of digital website and the whole website be unified?...	39
Table 8 Is it appropriate to use less than three fonts in the design of digital websites? .	39
Table 9 Are the main title, subtitle and text fonts need to be designed separately when designing digital websites?.....	39
Table 10 Should the main title, subtitle, text layout and font color be different when designing digital websites?.....	40
Table 11 Is it appropriate to use bold and thin italics in the main subtitle and text of digital website design?.....	40
Table 12 Is it easy to understand when converting content into icons when designing digital websites?.....	41
Table 13 Is it easy to read when setting the font size to 12px when designing digital websites?.....	41

Table 14 Do you need to compare the text color and background color when designing digital websites?	42
Table 15 Should the distance between paragraphs be adjusted to be slightly larger than the line spacing when designing the website?.....	42
Table 16 Is it necessary to avoid long paragraphs and lots of text when designing digital websites?.....	43
Table 17 Is it reasonable to align articles to the left when designing digital websites? ..	43
Table 18 Is it necessary to consider highlighting the style of digital websites with key information during website time?	44
Table 19 Does the wording of digital websites need to be considered to be easy for people in all fields and levels to understand?	44
Table 20 Do you need to pay attention to graphics when designing the layout of digital websites?.....	44
Table 21 Does the classification of digital websites need to be logical and the words used are accurate?	45
Table 22 Is it necessary to set a long waiting time when switching pages in designing website?.....	45
Table 23 Do you need to use clear close-up photos when designing digital websites?.	46
Table 24 Should the photos and illustrations selected in digital website design be clear and distortion-free?	46
Table 25 Is it necessary to emphasize visual comfort when designing single page color matching for digital websites?	47
Table 26 Does the color change of different units need to be logical and unified in the design of digital websites?.....	47
Table 27 Is it appropriate to set the digital website, text links and buttons, and the size spacing between 42 and 72 pixels?	48

Table 28 Does the digital website need to set the search function?.....	48
Table 29 Do you need a multilingual digital website?	49
Table 30 Does the design of digital website need an online souvenir shop?	49
Table 31 While designing a digital website, is it necessary to check each link is appropriate?	49
Table 32 Is it necessary to ensure the correctness of text information on digital websites when designing websites?	50
Table 33 Is it necessary to pay attention to user information security when designing digital websites?	50
Table 34 Is it necessary to display the current location on the main menu when designing a digital website?.....	51
Table 35 Do you need to include vivid loading screens when designing digital websites?	51
Table 36 Huaiyang "Clay dog" decorative pattern symbol	61
Table 37 Color analysis of Clay dogs	64
Table 38 Structure rules of points and lines	65

LIST OF FIGURES

	Page
Figure 1 Global Internet User Data (May 2023).....	3
Figure 2 Research process	7
Figure 3 Single column.....	14
Figure 4 Two column	15
Figure 5 Tri-column	16
Figure 6 Case study	35
Figure 7 Huaiyang Clay Dog Website topology.....	53
Figure 8 Visual Presentation of the Clay Dog Website	53
Figure 9 Cultural Artifacts Exhibition Page on Clay Dog Website	54
Figure 10 Clay Dog News Display Page.....	54
Figure 11 Cultural Collectibles Exhibition Page on Clay Dog Website	55
Figure 12 Display page of the Clay Dog website's Resource Center	55
Figure 13 Huaiyang Clay Dog Website Wenchuang store	56
Figure 14 Huaiyang Clay Dog Website Cultural and Creative Exhibition Page	56
Figure 15 Clay dog craft process diagram	57
Figure 16 Classification of Clay Dogs	58
Figure 17 Innovative application of different patterns in throw pillows	61
Figure 18 Innovative application of different patterns in throw pillows	63
Figure 19 The application of Clay Dog pattern.....	66
Figure 20 The application of Clay Dog pattern.....	67

CHAPTER 1

INTRODUCTION

1.1 Background

Huaiyang Clay Dogs is a clay figurine artwork passed down from the age of Fu Hsi, which bears profound cultural connotations of Fu Hsi. It serves as the foundation for the development and innovation of Fu Hsi culture and is the essence of traditional Chinese culture. "Clay Dogs", as the exclusive folk cultural form at the Human Ancestor Fu Hsi Fair, is an achievement inherited by folk entertainers of previous generations. It has been passed down for thousands of years from ancient times to the present. With profound and broad cultural significance, clay dogs are a bright pearl in the traditional handicraft culture of China. However, with the development of times, changes in folk customs, ideas, and the influence of foreign culture, Huaiyang Clay Dogs is facing the severe crisis of extinction. Therefore, it is very urgent to protect and develop Clay Dogs. Currently, the development of clay dogs is very traditional and backward. In terms of cultural connotation, there should be an in-depth exploration and utilization of information technology, digital technology, and art. Clay dog resources should be digitized, and clay dog culture should be reinterpreted and truly integrated into people's lives (Ni & Ni, 2022).

In 1992, the United Nations Educational, Scientific and Cultural Organization (UNESCO) launched the "Memory of the World" project to promote the digital preservation of cultural heritage worldwide. The Digital Michelangelo Project, a collaboration of Stanford University, the University of Washington, and Cyberware, has provided valuable experience in the application of 3D scanning technology in the preservation of cultural heritage records. "Digital Genji Monogatari," produced by Hitachi, Japan, and the "Digital Shirakawa-go Ancient Village" project completed by Gifu University, are also examples of digital preservation (Wang, 2013).

After more than ten years of efforts, China's digital cultural heritage preservation work has also made remarkable achievements. Examples include the Dunhuang Art Digital Preservation Engineering produced by Zhejiang University and Dunhuang

Academy, which provide useful methods and experience in rescuing, repairing, and reconstructing endangered cultural heritage. The digitized Imperial Palace and virtual Old Summer Palace projects of Peking University are also valuable examples to learn from (Wang, 2014).

The "American Memory" project of the American Digital Library has contributed to exploring the mechanism of digital management of historical resources and has achieved economic benefits of \$300 million per year. Japan has also devoted itself to the digital study of traditional culture, such as the digital model of the Kamakura Giant Buddha and the virtual reconstruction of the main hall of the Giant Buddha. The restoration of the Giant Buddha of the Yuan Dynasty at Tongji University in China, the Nanjing Digital Museum, the Digital Museum of Archaeology at Shandong University, and the China International Friendship Museum are all results of cultural preservation (Yang, 2016).

By studying the digital preservation of Clay Dogs, a resource database platform is established to display and communicate it, integrating Clay Dogs into people's lives and forming a cultural trend. This provides a new space for the preservation and development of Clay Dogs. Meanwhile, clay dog cultural resources are applied to modern cultural and creative product design. Innovative design is conducted to showcase its "cultural confidence," cash in on its cultural value, create economic value, and promote the development of Clay Dogs (Qu, 2009).

In the sudden outbreak of the new crown pneumonia epidemic in early 2020, people were isolated at home and unable to go out. They had to switch to online access, and the number of users of online platforms soared. More and more museums and traditional culture research institutions have set up digital museums, traditional culture creation websites, etc., to satisfy tourists and traditional culture lovers' appreciation of the background, details, and emerging technologies of handicrafts.

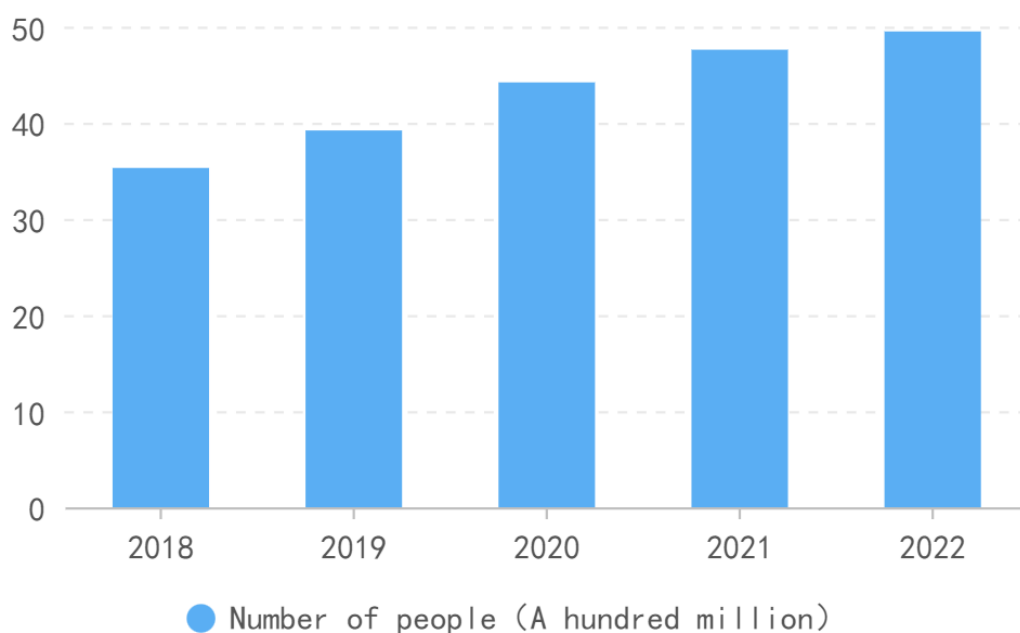


Figure 1 Global Internet User Data (May 2023)

Source: Created by author (2023)

First, it should pay attention to the experience of users and tourists, and restore the authenticity, seriousness and appeal of heritage by means of artistic expression.

Second, digital development and preservation should pay attention to excavating the "Chinese spirit" contained in the heritage, reproduce the traditional handicraft with the "Chinese spirit", show the "Chinese spirit" with the traditional handicraft, and tell the contemporary "Chinese story". Inheritors have inherited the unique core of the time-honored traditional handicraft. Since its birth, the Chinese nation has been full of the national spirit of unremitting self-improvement, fearlessness of violence, diligence and courage, and love of peace. This is the "Chinese spirit". Third, it should focus on the characteristics of the times, take advantage of the unique communication advantages contained in traditional handicraft, and systematically

develop the forms of traditional handicraft experience favored by enthusiasts. We can use an interesting, convenient, innovative and comprehensive platform to connect intangible heritage culture with the public.

1.2 Objective of the study

1) On the basis of digitization of Clay Dog cultural resources, the information of clay dog digital resources will be collected. The collected data will be systematically categorized to be stored in the database platform.

2) To design the website for Digital preservation of Huaiyang Clay Dogs.

3) To adapt the original clay dog style to merchandise.

From the perspective of preservation and development of traditional folk hand craft, this paper studies the traditional handicraft of Huaiyang Clay Dogs, deems it as a cultural resource, sorts out and analyzes it. Meanwhile, it digitalizes Clay Dog cultural resources by integrating information technology, data technology and art, so the researcher wants to establish the resource database platform and turn “ground resources” into “online resources” to solve the problem (Ai, 2018).

1.3 Scope of the study

This study focuses on website design, specifically targeting groups interested in clay dog cultural resources. Based on clay dog store sales data, these groups are diverse and can be broadly categorized into two main categories. The first category comprises ordinary users who seek information about clay dog culture, while the second category consists of typical users with high demands for clay dog cultural materials, such as designers, craftsmen, and cultural researchers in related industries. It's important to note that this website will undergo expert review before publication.

The website's creation will prioritize ease of resource modification and querying to achieve the goal of preserving and sharing clay dog cultural resources with both ordinary and typical users.

Utilizing digital technology as a theoretical foundation, clay dogs can be studied as a form of cultural resource. Their tangible and intangible aspects can be

analyzed in detail, allowing for an in-depth exploration of their cultural and economic value. Subsequently, their digital information can be categorized based on their digital characteristics. We propose collecting clay dog culture content through digital technology, and this content can be customized for different purposes. This involves establishing sampling principles and standards, summarizing digital information related to clay dog culture, and creating a clay dog culture resource database platform to promote and disseminate this valuable cultural heritage.

1.4 Population and sample

- 1) Case study: 4 websites
- 2) Questionnaire survey: 15 people
- 3) In-depth interview: 5 people

1.5 Benefit of the study

The website retains the cultural heritage product "Huaiyang clay dog" as a learning resource for those interested in the cultural study of "Huaiyang clay dog". For the typical user, the website provides important clay dog information and material support to the public.

1.6 Definition of terms

1.6.1 Preserve cultural heritage product

The significance of protecting cultural heritage lies in safeguarding human diversity, passing on history and promoting social development. Cultural heritage refers to material and intangible relics of historical, artistic, scientific, religious, social and other values that represent the unique values, traditions and creativity of a people, community or humanity as a whole. Instruments for the preservation of cultural heritage include the development of laws and policies, the registration and classification of cultural heritage, education and information, maintenance and conservation efforts, international cooperation and exchange, and community participation. Together, these means can

achieve the comprehensive preservation of cultural heritage, ensure its enduring existence and contribute to social development.

1.6.2 Digital preservation

It is the transformation of the information, content and expression of cultural heritage into digital form, and the use of digital technology to preserve, manage, disseminate and reproduce. Implementing digital preservation requires a range of tools. The first is digital collection and recording, using high-resolution photography, laser scanning and other technologies to transform the physical form of cultural heritage into digital data. The second is digital storage and management, establishing a unified digital database and information system to ensure the safe, orderly and sustainable storage of digital information of cultural heritage. Then digital repair and preservation, the use of image processing and repair technology, correct, repair the damage or loss of digital data, improve its visual quality and authenticity. Finally, digital dissemination and utilization, through the Internet, digital exhibitions and other means, to present digital cultural heritage to the public, providing online learning, research and appreciation opportunities.

1.7 Research process

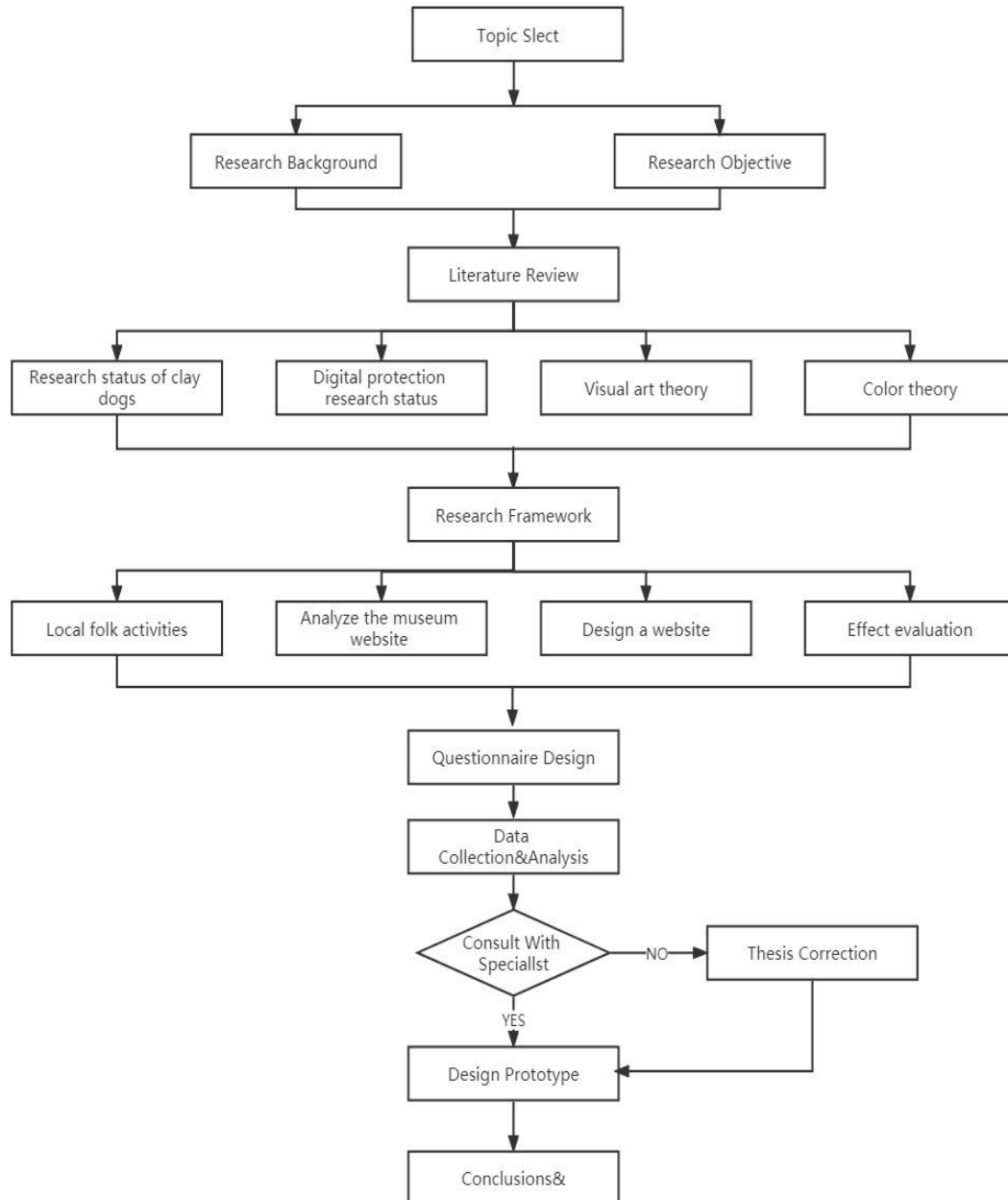


Figure 2Research process

Source: Created by author (2023)

CHAPTER 2

REVIEW OF THE LITERATURE

This chapter provides reviews of related literature. It is divided into four parts: First, the research status of clay dogs in Chinese art and craft; Second, the research status of digital preservation; Third, the research status of sample websites in digital preservation. Fourth, related theory on web visual arts. In these reviews, the researcher found that the preservation is too traditional. There have been no preservation and developmental methods put forward according to clay dogs' own actual needs and the development of science and technology in modern society.

2.1 Research status of clay dogs in Chinese art and craft

Clay dogs came into the public eye in 1983 when the local county cultural center conducted a census of folk culture. In 1984, they received appreciation and praise from experts all over the country at the Henan Folk Art Exhibition due to their unique shape and color. Specifically, they represent an abstract and deformed complex of various monsters from the original totem culture. They are primarily based on black, with the main colors being red, yellow, green, white, and peach. The color contrast is strong and harmonious. Influenced by totem culture, the colors of clay dogs are composed of dots and lines. Consequently, clay dogs became well-known in the academic community. Since 2013, the Henan Provincial People's Government has officially promoted clay dogs through the establishment of a clay dog exhibition hall and a government website to enhance their visibility, gradually garnering significant attention from the public.

Through searching for related books and materials in the school library, it was found that there are two typical monographs about clay dogs: "Huaiyang Clay Dogs" (2010 version) and "Clay Dogs & Clay Cuckoo" (2009 version). Ni and Duan (2019) depicted the design cultures and historical origins of clay dogs in these works. Additionally, the Huaiyang Clay Dogs book series about traditional handicraft, written by

Sun and Liu (2017), mainly presents the techniques, inheritance, works, social influence, and interviews related to clay dogs, showcasing the essence of traditional handicraft culture.

Previous research on clay dogs was primarily carried out from two aspects: the characteristics and preservation and development of clay dogs. For example, (Kuang, 2011) summarized and categorized the visual symbols of clay dogs from the perspective of iconography, explored the pleasure, mystique, and simplicity behind clay dogs from the perspective of folklore, and proposed their use in modern design. Jia (2012), from the perspectives of folklore and archaeology, studied the three forms of clay dog images: fairy stories, folk stories, and historical stories, investigated the aesthetic images of clay dogs, and attempted to reinterpret the clay dog image stories. He believed that the image of the clay dog has a hidden utilitarian effect.

Zhang (2015) analyzed the current situation and constraints of clay dogs from the perspectives of communication and design, making various explorations to build a brand with the help of new media. Shi (2018), from the perspective of industrial development, proposed combining the traditional handicrafts of clay dogs with e-commerce to enhance their visibility and promote their sustainable development. Xi (2008), from the perspectives of anthropology and folklore, conducted a field investigation on the clay dog fairs and the status quo of clay dogs, and put forward suggestions for their preservation after analysis.

Through the above analysis, in addition to the research and analysis of the cultural connotations of clay dogs, the research on the preservation and development of clay dogs is still within the context of traditional industrial development and cultural industry innovation. The preservation methods are considered too traditional, and the preservation and development methods that are genuinely needed by clay dogs have not been proposed in alignment with the development of modern social science and technology and considering the actual situation of clay dogs.

2.2 Research status of digital preservation

America, Japan, France, and other countries have conducted early research on digital preservation, such as the French JOUVE project and the Japanese image database established for 193 ancient books and 505 ukiyo-e prints (Liu Yidan, 2019: p.45). All of these initiatives made a promising start in the study of intangible culture and set a positive example for the preservation of intangible culture in China.

Currently, in China, there are few studies on the digital preservation of Huaiyang clay dogs, but many focus on the digital research of traditional handicrafts. For instance, (Duan, 2017), from the perspective of information visualization, digitally reproduced Fengxiang clay sculptures using information visualization technology and displayed them on a mobile web page. (Niu, 2014), in his graduation thesis, digitally reconstructed the colors, patterns, and shapes of Fengxiang clay sculptures, explored three-dimensional modeling of clay sculptures based on reverse engineering, and finally proposed showcasing them through apps based on user experience. In his graduation thesis titled "Digital Preservation and Brand Heritage of Shanxi Dough Sculpture," (Yuan, 2016) suggested digitally collecting Shanxi dough sculptures and establishing a digital platform to preserve and promote the dough sculpture brand. Works such as "The Digitization of Traditional Handicraft" by Yang (2015) and "The Digitization of Cultural Resources" by Liang and Lan (2014), along with other research studies on the digital preservation of traditional handicrafts, serve as important references for the digital preservation and resource innovation of clay dogs.

The above research mainly discusses digital preservation from the perspective of technology and concept, emphasizing the digital process and information technology. However, these studies often overlook the expression of the cultural value itself, fail to delve deeply into the cultural connotations and underlying ideas, and mostly remain at the theoretical level, lacking practical verification.

2.3 Research status of the sample websites in digital preservation

The researcher has conducted research on the status of digital preservation and found that there are websites on cultural heritage but no academic research studies on its digital preservation. However, the following articles show that the inheritance of Huaiyang clay dog handicraft and the digital preservation of the works of the older generation are imminent.

Li and Yu (2014) explained that the dissemination of traditional handicraft can make full use of the advantages of new media, and the dissemination of traditional handicraft through new media should pay attention to systematic new media communication strategies. From these two aspects, how new media can help with the extensive dissemination of traditional handicraft can be interpreted. The key points of their strategy are as follows: the attention of the audience needs to be guided by the construction of three-dimensional communication channels, innovation in modes and ideas, and importance should also be attached to communication methods and skills.

Wang (2012) said that the dissemination of traditional handicraft has a unique digital approach and method in the network era. Due to the dynamic, bidirectional, and complex information exchange mode, network media threatens the traditional aesthetic and static self-discipline of traditional art subjects, and has a profound impact on the public's traditional cultural aesthetic concept. However, new media also provide innovative ways for the dissemination of traditional handicraft, such as virtual reproduction and scene simulation. Under the background of digitalization in the Internet era, the responsibility of disseminating traditional handicraft to the public is given to mass media, which is the way of constructing traditional handicraft digitalization, and it includes the concept of cultural communication.

The above research on the participation of digital technology in the preservation of traditional handicrafts represents a new idea for sustainable development. Digital preservation solutions are operationally feasible. The implementation of this study will make more people understand, attach importance to, and respond to the preservation and inheritance of local traditional handicrafts, realize

the maximization of resource sharing and utilization, promote the prosperity of traditional handicrafts, and open up new living space for traditional handicrafts.

2.4 Related theory on web visual arts

Network visual art is a form of visual art based on website platforms. Due to the interactive and communicative nature of the internet, it is crucial for designers to address how it creates a certain visual impact. This also establishes a connection between website visual communication design and various visual art theories.

Text serves as the fundamental communication medium on websites. In web visual design, text encompasses factors like word size, font style, font thickness, text color, word spacing, and line spacing. Text is often combined with hyperlinks.

Bringhurst (2014) found that smaller text on a web page requires more time for readers, while larger text is easier to read quickly. Ma et al. (2023) determined that font sizes of 14 and 16pt are suitable for reading. Wang (2020) noted that Arial accounted for 56% of the fonts used on websites. Both Hojjati and Muniandy (2014) emphasized the importance of using no more than three font types on a website. Factors such as font choice, layout direction, and line spacing all impact legibility (Tarasova et al., 2015). The inclusion of graphic elements can enhance user motivation to read. It is essential to integrate images with text to avoid them being independent elements (Corbitt, n.d.). Simplifying content, using familiar terms and clear categories, and presenting key points, regulations, and diagrams all contribute to effective text presentation (Wei, 2005). To ensure visibility, the contrast between text color and background color should exceed 80% (Wei, 2005). It's also crucial to consider the amount of white space on the screen, as excessive text and images can overwhelm users; an appropriate range for computer interface white space is 31% to 60% (Cheng, 2017).

Images encompass various elements, such as pictures, illustrations, photos, button icons, title images, and more. Their application extends to include image design pictures and photos, which serve to enhance visual aesthetics and facilitate the understanding of website attributes (Li & Xie, 2019). Highly recognizable images play a

vital role in facilitating browsing. Compared to an abundance of text, they can enhance browsing efficiency. Effective image design contributes to improved visual appeal, capturing viewers' attention and curiosity while successfully conveying information.

Flat design in images is characterized by simplicity, abstraction, and symbolism. It conserves space and can reveal functions or hidden pages on the same screen, simplifying user interactions and ensuring quick content comprehension (Corbitt, n.d.). Consistency in image design is vital to prevent loss of recognition. Attention should also be given to resolution and size to prevent excessive loading times (Omanson et al., 2005).

The colors used in the web interface are different from the four-color separation modes C, M, Y and K of printing colors. The colors of the web interface belong to an additive color model (RGB color model), which is the addition of red, green and blue primary colors in different proportions to produce a variety of color light.

Color is divided into no color and color, no color refers to pure white, pure black, and without gray, the rest are color. Color has three attributes, Hue, Value and Chroma. Hue refers to the characteristics of color, such as red, yellow and blue. Brightness refers to the intensity of color; Chrominance refers to the vividness or turbidity of a color (Corney et al., 2009). Color has psychological emotional response. Japanese psychologist Tadashi Oyama found that red makes people feel the hottest; the psychological properties of color include cold and warm, advance and retreat, expansion and contraction, light and heavy. For example, green gives people the feeling of calm and cold, which reminds people of mountains and plains. Green is suitable for web page types such as nature, leisure and relaxation, while blue is suitable for information, medicine and high technology (Wei, 2005). It is better to choose web colors close to the color emotional cognition of most users (Bonnardel et al., 2011). Sik-Lányi (2012) proposed the principle of three colors for webpage color matching, with overall color accounting for about 70%, auxiliary color accounting for about 25% and emphasis color accounting for about 5%. (Schloss, & Palmer, 2011) believes that it is better to match colors with similar harmonies, avoid using too many different hues of color, and

reduce the large area of high chromopathy colors. (Westland et al., 2017) believed that white and gray, which have low visual stimulation, should be chosen as the background colors of web pages. The background color and foreground color of the web page should be clear, it is inappropriate to have too many patterns. Background color and text color, most websites use black characters on white background (Ling & van Schaik, 2002). It is suggested to keep the contrast between 1:3 or 1:5 in the use of background and text color (Lewis, 2023).

Layout refers to the layout of the web page. Layout will vary due to its visual elements, such as pictures, text, color, video, etc., but the layout has its own rules on the web page, just like the layout of a book, the table of contents page does not appear in the middle of the book, so the editing of a book has its rules. The regional navigation column, main content, and relevance navigation column may also be collectively referred to as "content block". There is single column type, double column type and three column type in the content block. Single column navigation bar. There is no cutting, and the content can take up the entire width of the screen. The undivided single-column layout has the advantages of matching various device images, low typographic design restrictions, and large flexibility in format change, which is a high usability version (O'Connor, 2014).

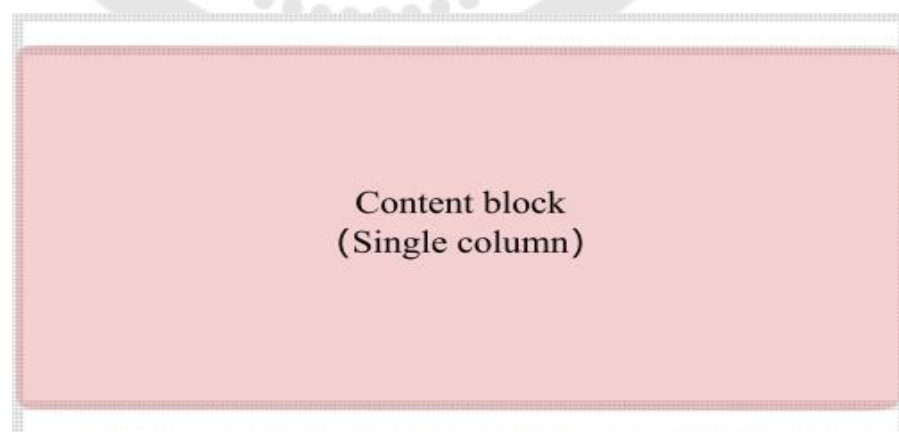


Figure 3 Single column

Source: Created by author (2023)

Two column version, is the content block next to the auxiliary block. The most commonly used are regional navigation column, correlation navigation column, advertising, etc.

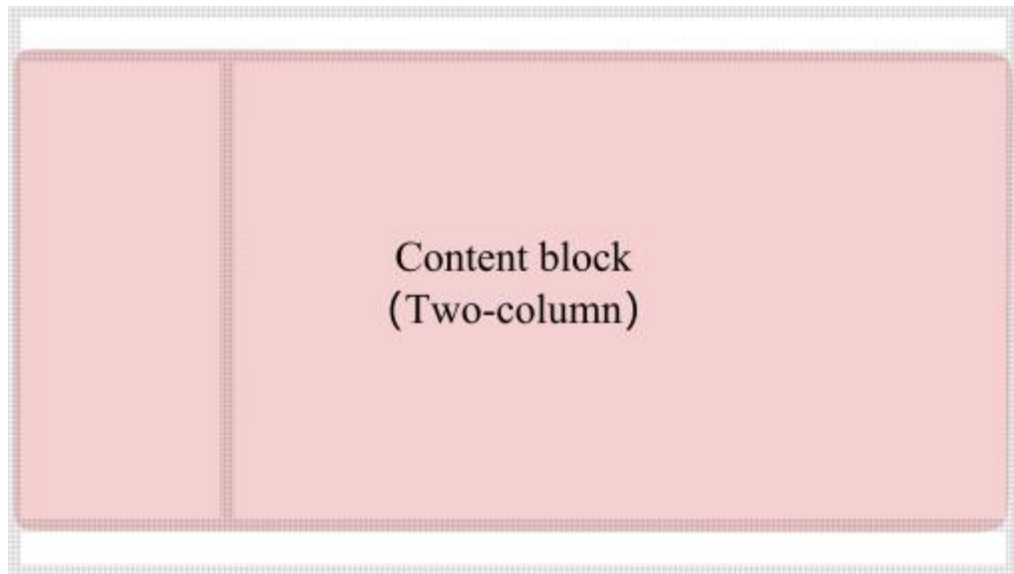


Figure 4 Two column

Source: Created by author (2023)

A three-column version, in addition to the main content block, there are two auxiliary blocks, requires a wider screen.

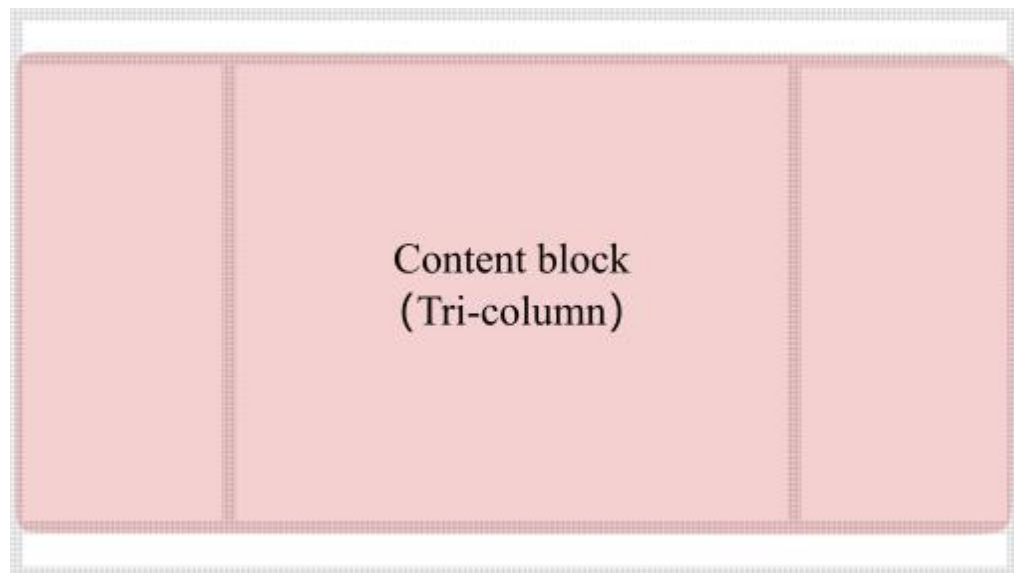


Figure 5 Tri-column

Source: Created by author (2023)

The visual line of computer users typically follows a path from the top left to the bottom right of the page, and the line of sight is typically guided by scanning (Wei, 2005). On tablet computers, the left column tends to attract users' attention more easily in web interface design. Most users' visual patterns resemble a "Z-shape". Therefore, in web interface design, designers are advised to arrange products from left to right and from top to bottom based on their importance and prominence to capture users' attention and pique their interest (Sesto et al., 2012).

It's advisable to seek changes in unified layout design to provide viewers with a sense of visual coherence (Hojjati & Muniandy, 2014)). To prevent users from needing to re-learn when navigating pages, it's better to strive for a proper proportion in layout and component configuration design, choose a unified style that is simple and instructive, avoid overcrowding, and leave adequate space. This can enhance users' visual comfort

(Farkas & Farkas, 2000). In cases where content is text-based, the preferred layout is to place the picture on the left and the text on the right, whereas for image-based content, the reverse—placing the text on the left and the picture on the right—is preferred (Salazar, 2017).

According to the aforementioned content, there should be no more than three fonts on a website. Images can be added to simplify content, and text can be complemented with diagrams. It's important to ensure text and background color visibility and pay attention to the amount of white space, avoiding excessive text and images. Image styles should maintain uniformity and complexity should be avoided to prevent recognition issues. The choice of colors for the webpage should adhere to the principle of using three colors. Avoid using too many different colors and limit the use of large areas with a single color. A single-column layout can be adopted, allowing content to occupy the width of the screen for ease of use. Users' visual lines typically follow a scan mode, reading from the top left to the bottom right of the page. Layout should be determined based on content importance, with a left-to-right and top-to-bottom arrangement. The layout design proportions should be appropriate, and a unified style should be chosen to prevent overcrowding. When dealing with excessive text, consider placing images on the left and text on the right, or vice versa.

2.5 Related Research

1) "Reflections on the Future Path of the Digital Forbidden City" by Feng (2018). This article explores the role of website design in the preservation and promotion of cultural heritage, using the Palace Museum as an example.

2) "Analysis of the Artistic Characteristics and Value of Huaiyang Clay Dogs" by Liu (2022). This article explores the cultural significance of Clay dog s in Chinese folk art.

3) "Research on the Protection and Innovative Design of Dengfeng Kiln Culture" by Guo (2021) article explores how product design can help preserve and pass on cultural heritage, using traditional Chinese ceramics as an example.

4) "The Role of Digital Technologies in the Preservation of Cultural Heritage" by Nikonova (2017). This article explores the role of digital platforms in the preservation of cultural heritage.

5) "An analysis of the current status and protection of Huaiyang clay dogs, an intangible cultural heritage in Henan Province" by Zhang (2017). This article explores the cultural significance of Clay dogs in Henan clay sculptures.

6) "Intangible Cultural Heritage in China: A Visual Analysis of Research Hotspots, Frontiers, and Trends Using CiteSpace" by Dang et al. (2021). This article explores the role of website design in promoting cultural heritage products, using China's intangible cultural heritage as an example.

7) "Research on the Promotion Strategy of Hainan Cultural Heritage Protection and Product Design Development" by Mo (2022). This article explores how product design can help preserve and pass on cultural heritage, using traditional Chinese brocade as an example.

8) "Research on the Inheritance and Contemporary Value of Intangible Cultural Heritage: A Case Study of Huaiyang Clay Figurines" by Liu (2023). This article discusses the cultural significance of Clay dogs.

9) "Research on Design Strategies for Creative Products of the National Museum of China" by Zhang (2022). This article talks about the role of website design in protecting and promoting cultural heritage, using the National Museum of China as an example.

10) "Product Design and Cultural Heritage preservation: A Case Study of traditional Chinese paper-cutting" by Liu and Guo (2022). This article explores how product design can help preserve and pass on cultural heritage, using traditional Chinese paper-cutting as an example.

After reading the relevant literature on website design, Clay dog s and the preservation of cultural heritage products in China, I came to the following personal conclusions and impressions: website design plays an important role in the preservation and promotion of cultural heritage. Through a beautifully designed, easy-to-navigate

website, more people can be attracted to understand and appreciate cultural heritage, thereby promoting its preservation and inheritance; as a folk art in China, Mexico and other places, Clay dog s have rich cultural significance and symbolism. Research shows that Clay dog s are not only works of art, but also an important part of cultural heritage, which is of great significance for the inheritance and preservation of folk culture; product design plays an important role in the preservation and inheritance of cultural heritage. Through reasonable design and innovation, traditional cultural heritage products can be combined with modern needs to make them more attractive and competitive in the market; digital platforms have great potential for cultural heritage conservation. Through digital platforms, cultural heritage can be digitally preserved and displayed, so that more people can learn about and appreciate cultural products remotely, and promote their preservation and inheritance; there is a need for more interdisciplinary cooperation and innovation in the preservation and promotion of cultural heritage products. Expertise and technology in areas such as website design, product design and digital platforms should be combined with expertise in cultural heritage conservation to achieve better conservation and inheritance results.

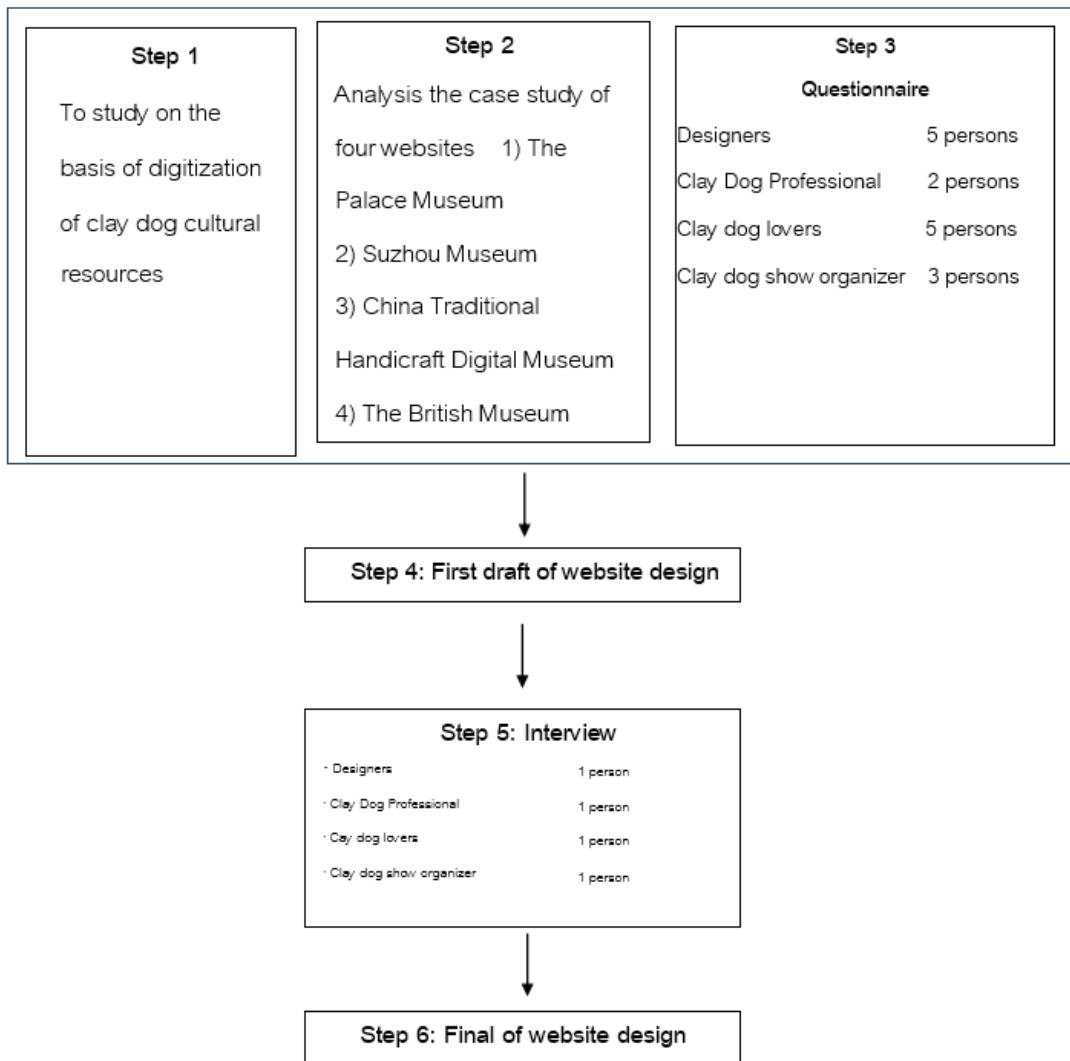
In summary, these studies provide us with insight into and explore the importance and methods of website design, Clay dogs, and the preservation of cultural heritage products. By combining knowledge and technology in these areas, we can better protect, pass on and promote our valuable cultural heritage.

CHAPTER 3

METHODOLOGY

This research is a mixed method. There are both quantitative research and qualitative research to help researchers build digital websites. The author defines the ideal composition conditions and applicability of Huaiyang clay dog digital preservation website through three research methods: "case studies," "questionnaire," and "in-depth interview." Questionnaire and interview questions are designed for users. According to the main research content, the public's cognition of Huaiyang clay dog digital preservation website is preliminarily understood. The people who have visited the traditional handicraft website in the questionnaire are screened to understand their use and learning needs of the website, and the public's attitude towards the clay dog digital preservation website is obtained. The researcher uses the "case studies" to select representative cases, and the reason why these cases are included in the scope of discussion is that these cases all have the ideal digital website. The case collection can provide the basis for the design of the website.

Framework of research process



3.1 Design of the study method

Step 1: To study on the basis of digitization of clay dog cultural resources

1) Scope of study

The research scope of this paper is part of the local population in Huaiyang, including designers, clay dog lovers, clay dog show organizers and clay dog professionals. Interviews and questionnaires are conducted on these people.

2) Objective

The purpose of this study is to understand the local people's understanding of the clay dog and understand people's views on the design of the clay dog website, so as to provide a basis for the design of the ideal Huaiyang clay dog digital website.

Step 2: The case study of four websites

The criteria of case study are Palace Museum, Suzhou Museum, China Traditional Handicraft Digital Museum and The British Museum.

1) Palace Museum

After learning about the website of the Palace Museum on the Internet, I found that first of all, the website is characterized by exquisite design and layout, reflecting the grandeur and beauty of the Palace Museum. Secondly, the website provides a wealth of information, including the history, culture, artwork and other details of the Palace Museum, so that people can have a deeper understanding of everything about the Palace Museum. In addition, the website also provides a virtual tour function, so that users can experience the charm of the palace at home. Users can browse the various exhibition areas, palaces and precious cultural relics on the website, which is a very convenient and fascinating experience. Finally, the website also provides online booking and shopping services to facilitate tourists to book tickets and purchase peripheral products such as souvenirs.

2) Suzhou Museum

Through the Internet to understand the website of Suzhou Museum found that it has the following characteristics: First, the website contains the Suzhou Museum exhibits display page, so that people can browse through the website various exhibition collections. This can provide a virtual tour, allowing people to learn about the best of the museum's artifacts at anytime, anywhere. Second, there is historical and cultural interpretation, the website can provide a detailed interpretation of the artifacts of the Suzhou Museum and the historical background behind. Through text, pictures, videos and other forms, the website can help people better understand and appreciate

the content of the exhibition, increase cultural knowledge and aesthetic experience. Third, the website provides some educational resources, such as academic research materials, teaching courseware, etc., for students, teachers and researchers to use. This helps to promote academic exchange and learning and better disseminate the museum's knowledge and values. Fourth, the website provides some online interactive functions and experiences, such as virtual exhibitions, interactive games and so on. This can increase user engagement and entertainment, making people more interesting to learn about the culture and history of Suzhou Museum.

3) China Traditional Handicraft Digital Museum

After learning about the website of the Digital Museum of Chinese Traditional crafts online, I found that its design has the following characteristics: First, in terms of interface style, the website design uses the elements of traditional crafts and the style of traditional Chinese culture to show the unique beauty of handicrafts. It is embodied through color schemes, typography styles and pattern elements to provide users with an immersive experience of traditional culture. Second, multimedia display, the website through images, video and sound and other multimedia forms, display the process of traditional Chinese crafts and exquisite works. Such a design can help users increase the interactive and audio-visual experience. Third, the website sets up a community section, so that users can communicate with each other, share their experiences and experiences, and form a knowledge exchange platform for traditional handicraft lovers.

4) The British Museum

After learning about the website of the British Museum on the Internet, I found that, first, it provides multi-language support. As a world-renowned museum, the website of the British Museum may support multiple languages to meet the needs of visitors from different countries and regions. Second, the collection display, the site has a beautiful collection display page for displaying selected artifacts and works from the museum's collection. Through high-definition photos, detailed descriptions and background presentations, the website allows users to get a closer look at these

precious artifacts, increasing the visual and intellectual experience of the audience. Third, virtual exhibition, the website can provide the function of virtual exhibition, so that users can visit the temporary exhibition and permanent collection of the British Museum through online browsing, while increasing the interaction and immersion.

Our criteria for selecting sample is that the design of clay dog website can have reference value, and the types of museums selected are diverse. This time, we selected famous foreign British Museum, handicraft digital Museum, Palace Museum and Suzhou Museum, all of which have typical representative significance, and can provide comprehensive reference for the design of clay dog website.

Step 3: Questionnaire

The selection criteria of questionnaire objects are: comprehensive consideration should be given to different groups and carriers of folk culture and representative selection of objects with greater influence in local groups.

- Designers 5 persons
- Clay Dog Professional 2 persons
- Clay dog lovers 5 persons
- Clay dog show organizer 3 persons

Table 1 Basic information of respondents in questionnaire survey

Subject type	Subject's surname	Subject type	Subject title
5 designers	Deng A	College Design Teacher	Lecturer
	Yuan B	Design Company	Design Director
	Wu C	College Design Teacher	Associate Professor
	Zhang D	Design Company	Intermediate Designer
	Zhang E	Design Company	Intermediate Designer
2 clay dog professionals	Xu F	Inheritor of traditional handicraft	Craft Master
	Ren G	Inheritor of traditional handicraft	Craft Artist
5 clay dog lovers	Wang H	University student	undergraduate
	Li I	University student	undergraduate
	Wang J	University student	undergraduate
	Lv K	company	Office Clerk
	Su L	Public Institution	Office Clerk
3 clay dog show organizers	Sun M	College Design Teacher	Lecturer
	Zhou N	Art gallery	Associate librarian
	Zhou O	Art gallery	Librarian

Questionnaire survey on digital preservation of Huaiyang clay dog

Dear friends:

Hello! First of all, I would like to express my heartfelt thanks for your participation in this questionnaire survey. I am a student. Due to the research content of this paper, a questionnaire survey is made on the design of digital protection website of Huaiyang clay dog. According to the actual situation, the public's cognition of the digital protection website of Huaiyang clay dog is collected, and the public's use and learning needs for the website are understood, and the public's attitude towards the digital protection website is obtained. According to the filling of the questionnaire, the digital protection website of Huaiyang clay dog is designed. The following questions are mainly multiple-choice questions. You just need to check the corresponding options according to your actual situation. In order to fill in the blanks, you need to write your personal opinion on the horizontal line. Thank you very much for participating in this research activity. This research activity is only for research needs, and your personal information will be kept strictly confidential. Please rest assured.

Q1: Is it necessary to keep the same style when designing icons for digital websites?

A. Complete unification. B. Basic unification. C. Almost disunity. D. Completely inconsistent.

Q2: Should the design style of pictures be consistent when designing digital websites ?

A. Complete unification. B. Basic unification. C. Almost disunity. D. Completely inconsistent.

Q3: Does the feedback effect of each page need to be consistent when designing a digital website?

A. Complete unification. B. Basic unification. C. Almost disunity. D. Completely inconsistent.

Q4: Do all pages need to operate in the same way when designing digital websites?

A. Complete unification. B. Basic unification. C. Almost disunity. D. Completely inconsistent.

Q5: Should the design style of digital website and the whole website be unified?

A. Yes. B. No.

Q6: Is it appropriate to use less than three fonts in the design of digital websites?

A. Yes. B. No.

Q7: Are the main title, subtitle and text font need to be designed separately when designing digital websites?

A. Yes. B. No.

Q8: Should the main title, subtitle, text layout and font color be different when designing digital websites?

A. Yes. B. No.

Q9: Is it appropriate to use bold and thin italics in the main subtitle and text of digital website design?

A. Yes. B. No.

Q10: Is it easy to understand how to convert content into icons when designing digital websites?

A. Easy. B. Difficult.

Q11: Is it easy to read when setting the font size to 12px when designing digital websites?

A. Yes. B. No.

Q12: Do you need to compare the text color and background color when designing digital websites?

A. Yes. B. No.

Q13: Should the distance between paragraphs be adjusted to be slightly larger than the line spacing when designing the website?

A. Yes. B. No.

Q14: Is it necessary to avoid long paragraphs and lots of text when designing digital websites?

A. Yes. B. No.

Q15: Is it reasonable to align articles to the left when designing digital website?

A. Reasonable. B. Unreasonable.

Q16: Is it necessary to consider highlight the style of digital websites with key information during website time?

A. Yes. B. No.

Q17: Does the wording of digital websites need to be considered easy for people in all fields and levels to understand?

A. Yes. B. No.

Q18: Do you need to pay attention to graphics when designing the layout of digital websites?

A. Yes. B. No.

Q19: Does the classification of digital websites need to be logical and accurate words?

A. Yes. B. No.

Q20: Is it necessary to set a long waiting time when switching pages in designing website?

A. Yes. B. No.

Q21: Do you need to use clear close-up photos when designing digital websites?

A. Yes. B. No.

Q22: Should the photos and illustrations selected in digital website design be clear and distortion-free?

A. Yes. B. No.

Q23: Is it necessary to emphasize visual comfort when designing single page color matching for digital websites?

A. Yes. B. No.

Q24: Does the color change of different units need to be logical and unified in the design of digital websites?

A. Yes. B. No.

Q25: Is it appropriate to set the digital website, text links and buttons, and the size spacing between 42 and 72 pixels?

A. Yes. B. No.

Q26: Does the digital website need to set the search function?

A. Yes. B. No.

Q27: Do you need a multilingual digital website?

A. Yes. B. No.

Q28: Does the design of digital website need an online souvenir shop?

A. Yes. B. No.

Q29: While designing a digital website, is it necessary to check each link is appropriate?

A. Yes. B. No.

Q30: Is it necessary to ensure the correctness of the text information on digital websites when designing?

A. Yes. B. No.

Q31: Is it necessary to pay attention to user information security when designing digital websites?

A. Yes. B. No.

Q32: Is it necessary to display the current location on the main menu when designing a digital website?

A. Yes. B. No.

Q33: Do you need to include vivid loading screens when designing digital websites?

A. Yes. B. No.

Step 4: First draft of website design

Design a clay dog digital website according to the data of step 1-3, the website layout adopts single-column layout design. The advantage of this layout design is that it can carry a certain amount of information, make full use of the information layout of the web page, and highlight the visual center. The site's user interface design is clean and easy to navigate, enabling users to find content that interests them quickly. The color and layout design of the website highlight the characteristics of Chinese culture, it uses national style of color as the main color of the entire interface design, mainly using one of the five colors of clay dogs--dark brick red. In traditional Chinese color view, red can most reflect the folk color. The use of dark brick red color with the aid of other branch colors throughout all pages of the clay dog web page interface can subconsciously convey the clay dog folk culture atmosphere to the user visually and mentally, highlight the folk culture atmosphere and increase the richness of the page. On the clay dog digitization website, users can learn about the history and making process of clay dogs through browsing through pictures and descriptions of the exhibition. The website also provides related video and audio resources, so that users can understand the charm of clay dogs more intuitively. In addition, the website provides a personal portal interface where users can manage their account information, collect exhibits of interest, participate in discussions and exchanges. Users can also purchase related products online in the website. The page is divided into three parts by two color blocks at the header and the tail. The header is mainly the information navigation area of the entire database platform, including the navigation bar, the user login search bar and registration window. The Barer poster in the middle of the page is mainly a wheel cast map, showing the latest trends of related clay dogs and representative clay sculpture recommendations. It is displayed to the user in the form of left and right automatic sliding, and the tail of the page is to record the number of everyday visitors and links of the database. The site has also undergone search engine optimization to improve its ranking in search results and safeguards data and privacy through security measures. In short, the clay dog digital website is an online platform

with the goal of spreading and protecting traditional Chinese culture through rich content and user-friendly design, so that users can better understand and experience the charm of clay dogs.

Step 5: Interview

According to different folk culture carriers and representative objects, the purpose sampling of in-depth interview is selected from the respondents in the questionnaire survey.

- Designer 1 person
- Clay Dog Professional 1 person
- Clay dog lover 1 person
- Clay dog show organizer 1 person

Table 2 Purposive sampling for in-dept interview

Interviewee type	Interviewee's surname code	Interviewee type	Subject title
1 designer	Yuan B	Design company	Design Director
1 clay dog professional	Xu F	Inheritor of traditional handicraft	Craft Master
1 clay dog lover lover	Li I	University student	undergraduate
1 clay dog show organizer	Zhou N	Art gallery	Associate: librarian

Appendix II Interview Questions

1. What do you think is the problem of Huaiyang clay dog website?
2. When you read the text in the Huaiyang clay Dog website, do you feel that the words are too small and tight, and it is difficult to read?
3. Have you ever encountered difficult words while browsing clay dog websites?
4. What do you think can be done to attract users to learn about clay dogs when designing a website?

3.2 Data collection

In order to investigate users' overall cognition of clay dog website design. I selected the area near Huaiyang City of Henan Province to do a questionnaire, a total of 15 valid questionnaires were collected, and 4 of them were interviewed in depth.

3.3 Content analysis

The respondents and interviewees included designers, clay dog professionals, clay dog enthusiasts and clay dog show organizers. These people are familiar with clay dogs and often read about clay dogs on the website. This survey takes these people as the research objects, and finally from the collected questionnaire survey data and interview results, they know that there are still some inappropriate places in the current website design of clay dogs, such as page operation mode, text size, color uniformity, etc.

3.4 Result analysis

After analyzing, sorting and comparing the questionnaire data and interview, it is found that there are some problems in the inheritance and preservation of clay dog, which mainly include: Due to the reasons of material and production technology, it is difficult to integrate clay dog into the life of ordinary people. The lacking of Huaiyang clay dog cultural heritage, the digital preservation of clay dog is too single, and the content of the website is difficult to attract people's interest.

CHAPTER 4

FINDINGS

Step 1: The result of study on the basis of digitization of clay dog cultural resources

As a kind of cultural heritage product, clay dog is difficult to attract the general public's attention through traditional protective measures, which leads to the difficulty in the inheritance of clay dog art. At present, there remain many problems in the preservation of clay dog, such as the difficulty in integrating into the life of the people, the lack of inheritors of Huaiyang clay dog culture, and the simple digital preservation of clay dog. In order to inherit the clay-dog cultural artwork and attract more people to understand and learn this art, it is necessary to set up a website for digital preservation of clay-dog under the background of big data.

After conducting questionnaires and interviews, this paper analyzes the digital characteristics of clay dog based on the theory of information space, proposes to use digital technology to collect clay dog cultural resources, summarizes the digital information of clay dog, establishes a clay dog cultural resources database platform for publicity and dissemination, and finally takes clay sculpture resources of clay dog cultural resources database as the material. From the perspective of modern design, it reinterprets the traditional handicraft of clay-dog and applies clay-dog cultural resources to clay-dog cultural creation products to show its "cultural confidence" and seek a new way for the development of clay-dog. At the same time, the establishment of resource database and the application of resource innovation design to reverse prove the feasibility of digital clay dog preservation.

Step 2: The results of analysis case study of four websites

1) The Palace Museum

The Palace Museum has a distinctive website and complete structure and is the largest museum in China. The home page interface information is displayed in a dynamic way, which is visually vivid and fast to download. From the beginning, users can choose a variety of languages to decide their own entry, and each page of the link

has its own characteristics. After choosing the link of the digital museum to enter, there are many units thematic web pages. Such findings certainly give people a diversified and vivid feeling, and the interactivity of the interface and the content of the information are all in line with the principles of user interface design. The Palace Museum can be said to be a historical museum, which can fully show its characteristics from the color of the home page and the symbolism of the images, and achieve the effect of communication in the establishment of the image. It's very representative.

2) Suzhou Museum

Suzhou Museum is a local comprehensive museum, as well as the center of Suzhou cultural relics collection, preservation, research, display and education. On the basis of the Jiangnan culture, Suzhou Museum also set up a special international cooperation to cooperate with the world-famous museums to actively explore the link and integration of the world's diverse cultures. The home page adopts the form of functional entry website design, in this case there are also the option of digital museum, after entering there appears completely different visual style, so we can seriously think about the importance of website style consistency.

3) China Traditional Handicraft Digital Museum

The website of China traditional handicraft Digital Museum uses digital technology and network platform to display and spread the professional knowledge of China and the world's traditional handicraft, display China's rich traditional handicraft resources, provide information exchange of preservation work, concepts and theoretical knowledge of preservation practice, and provide an effective exchange platform. The discussion of this case is representative in the network type of artistic attributes, its attributes are biased towards the combination of humanities, history and art, its home page can also show characteristics. The standard word and option image design are aesthetically pleasing, function and meaning items on the whole it is an ideal learning reference webpage from functional intention.

4) The British Museum

The British Museum is similar to the Palace Museum, both of which belong to the humanities, art and history websites. On the home page, local animation is used and functional image is mainly focused on the purpose design. The multimedia interface is presented when entering the children's section. From the experience of browsing museum websites at home and abroad, the two directions of function intention and emotion are important factors to determine the style of web pages.

website name	Text				Image			Color		Layout
	Homepage word size	Homepage font style	Homepage font weight	Homepage text color	image homepage Size	image homepage resolution	image homepage picture space	Homepage Module 1-RGB	Homepage Module 2-RGB	single column /two-column/ Tri-column
The Palace Museum https://www.dpm.org.cn/Home.html	No.2 font No.4 font	Microsoft Yahei	fine text	White gold	50.85*22.5 7PX	1922*853	1.82MB	R124 G36 B35	R37 G60 B81	single column
								Red	Blue	
Suzhou Museum https://www.szmuseum.com/	No.2 font Small 4 point font	Microsoft Yahei	fine text	White black	48.15*20.7 4PX	1819*784	913KB	R234 G94 B32	R222 G222 B220	single column
								orange-red	grey	
China Intangible Cultural Heritage Digital Museum https://www.ihchina.cn/	No.2 font No.4 font	Arial	fine text	White grey	49.29*22.2 3PX	1863*840	2.78MB	R159 G67 B71	R237 G237 B237	single column
								Red	beige	
British Museum https://www.britishmuseum.org/	Small 1 point font Small 2 point font	HGF9_CN KI	fine text	White black	42.33*21.17 PX	1600*800	149KB	R0 G0 B0	R236 G64 B157 R0 G180 B81	single column
								Black	Pink Green	

Figure 6 Case study

Source: Created by author (2023)

The Palace Museum, Suzhou Museum, and the Digital Museum of China's Intangible Cultural Heritage all possess unique websites and well-structured platforms. Each of these museums has developed digital viewing websites, enabling visitors to explore and appreciate valuable cultural relics. These relics are artfully showcased in

virtual pavilions, enhancing the visibility and accessibility of our cultural heritage. During their museum visits, patrons have the freedom to chart their own paths based on their individual interests and needs. This approach signals a new direction in visual display development. Digital display technology represents a paradigm shift, creating innovative and immersive spaces that forge stronger connections between the audience and the exhibition space, as well as between the audience and the exhibited items. This evolution not only addresses the information demands of the digital era but also facilitates a wider range of communication methods and content formats. It enables the precise transmission, secondary sharing, and dissemination of information, aligning perfectly with the needs of our interconnected society. The design model employed by these three museums' websites can be replicated to preserve and perpetuate the art of clay dogs. This initiative aims to captivate the public's interest in gaining insights into and learning about the world of clay dogs.

Step 3: The results of questionnaire

Results Analysis According to the respondents' answers to each question in the questionnaire, their answers were analyzed in a list and summarized as follows:

Table 3 Is it necessary to keep the same style when designing icons for digital websites?

select	total	percentage
Complete unification	6	40%
Basic unification	7	46%
Almost disunity	1	7%
Completely inconsistent	1	7%
total	15	100%

It can be seen from Table 3 that 6 people think that the graphic style of each page of a digital website needs to be completely unified, 7 people think that it is basically unified, 1 person thinks that it can be almost not unified, and 1 person thinks that it does not need to be unified at all. It can be seen that only 7% of the respondents believe that the page graphic style of digital websites does not need to be completely uniform at the time of design.

Table 4 Should the design style of pictures be consistent when designing digital websites?

select	total	percentage
Complete unification	12	81%
Basic unification	2	13%
Almost disunity	1	6%
Completely inconsistent	0	0
total	15	100%

Table 4 shows that no one thinks that the design style does not need to be consistent at all, one thinks that the design style hardly needs to be uniform, two think that the design style needs to be basically uniform, and 12 think that the design style needs to be completely uniform. It can be seen that 0% of the respondents believe that the design style of each page of a digital website does not need to be unified at all.

Table 5 Does the feedback effect of each page need to be consistent when designing a digital website?

select	total	percentage
Complete unification	8	53%
Basic unification	4	27%

Almost disunity	2	13%
Completely inconsistent	1	7%
total	15	100%

As can be seen from Table 5, the majority of people believe that full unification is needed. One thought that no agreement was needed at all, two thought that almost no agreement was needed, and four thought that almost all agreement was needed. It can be seen that only 7% of the respondents believe that the feedback effect of each page of the digital website does not need to be consistent during the design of the digital website.

Table 6 Do all pages need to operate in the same way when designing digital websites?

select	total	percentage
Complete unification	7	47%
Basic unification	5	33%
Almost disunity	1	7%
Completely inconsistent	2	13%
total	15	100%

As can be seen from Table 6, there are 2 people who think that the operation mode of each page of the digital website does not need to be unified at all, 1 person thinks that it is almost unnecessary to be unified, 5 people think that it needs to be basically unified, and 7 people think that it needs to be completely unified. It can be seen that only 13% of the respondents think that the operation mode of each page of a digital website does not need to be unified in design.

Table 7 Should the design style of digital website and the whole website be unified?

select	total	percentage
Yes	5	33%
No	10	67%
total	15	100%

Table 7 shows that 10 people think that unification is not needed and 5 people think that unification is needed. It can be seen that the design style of the digital website and the whole website needs to be unified.

Table 8 Is it appropriate to use less than three fonts in the design of digital websites?

select	total	percentage
Yes	8	53%
No	7	47%
total	15	100%

As can be seen from Table 8, 8 people think it is appropriate to use three or less fonts when designing digital websites, and 7 people think it is not appropriate.

Table 9 Are the main title, subtitle and text fonts need to be designed separately when designing digital websites?

select	total	percentage
Yes	14	93%
No	1	7%
total	15	100%

As can be seen from Table 9, one person thinks that the main title, subtitle and text of digital websites need to be designed separately, while the rest of the respondents think not.

Table 10 Should the main title, subtitle, text layout and font color be different when designing digital websites?

select	total	percentage
Yes	15	0%
No	0	100%
total	15	100%

As can be seen from Table 10, everyone agrees that the main title, subtitle, text layout and font color of digital websites should be different in design.

Table 11 Is it appropriate to use bold and thin italics in the main subtitle and text of digital website design?

select	total	percentage
Yes	10	67%
No	5	33%
total	15	100%

As can be seen from Table 11, 10 people think it is appropriate to use bold, thin and italic changes in the main subtitle and text of digital websites, while 5 people think it is inappropriate.

Table 12 Is it easy to understand when converting content into icons when designing digital websites?

select	total	percentage
Easy	12	80%
Difficult	3	20%
total	15	100%

As can be seen from Table 12, only 3 people think that the icons used in the design of digital websites are very difficult to understand, and the remaining 80% think it is very helpful for people to understand.

Table 13 Is it easy to read when setting the font size to 12px when designing digital websites?

select	total	percentage
Yes	11	73%
No	4	27%
total	15	100%

As can be seen from Table 13, only 4 people think that when designing a digital website, the font size of 12px (pixels) is not easy to read, and the remaining 73% people think it is easy to read.

Table 14 Do you need to compare the text color and background color when designing digital websites?

select	total	percentage
Yes	12	80%
No	3	20%
total	15	100%

As can be seen from Table 14, 12 people think that it is better to have a contrast between the text color and the background color on the digital website, and the remaining 20% think that it is better to have no contrast.

Table 15 Should the distance between paragraphs be adjusted to be slightly larger than the line spacing when designing the website?

select	total	percentage
Yes	6	40%
No	9	60%
total	15	100%

As can be seen from Table 15, 6 people think that the paragraph spacing on the digital website should be adjusted to be slightly larger than the line spacing, and 9 people think that it should not be adjusted.

Table 16 Is it necessary to avoid long paragraphs and lots of text when designing digital websites?

select	total	percentage
Yes	8	53%
No	7	47%
total	15	100%

As can be seen from Table 16, 8 people think that digital websites should avoid long paragraphs and a lot of words, and 7 people think that a lot of words should not be avoided.

Table 17 Is it reasonable to align articles to the left when designing digital websites?

select	total	percentage
Reasonable	8	53%
Unreasonable	7	47%
total	15	100%

As can be seen from Table 17, 8 people think it is reasonable to align articles on the left when designing digital websites, and 7 people think it is unreasonable.

Table 18 Is it necessary to consider highlighting the style of digital websites with key information during website time?

select	total	percentage
Yes	13	53%
No	2	47%
total	15	100%

As can be seen from Table 18, 13 people think it is necessary to use key information to highlight the style of digital websites, and 2 people think it is not necessary.

Table 19 Does the wording of digital websites need to be considered to be easy for people in all fields and levels to understand?

select	total	percentage
Yes	13	87%
No	2	13%
total	15	100%

As can be seen from Table 19, 13 people think it is necessary for the wording of digital websites to be easy to understand, and 2 people think it is not necessary for everyone to understand.

Table 20 Do you need to pay attention to graphics when designing the layout of digital websites?

select	total	percentage
--------	-------	------------

Yes	13	87%
No	2	13%
total	15	100%

As can be seen from Table 20, 13 people think that the layout design of digital websites needs to pay attention to graphics, and 2 people think that graphics are not needed, which shows that the design of websites needs to pay attention to graphic design.

Table 21 Does the classification of digital websites need to be logical and the words used are accurate?

select	total	percentage
Yes	9	60%
No	6	40%
total	15	100%

As can be seen from Table 21, 9 people think that the accuracy of logical words in digital website design is very important, and 6 people think that the accuracy of logical words in digital website design is not so important, which shows that the logic and wording of website classification can be understood by most people without too much modification.

Table 22 Is it necessary to set a long waiting time when switching pages in designing website?

select	total	percentage
Yes	7	47%

No	8	53%
total	15	100%

As can be seen from Table 22, 7 people think it is necessary to set a long waiting time for switching pages of digital websites, and 8 people think it is not necessary.

Table 23 Do you need to use clear close-up photos when designing digital websites?

select	total	percentage
Yes	7	47%
No	8	53%
total	15	100%

As can be seen from Table 23, 7 people think that digital websites need to use clear close-up photos, and 8 people don't.

Table 24 Should the photos and illustrations selected in digital website design be clear and distortion-free?

select	total	percentage
Yes	11	73%
No	4	27%
total	15	100%

As can be seen from Table 24, 11 people think that photos and illustrations of digital websites need to be clear and distortion-free, and 4 people think it is not necessary.

Table 25 Is it necessary to emphasize visual comfort when designing single page color matching for digital websites?

select	total	percentage
Yes	12	80%
No	3	20%
total	15	100%

As can be seen from Table 25, 12 people think that visual comfort should be emphasized in the design of single-page color matching of digital websites, and 3 people think that it is not necessary.

Table 26 Does the color change of different units need to be logical and unified in the design of digital websites?

select	total	percentage
Yes	11	73%

No	4	27%
total	15	100%

As can be seen from Table 26, 11 people think that the color change between different units in digital website design needs to be logical and unified, and 4 people think it is not necessary.

Table 27 Is it appropriate to set the digital website, text links and buttons, and the size spacing between 42 and 72 pixels?

select	total	percentage
Yes	11	73%
No	4	27%
total	15	100%

As can be seen from Table 27, 11 people think that it is appropriate to set the digital website, text links and buttons, and the size spacing between 42 and 72 pixels, while 4 people think it is not appropriate.

Table 28 Does the digital website need to set the search function?

select	total	percentage
Yes	15	100%
No	0	0%

total	15	100%
-------	----	------

Table 28 shows that all the interviewees think it is necessary to set up a search function for digital websites.

Table 29 Do you need a multilingual digital website?

select	total	percentage
Yes	15	100%
No	0	0%
total	15	100%

Table 29 shows that all the interviewees think it is necessary to establish a multilingual digital website.

Table 30 Does the design of digital website need an online souvenir shop?

select	total	percentage
Yes	15	100%
No	0	0%
total	15	100%

As can be seen from Table 30, all the interviewees think it is necessary to open an online souvenir shop for digital websites to facilitate people to buy such products.

Table 31 While designing a digital website, is it necessary to check each link is appropriate?

select	total	percentage
Yes	15	67%
No	0	33%
total	15	100%

As can be seen from Table 31, all the interviewees think it is necessary to check whether each link is appropriate while designing a digital website.

Table 32 Is it necessary to ensure the correctness of text information on digital websites when designing websites?

select	total	percentage
Yes	10	67%
No	5	33%
total	15	100%

As can be seen from Table 32, 10 people think that it is necessary to ensure the correctness of the text information on the digital website when designing the website, and only 5 people think that it is not necessary to guarantee it.

Table 33 Is it necessary to pay attention to user information security when designing digital websites?

select	total	percentage
Yes	15	100%

No	0	0%
total	15	100%

As can be seen from Table 33, all the interviewees think it is necessary to pay attention to the information security of users.

Table 34 Is it necessary to display the current location on the main menu when designing a digital website?

select	total	percentage
Yes	15	100%
No	0	0%
total	15	100%

As can be seen from Table 34, all the interviewees think that it is necessary for digital websites to display their current location on the main menu.

Table 35 Do you need to include vivid loading screens when designing digital websites?

select	total	percentage
Yes	15	100%
No	0	0%
total	15	100%

As can be seen from Table 35, all the interviewees think it is necessary to add vivid loading screens in the design of digital websites.

From the questionnaire analysis, the public put forward many opinions on the design method of digital preservation website of Huaiyang mud dog. It has played a guiding role in the design of the website, and these opinions have also been adopted in the process of website design, focusing on improving a series of parts that all research objects think need attention, such as loading screen, current position display, user information security, souvenir shop search function design, and weakening the secondary parts, so as to make the design of digital websites scientific, efficient and reasonable.

Step 4: First draft of website design

The exploration of Huaiyang clay dogs extends beyond the uncovering of local culture and art; it is also a reawakening of folk art. In fact, many folk arts have gradually waned in the face of modern civilization's influence, posing significant challenges to the preservation of Huaiyang Clay Dogs. The widespread adoption of digital technologies offers a technical avenue for safeguarding and showcasing cultural heritage, revolutionizing the conventional methods of heritage protection. Therefore, the incorporation of contemporary digital tools emerges as the most promising approach for preserving Huaiyang clay dogs. Building upon the preceding analysis, this section presents the initial draft of the Huaiyang Clay Dogs website, with specific visual details depicted in the accompanying figure.

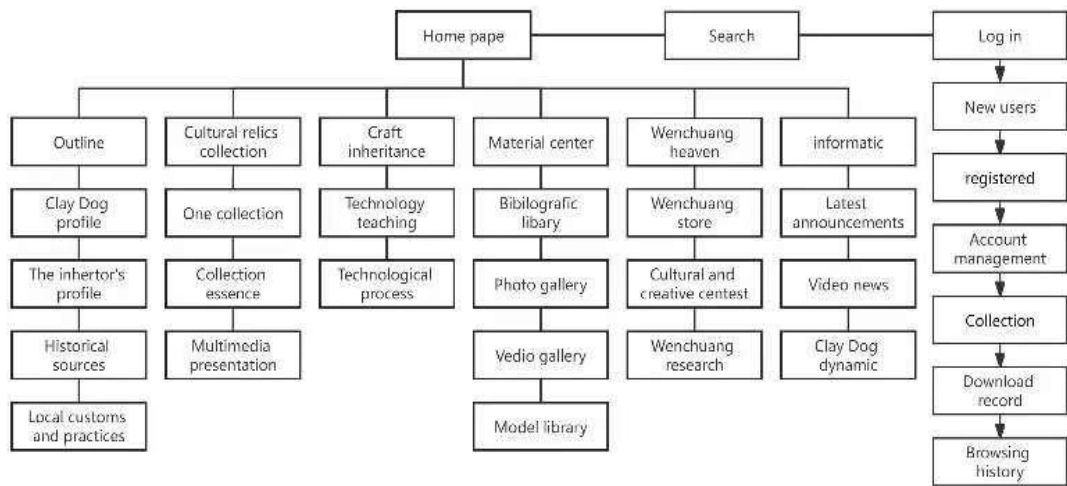


Figure 7 Huaiyang Clay Dog Website topology

Source: Created by author (2023)

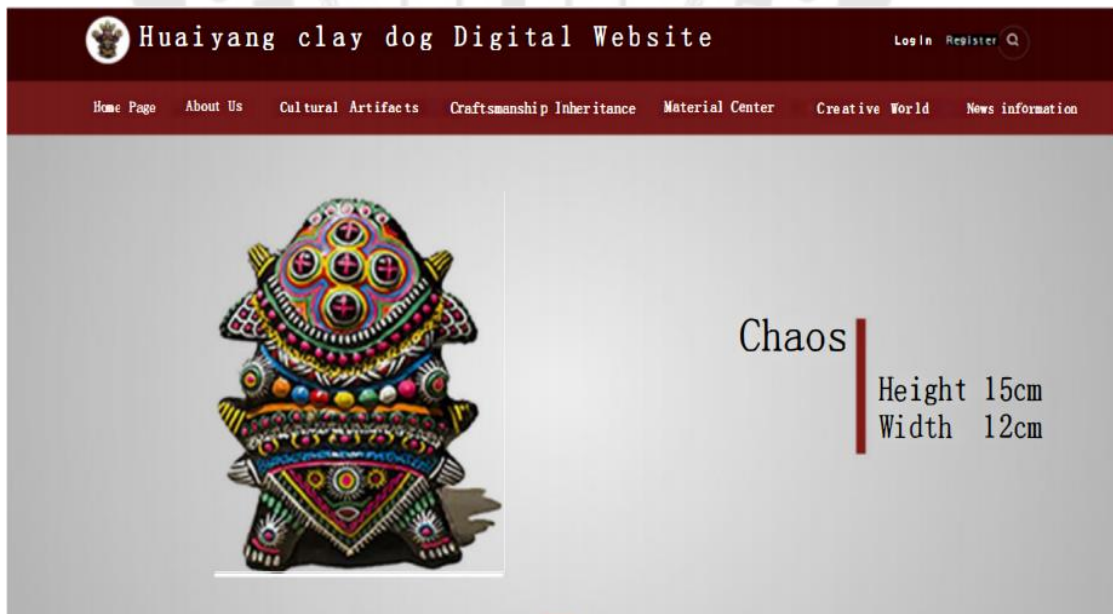


Figure 8 Visual Presentation of the Clay Dog Website

Source: Created by author (2023)



Figure 9 Cultural Artifacts Exhibition Page on Clay Dog Website

Source: Created by author (2023)

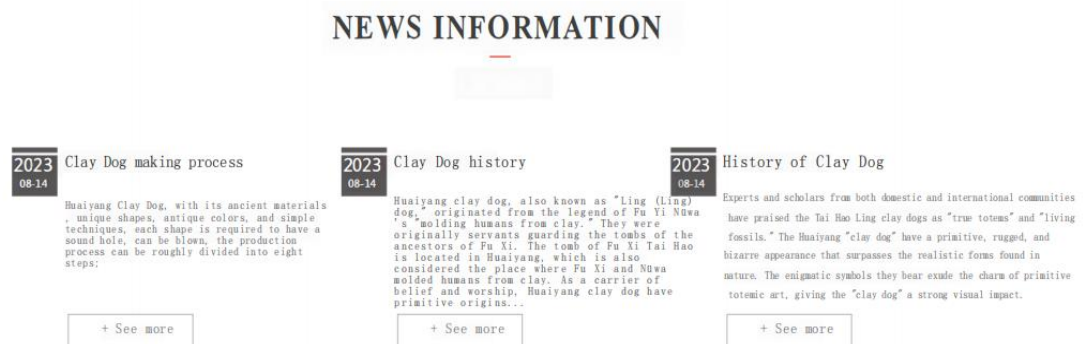


Figure 10 Clay Dog News Display Page

Source: Created by author (2023)

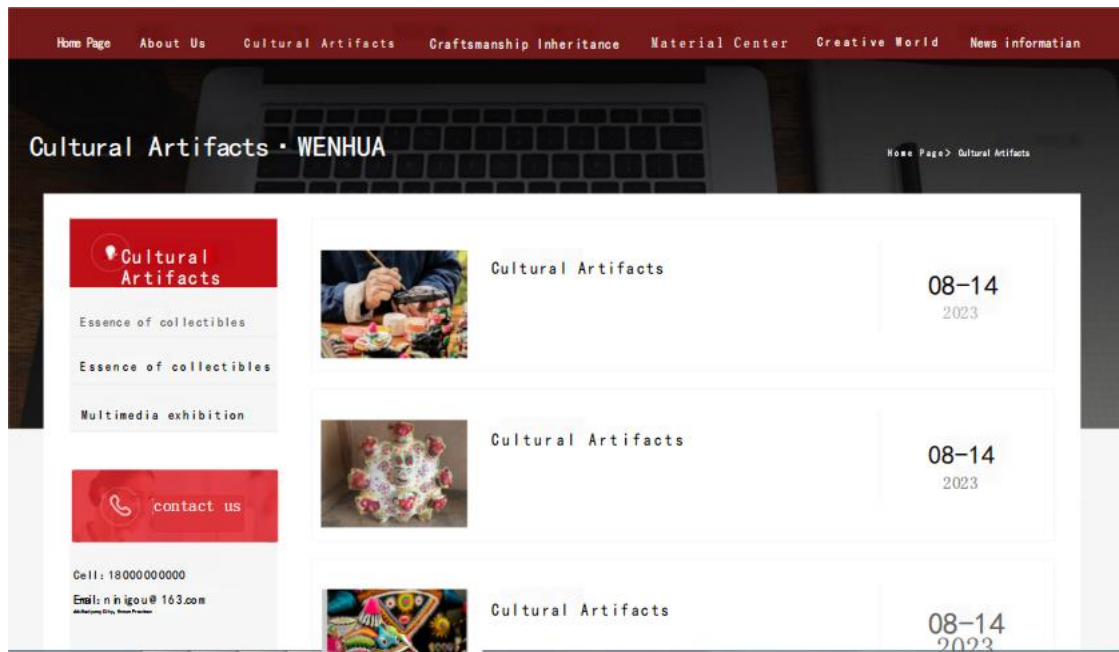


Figure 11 Cultural Collectibles Exhibition Page on Clay Dog Website

Source: Created by author (2023)

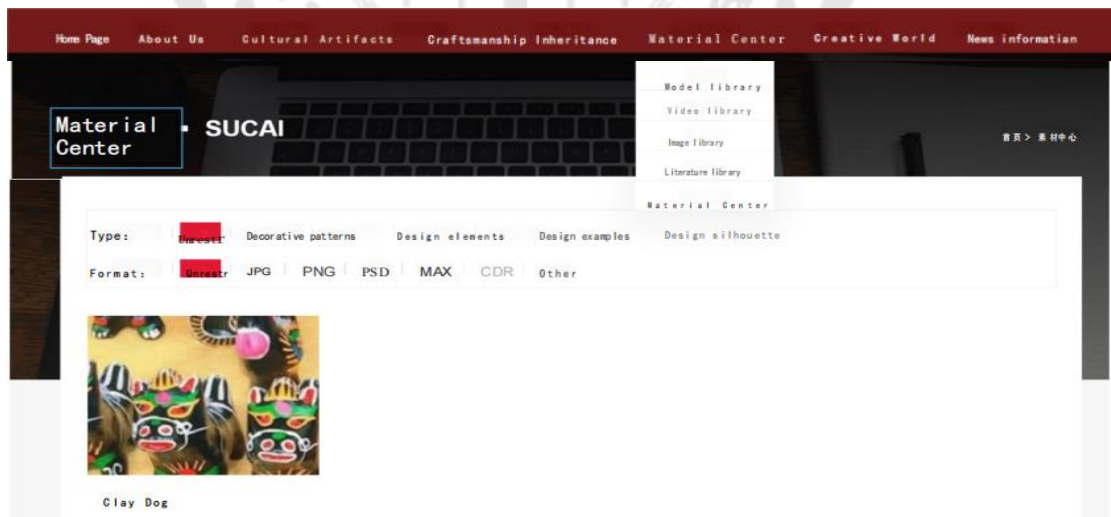


Figure 12 Display page of the Clay Dog website's Resource Center

Source: Created by author (2023)

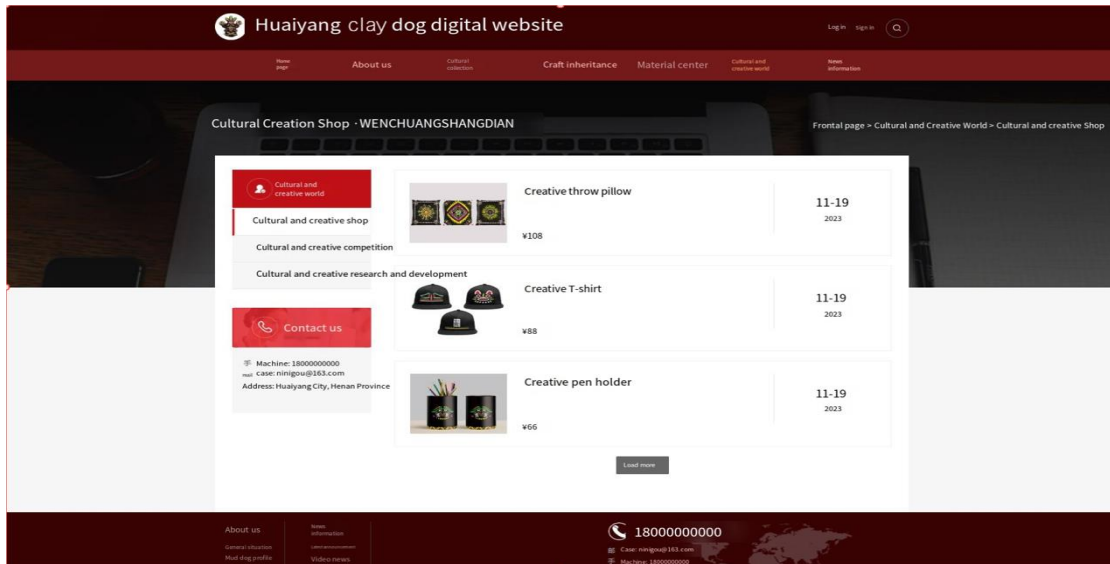


Figure 13 Huaiyang Clay Dog Website Wenchuang store

Source: Created by author (2023)

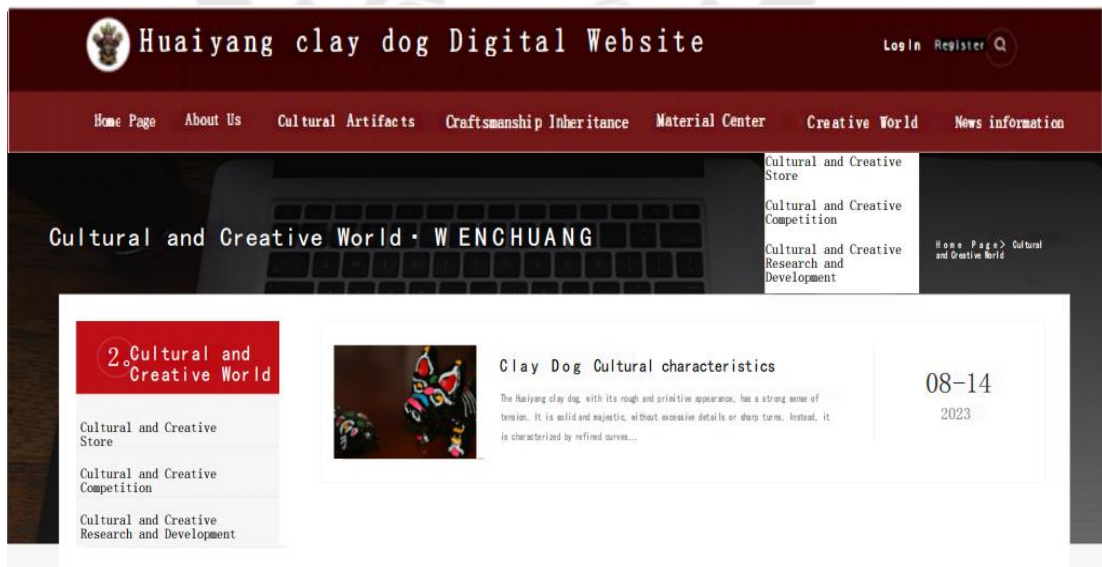


Figure 14 Huaiyang Clay Dog Website Cultural and Creative Exhibition Page

Source: Created by author (2023)

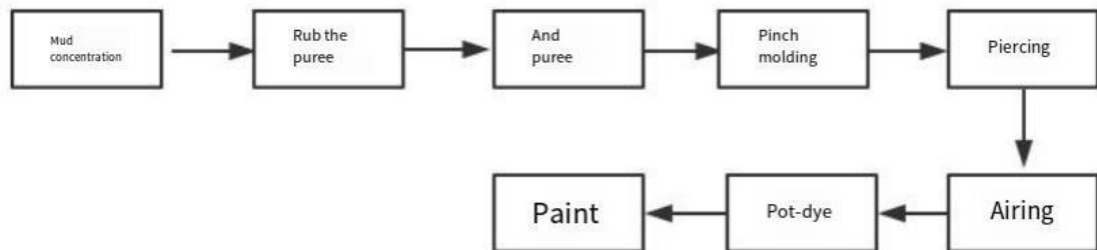


Figure 15 Clay dog craft process diagram

Source: Created by author (2023)



Composite type

Non-human, non-animal, unable to directly capture animal prototypes.

Elf type

When animal archetypes disappear, the fantasy of "gods" or "spirits"

Figure 16 Classification of Clay Dogs

Source: Created by author (2023)

Step 5: Interview

(1) Yuan B

Designer Yuan B is the design director of a design company, he believes that the design color matching does not agree, with too much color, while using too much bright color or dark color, easy to give people visual fatigue and confusion. The contrast between the text and the background is not obvious, the text is mainly black, the background is still black, resulting in poor readability of the website content, the overall color of the website is dull, and it is difficult to attract young users' attention to clay dogs.

(2) Xu F

Xu F is a inheritor of traditional handicrafts. He is a master craftsman. He said: "I am older, my eyes are not so good, I like to learn about clay dogs on professional websites, but the words on this website are a little small, the pictures are also small, leading me to read the relevant content is more difficult."

(3) Li I

I am a college student and a clay dog lover. When interviewed, she said, "I like to travel, and I like to collect some souvenirs every place I go. I also occasionally go to professional clay dog websites to learn about the relevant information, some of the words on the website are difficult to understand, non-professionals cannot understand."

(4) Weeks N

Zhou N is an assistant librarian at the art gallery and organizer of the clay dog show. He has organized several clay dog shows, but each time fewer people come. The clay dog exhibition I organized mainly displays some clay dog works in art galleries.

In addition, some exhibition halls also use electronic platforms to introduce the art gallery, and display some books and pictures about clay dogs. However, visitors are still inclined to browse the electronic platform to understand the clay dog art, because there are 3D animated clay dog videos in the electronic platform. Attracted a lot of children to the electronic platform to watch. I browsed the electronic website of Huaiyang clay Dogs, and the website lacked the use of audio and video 3D to introduce clay dogs.

Step 6: To adapt the original clay dog style to merchandise.

With the development of social economy, affected by the market economy and foreign culture, the living situation of Huaiyang Clay dog is not optimistic, just the establishment of Clay dog cultural resources database, the digital preservation and dissemination of Clay dog, is still far from enough, we should make full use of the database resources, to pull the distance between the traditional handicraft of Clay dog and the public. From the new perspective of modern design innovation and reform, redefine the ancient art of Clay dog, combine its cultural elements with modern design, so that it can keep pace with The Times, explore itself in modern design, and develop cultural creative products with high added value. Only by transforming its cultural value into economic value, take the road of industrialization development of Clay dog. In order to push the preservation and development of Clay dogs to a new height.

The application form of Clay dog cultural resources in cultural and creative products

The design of Clay dog cultural and creative products is to re-explain and expand the ancient culture and art of Clay dog through the design of cultural and creative products, and stimulate the interaction between the public and Clay dog. Cultural and creative products are the extension of cultural resources, it can be cups, mobile phone cases, models and even tape, the combination of culture and design applied to all aspects of life, according to the scope of cultural resources in the application of cultural and creative products, concept and design methods are different,

the form of application will be different, can be summarized as: "borrow its shape", "bearing its meaning", "spread its god". By its shape, "shape" refers to the reference of cultural resources in the form of artistic expression, such as the reference of modeling, patterns, colors, etc., and the re-innovation of a certain element through a certain design method.

By its shape, "shape" refers to the reference of cultural resources in the form of artistic expression, such as the reference of modeling, patterns, colors, etc., and the re-innovation of a certain element through a certain design method.

According to its meaning, "meaning" refers to intangible resources, including thoughts and emotions, symbolic meaning, and spiritual concepts, most of which contain the meaning of auspicious Ruifu, borrow the cultural language symbols of good meaning into the creative design of products, obtain artistic appeal, and seek the resonance of people's hearts.

The "god" refers to the charm, the similarity of the expression, and the characteristics of the expression, which mainly reflects the style and color of the work, and achieves a certain artistic conception by borrowing the shape, color, composition, etc.

The innovative design and application of Clay dog cultural resources in cultural and creative products

According to the concept of application form mentioned above, this section carries out the innovative design of Clay dog cultural resources in cultural and creative products from the three aspects of "pattern", "quality" and "meaning", explores the grafting of Clay dog culture in modern design, spreads and propagates Clay dog culture, and tries to integrate Clay dog culture into people's lives and become a brand and a trend. Show Clay dog "cultural self-confidence" and promote its development.

"Pattern" refers to the graphic elements in the Clay dog cultural resources, which is the carrier of the Clay dog cultural symbols. In-depth excavation of the connotation information of the Clay dog pattern symbols, understanding of their pattern structure, secondary creation of the Clay dog pattern elements through core pattern

extraction, combined with modern design techniques, and visual impact is the most intuitive and vivid design method. Through the new product image to strengthen the image of Clay dog in the memory of tourists.

Table 36 Huaiyang "Clay dog" decorative pattern symbol

name	pattern	name	pattern
Striae vulvae		Solar stripe	
Horseshoe print		Triangular grain	
Floral pattern		Similar striae	
Polka dot		Linear grain	



Figure 17 Innovative application of different patterns in throw pillows

Source: Created by author (2023)

The Clay dog pattern is innovated again, seizing the characteristics of the original pattern, arranging and combining according to certain rules, focusing on the

decorative and artistic performance of the pattern, and retaining the original basic tone of the Clay dog, the points, lines and faces of the pattern are full of rhythm and rhythm, and the colors are vivid, removing the old face of the Clay dog and making the whole pattern decorative. At the same time, the Clay dog decoration pattern is applied to the throw pillow, so that the throw pillow is not only an item, but also carries a certain culture, inheriting the folk culture of the Clay dog, which has the meaning of setting good luck, eliminating disasters and warding off evil spirits, seizing the needs of people's cultural spirit now, and meeting the aesthetic needs of modern people.

"Quality" refers to materials and materials, which are the original ecological resources of a region. Through the analysis of the material of Clay dogs, we can see that the material of Clay dogs is mainly the local original "yellow clay", with a fine texture and easy plasticity. With the development of society, people's pursuit of life has begun to return to the essence, and the pursuit of raw and pure materials for collection or appreciation. The original ecological material of Clay dog just meets the needs of people. For the Clay dog material as the innovation point of cultural and creative products, it can not only highlight the cultural and regional characteristics of Clay dogs, but also avoid the assimilation of products, which is conducive to the better dissemination and development of Clay dogs.

In the early stage of design, we analyzed the material of the Clay dog, and found that the material of the Clay dog is "yellow clay", with fine texture, strong flexibility and plasticity, but it is easy to appear slag, low hardness, easy to melt into water and other characteristics. Therefore, in terms of material innovation, for the practicality and functionality of the product, it is not easy to be used as a personal item. In the functional products, such as pen holder, pen holder and other product design, that is, it takes into account the function of the function and has a certain decorative beauty.

In order to highlight the characteristics of regional cultural resources, in addition to the material, we can also learn from the Clay dog pattern on the decorative pattern. In order to better show the Clay dog, the Clay dog pattern can be simply drawn on its shape, increase the regional identity of the pen holder, and improve the decoration of the pen holder. In ordinary times, it can also be placed on the shelf in the form of ornaments, which is both functional and aesthetic.



Figure 18 Innovative application of different patterns in throw pillows

Source: Created by author (2023)

"Meaning" here refers to the Clay dog cultural connotation, ideological consciousness and cultural connotations, is a perceptible image, is a symbol of ideological behavior consciousness, can be understood as the Clay dog shape, decoration, color and other symbols behind the transmission of a kind of culture, ideology and other psychological feelings. Here can be "meaning" is the intangible resources of Clay dog, Clay dog thought emotion, cultural meaning of the transmission.



The content and categories of Clay dogs are very complex and rich. In order to more accurately and accurately convey the essence of Clay dog culture and its cultural connotation, we need to re-examine the various cultural elements of Clay dogs that we

are familiar with, dig out its most essential power, and release the expression of the heart that is closest to intuition. In the eyes of Huaiyang people, Clay dog is the preservation god of Fuxi's tomb, which has the meaning of praying for good luck and seeking peace.

Clay dog color is mainly black as the base, red, yellow, green, white as a supplement, the late addition of pink evolved from red, and blue evolved from cyan, its color is full of regularity and rhythm, in addition to black as the base, white mainly plays a coordinating and interspersing role in the color, other strong colors, each color is evenly distributed to form a bright and contrasting effect, and the color intention style is not the same.










Table 37 Color analysis of Clay dogs

Type	Prototype	Colour	Intentional Style
Realistic type			Cute and ingenious

Match type			Crude and wild
Abstract type			Eerie charm
Modern type			Lively and freehand

The plane components of the Clay dog are mainly points and lines, and in the process of drawing the decorative pattern, the point and line symbols play a very important role. Artists in the hand-drawing process strengthen the decorative decoration and visual effect through the regular arrangement of the points and lines, and the vulva lines are mainly placed through the regular arrangement of the points and lines to form a strong decorative effect. Although there is no special formula for the use of dots and lines to specify how to arrange and place them, according to the different objects, the use of dots and lines in specific parts has a certain regularity, such as the common repeated arrangement of dots decoration on the neck, the common combination of dots and lines on the abdomen, and the arrangement and combination of feet with horseshoe lines. In this paper, the point and line distribution of each part of the Clay dog was studied, and the human Promon key was taken as an example.

Table 38 Structure rules of points and lines

Two-winged Primitive monkey	Constituent element	Irregular point	Exactly round the point	Elliptic dot	Long line	Long arc	Short arc
	Occupancy ratio	20%	5%	10%	15%	25%	25%
	Commonly used part	neck, feet, abdomen	eye	mouth, tongue	abdomen	Wings, neck	Legs, all parts interspersed
	Legend						

Based on the above innovative perspective, combining patterns with modern design, using modern design techniques, the design of cultural and creative derivatives is carried out. Through cultural and creative derivatives, the Clay dog culture is conveyed, the distance between the public and the Clay dog is drawn, and the development of Clay dog is promoted.



Figure 19 The application of Clay Dog pattern

Source: Created by author (2023)



Figure 20 The application of Clay Dog pattern

Source: Created by author (2023)

This chapter starts from the innovative design and application of Clay dog cultural resources in cultural and creative products, analyzes the characteristics and cultural application forms of cultural and creative products, and relies on the cultural materials in the database of Huaiyang Clay dog cultural resources, applies the cultural resources of Huaiyang Clay dog to cultural and creative products from three aspects of "pattern", "quality" and "meaning", and extends and expands the cultural resources of Huaiyang Clay dog. Let more people know about the traditional handicraft of Clay dog, so that Clay dog into the public's vision, show its "cultural confidence", create its economic and cultural value, and promote its development

CHAPTER 5

CONCLUSION AND DISCUSSION

5.1 Summary

5.1.1 Results of the clay dog study

First of all, this paper carefully combs the books and papers of Huaiyang clay dog, analyzes its shape, color and decorative features, and analyzes the special features of Huaiyang clay dog by comparing with traditional handicrafts at home and abroad. This paper analyzes the artistic characteristics of Huaiyang clay dog and investigates the digital protection status of Huaiyang clay dog. It is pointed out that the modeling language of Huaiyang clay dog is mysterious and elegant ornamentation, simple and complicated appearance, exaggerated and generalized modelling technique. Color language is the "five-color view" of Chinese traditional color concept and the "black-worshipping" cultural view inherited by Fuxi gossip culture; The language of decorative symbols includes: the sun pattern reflecting the worship of the sun, the eight diagrams pattern reflecting Fuxi culture, and the female yin pattern reflecting the worship of the female yin. In this paper, the characteristics and colors of Huaiyang clay dog are analyzed and the collected data will be systematically classified and stored in the database platform.

5.1.2 Results of digital preservation website study

Secondly, through sorting out and summarizing the clay dog resources in Huaiyang, from the perspective of digital protection of cultural heritage, the unique cultural symbols of clay dogs are extracted and integrated with the protection ideas of digital museums. At the same time, a rich and interesting clay dog digital museum website is established by using technologies such as digital display and visual expression, hoping to better inherit excellent national culture and raise public attention to cultural heritage protection. Firstly, the author makes a detailed analysis of the digital display in modern museums and the transformation from traditional to digital display in intangible cultural heritage museums, and points out that the display design is changeable, intuitive and entertaining. Then, the design principles and methods of

digital display of clay dog museum are put forward. At the same time, through the questionnaire survey of 15 professionals who design the website, the details that need to be paid attention to are summarized, and then the website is initially made. After the website is completed, four people are interviewed in depth, and it is concluded that there are still some inappropriate places in the design of digital protection website for clay dogs, such as page operation mode, text size, color uniformity and so on. Finally, combined with my own practice, I made a concrete plan for the digital display design of Huaiyang Clay Dog Museum, and demonstrated the previous theoretical research with creative practice. Due to the limitation of technology and time, there are still many shortcomings in this design. Due to insufficient time, the classification method of digital museums is not advanced enough, the digital resources included in the website are not comprehensive enough, and the interface design can be further optimized.

5.1.3 Results of innovative design and applied study

Finally, for the sustainable development of clay dog culture, the article takes clay dog culture as the core, and develops and designs the cultural and creative products around clay dog. The visual elements and cultural connotations of Huaiyang clay dog are integrated into the design of Wenchuang products, so that the intangible culture can be combined with the emerging technologies and comprehensive materials, and the educational communication of the functions of Wenchuang products should be emphasized, so that Wenchuang products can not only meet the current market demand, but also reflect the cultural characteristics of Huaiyang clay dog, increase the "added value" of Wenchuang products and meet the cultural needs of consumers at different stages. However, there are still some shortcomings in this research design. This design study is still not rich enough in the categories of cultural and creative products of Huaiyang clay dog, and there is room for further improvement. Huaiyang clay dog culture itself is highly exploitable, and there are many elements that can be continuously explored. This research and design are only the tip of the iceberg in the design and development of Huaiyang clay dog wenchuang products, and more

wenchuang product designs with different styles and systems can be introduced, and different series of wenchuang product types can be added.

5.2 Discussion

5.2.1 Discussion of the results of clay dog study

When collecting and sorting out the data of clay dog, the author found that the research of scholars around clay dog can be roughly divided into two categories: one is the research on the historical and artistic characteristics of Huaiyang clay dog itself, such as historical origin, cultural characteristics and aesthetic characteristics; The other is from the perspective of future development and resource transformation, such as inheritance and development, industrialization, creative development, packaging innovation and so on. For example, Kuang (2011) summarized and classified the visual symbols of clay dogs from the perspective of iconography; Jia (2012) studied three forms of clay dog image from the perspective of folklore and archaeology; Shi (2018) proposed to combine traditional clay dog handicrafts with e-commerce from the perspective of industrial development. The preservation method is only simple data sorting, and the angle is mostly from the perspective of traditional industrial development and cultural industry innovation. The current protection and inheritance methods are too conservative, and no protection strategy is put forward according to the current scientific and technological development and the real needs of clay dog cultural inheritance. The starting point of this paper is not simply to list and classify the history, characteristics and cultural connotation of clay dogs, but to prepare for the establishment of Huaiyang clay dog digital website from the perspective of digital preservation of clay dogs.

5.2.2 Discussion of digital preservation website study

Digital Huaiyang Clay Dog Museum is the latest achievement of digital technology application in the new media era. However, it still has some design problems, such as single content presentation mode, lack of multimedia, lack of interaction, difficult display function, closed system and difficult update. In the new media era, it is of great theoretical value and practical significance to study the artistic

design mode, the realization of three-dimensional scenes and the realization of interactive functions of the digital Huaiyang Clay Dog Museum. The academic research on the digital Cheongsam Museum is still in its infancy, and the theory and technology of creating the digital Huaiyang Clay Dog Museum with China dialect have a long way to go. First, the existing research content focuses on the case study of the Huaiyang Clay Dog Museum or the non-legacy museum and the technical research of the digital museum, and initially dabbles in the website design of the digital Huaiyang Clay Dog Museum. The new media era is digital, and the website design of the Huaiyang Clay Dog Museum needs to be further explored. Second, from the research perspective, technical research or case study should be carried out mainly from the single perspective of digitalization or clay dog museum. It is also necessary to strengthen the problem awareness and collaborative innovation orientation from the macro perspective of the new media era, grasp the important and difficult points of digital Huaiyang clay dog museum design in general, and explore innovative technologies and paths. Third, empirical research is mostly used in research methods, focusing on decentralized case studies, and the interpretation and interpretation of literature and design concepts needs to be strengthened. Therefore, the research methods need to be further diversified under the guidance of innovative ideas in the new media era. When establishing the digital website of clay dog, this paper also realized that in the network age, the spread of traditional handicrafts has unique digital methods and methods (Li & Yu, 2014)). This idea has been continued, and digital technology has been integrated into the protection of traditional handicrafts to maximize the sharing and utilization of resources. The design of website involves many details, such as interface design, font size design, page layout and content classification. This paper refers to the design methods of many digital museums. For example, Ma et al. (2023) found that 14 points and 16 points are appropriate reading levels. Wang (2020) found that Arial fonts are used in a relatively high proportion on websites. Hojjati and Muniandy (2014) think that there should be no more than three font types on the website. Adding graphic elements can improve users' reading motivation and so on (Wei, 2005). I also referred to these

opinions when I finished the website design practice of this paper, which made the website production have a good response.

5.2.3 Discussion of innovative design and applied study

Based on the collection and classification of clay dogs and website design, for the sustainable development of clay dogs, this paper analyzes and extracts the visual elements of Huaiyang clay dog, combines contemporary design theory with the cultural connotation of Huaiyang clay dog, and puts forward the application conception of Huaiyang clay dog in cultural and creative products. Due to the limited space of the article, there is not much innovation in design, and more is to continue the clay dog proposed by Sun and Liu (2017) as a local folk handicraft with unique aesthetic characteristics such as shape, color and pattern. By using these characteristics, combining with contemporary design concepts and technical means, and combining with cultural elements and visual elements of Taihaoling, the idea of creating local tourism cultural and creative products with fashion sense and commercial competitiveness is created. Combining the semiotic theory put forward by Liu (2023), the combination of clay dog and high-tech new materials put forward by Liu (2022) and Zhang (2017), the second innovative design of clay dog was carried out.

5.3 Suggestion

Inheriting and protecting Huaiyang clay dog culture not only needs protection and innovation, but also needs to strengthen policy support and cultural cognition, formulate corresponding policies and plans, and strengthen the inheritance and protection of Huaiyang clay dog culture. At the same time, it is necessary to strengthen the publicity and promotion of Huaiyang clay dog culture, improve public awareness and beauty of Huaiyang clay dog culture, and let more people know about Huaiyang clay dog culture.

In addition, the inheritance and protection of Huaiyang clay dog culture also needs the support and participation of all sectors of society. politics

Government, cultural institutions, enterprises and non-governmental organizations can all play their respective roles and make full use of new technologies to jointly promote the inheritance and protection of Huaiyang clay dog culture.

The government can formulate relevant policies and plans, strengthen the inheritance and protection of Huaiyang clay dog culture, establish relevant cultural institutions and professional teams, and carry out the research and promotion of Huaiyang clay dog culture. At the same time, the government can also provide financial and resource support in the inheritance and protection of Huaiyang clay dog culture to promote the development of Huaiyang clay dog culture industry.

Cultural institutions can strengthen the inheritance and promotion of Huaiyang clay dog culture through exhibitions, training and research, so that more people can understand and know Huaiyang clay dog culture. Enterprises can play their social responsibilities, support the inheritance and development of Huaiyang clay dog culture, and improve the popularity and beauty of Huaiyang clay dog culture through product and brand promotion. Non-governmental organizations can organize related activities and exhibitions to promote the inheritance and promotion of Huaiyang clay dog culture. Finally, Huaiyang clay dog is an important part of the outstanding intangible culture of the Chinese nation. The cultural inheritance and development of clay dog is not only a matter in Huaiyang area. We need to let more people know about Huaiyang clay dog culture with an open mind, inherit and carry forward the outstanding intangible culture of the Chinese nation, and let it glow with new vitality and vitality in modern society

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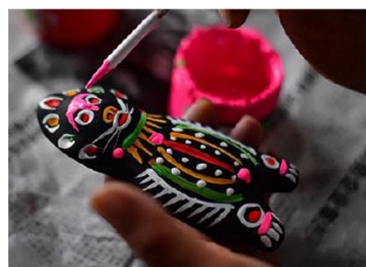
APPENDIX



ABOUT US

泥泥狗简介

"泥泥狗的美学价值和艺术价值高于其实用价值，对于精益求精的制作技术和持之以恒的匠人精神我们需要一直传承下去"。谈到泥泥狗的来源，需从伏羲女娲传土造人的传说说起。伏羲生活的时代人口稀少，有一天天塌了，洪水从天而降。为了延续人类的繁衍，兄妹结为夫妇，结婚后，女娲觉得生育太慢，开始用泥和泥，仿着自己的模样，捏出一个一个小孩，烧干了以后泥人们便活过来了。捏泥人剩下的泥料，女娲就将这些泥料捏出种种不同于人类的造型小狗，小鸟等，也就是我们后来所说的“泥泥狗”，是女娲捏土造人之后，遗留下来的遗迹，泥泥狗中关于“昆仑神兽”和“草鞋虎”的造型也是在大量的传说中当时女娲兄妹昆仑筑城时，因为害怕，甲草鞋进行绘画的传说1251，以独特的泥泥狗形式，这种艺术形式的传承。



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南阳泥泥狗又称“货（娃）狗”，来源于伏羲女娲“抁土造人”的神话，其最初是由伏羲人后守护神兽的传说，伏羲女娲像立于南阳，这里也就认为是伏羲女娲抁土造人的地方，南阳泥泥狗作为南阳伏羲文化的载体，源远流长。

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海内外的专家学者们评价说，大量南阳泥泥狗是“真泥造、泥化石”，南阳“泥泥狗”造型古朴、精巧、传神，已融进南阳的泥塑艺术中，成为令人瞩目的符号，精妙出神入化，是南阳泥塑艺术的重要组成部分，使“泥泥狗”具有深厚的文化内涵。

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“泥泥狗的美学价值和艺术价值高于其实用价值，对于精益求精的制作技法和持之以恒的匠人精神我们需要一直传承下去。”

谈到泥泥狗的来源，需要从伏羲女娲抁土造人的传说说起。伏羲生活的时代人口稀少，有一天天塌了，洪水从天边蔓延。为了延续人类的繁衍，兄妹结为夫妇，结婚后，女娲觉得生育太多，开始用泥和泥，仿着自己的模样，提出一个一个小人，她晒干以后泥人们便活过来了，她泥人剩下很多的泥料，女娲就将这些泥料捏出各种不同于人类的造型小狗、小鸟等，也就是我们后来所说的“泥泥狗”，是女娲抁土造人之后，遗留下来的泥造，泥泥狗中关于“昆仑神兽”和“草帽虎”的造型也是在伏羲的传说中当时女娲兄妹是仓流离感，因为害着，甲草帽进行避难的传说1261。以独特的泥泥狗形式，这种艺术形式的传承。

在南阳产地南阳，老百姓称泥泥狗为“耍儿狗”，早名有“狗”字，实物却不以狗的形象为主，因在传说中泥泥狗多以为“人祖爷”守灵的形象出现，故多被奉为祭祀伏羲的神物。

作为图腾文化的延续和拓展，泥泥狗物质文化遗产工艺传统，形状奇特怪异，造型简单纯朴，但在表现手法上极为灵活。在南阳泥泥狗艺术馆，琳琅满目的泥泥狗展品中，人面像、人头兽等泥塑充分展现了民间工艺的博大精深，让人为之震撼。

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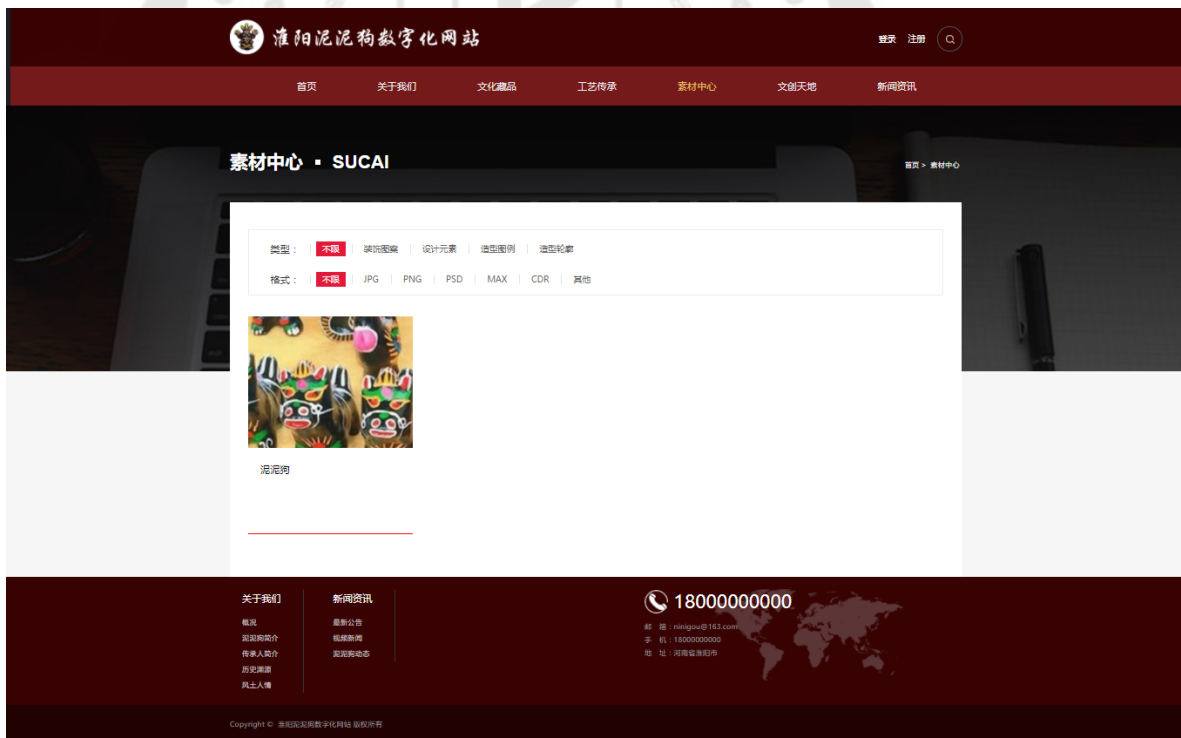
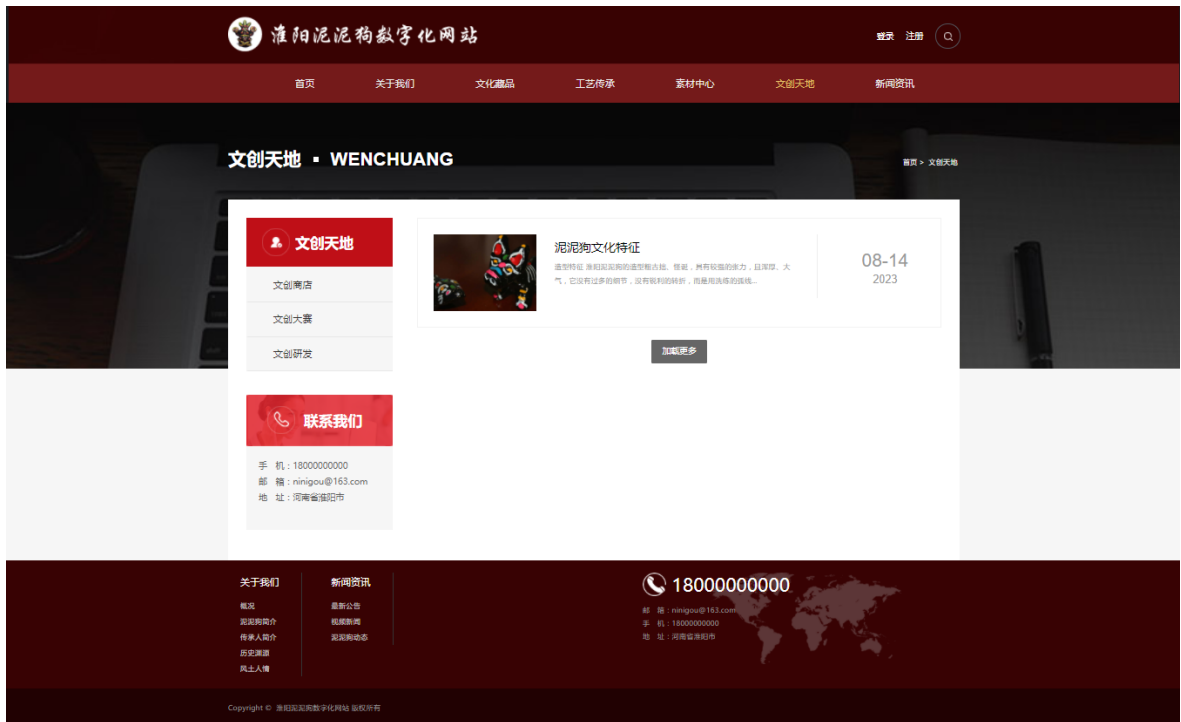
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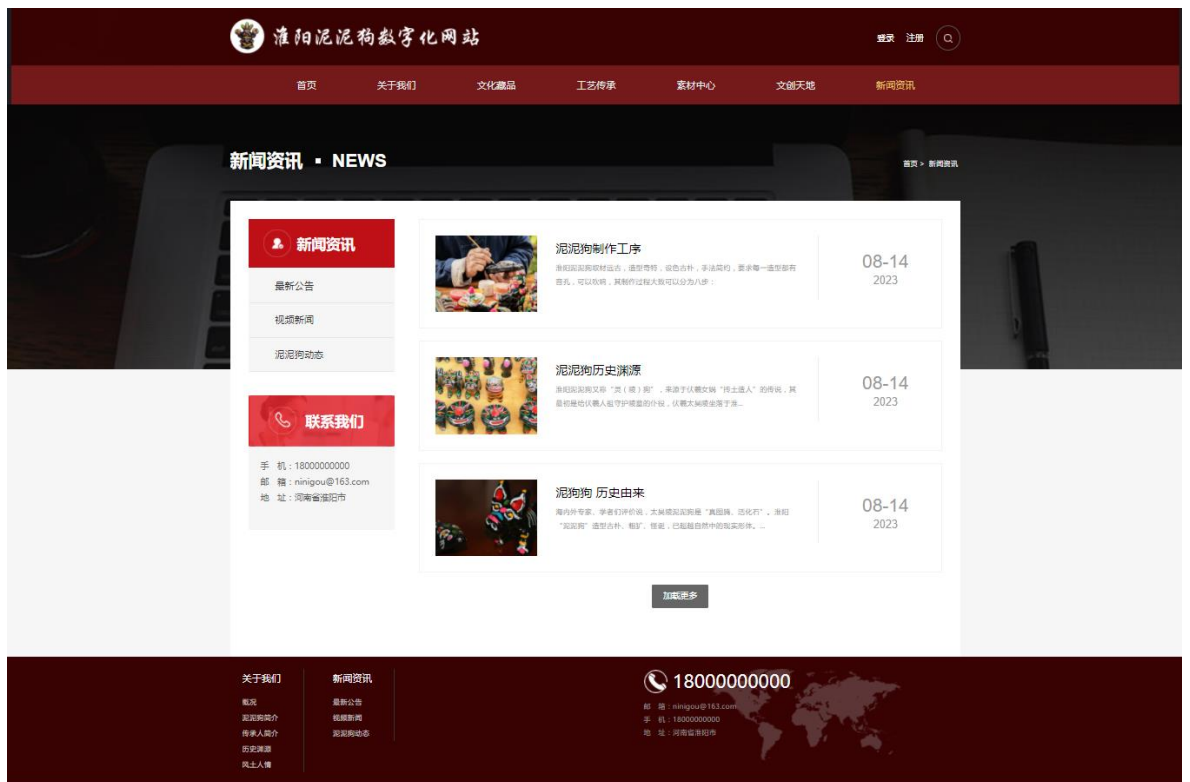
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