

# Research on the Digital Illustration Design of Liaoning Manchu Dwellings

Xv Ruoyao<sup>1,a</sup>, Cui Cui<sup>1,b,\*</sup>, Xing Yao<sup>1,c</sup>

<sup>1</sup>Dalian Art College, Dalian, China

<sup>a</sup>120037206@qq.com, <sup>b</sup>805096951@qq.com, <sup>c</sup>541872792@qq.com

\*Corresponding author

**Abstract:** In order to carry forward the traditional culture, improve the awareness of visual recognition on Manchu constructions and realize the integration between traditional construction and digital art, this paper analyze the construction features of the Liaoning Manchu dwellings and use it as the research direction, refine the visual elements and complete the modeling design from the existing relics and video materials. Infuse with the Manchu characteristics in the creation, and the digital presentation method to provide modern cultural genes, design digital illustration works that are full of the attributes of Manchu traditional architectural culture. Those design methods have provided references towards traditional construction digital illustration designs and creativities.

**Keywords:** Manchu Dwellings, Digital Illustration, Cultural Characteristics, Inheritance and Protection

## 1. The Concept And Artistic Characteristics of Digital Illustration

During the late 20th century, some of the Western countries that are more advanced in technology started to apply digital technology into practice on the aspect of intangible cultural heritage. The development and application of digital technology has also expended the ideas of protecting and inheriting traditional culture in China, and further influenced the way of dissemination and appreciation of modern art, thus leads to the birth of the art category, which is digital illustration. Digital illustration depends on the two-dimensional drawing software or three-dimensional drawing software for creation. At the same time relies on the mouse, tablet and pressure-sensitive pen to present the static or dynamic artistic effects. Visually rich in details and not limited by materials. It has a variety of expression methods and forms. Also, the effect is colorful and efficient. Digital illustrations are used widely in print advertising, packaging design, book binding design, web interface design and other fields. It can also be widely spread in traditional media and new media platforms. The presentation styles of digital illustrations are rich and can be widely disseminated. In recent years has been increasingly accepted among young consumers.

## 2. The Design Method for Manchu Dwellings by Digital Illustration

### 2.1. Style Positioning

The Manchus are mainly distributed in the three northeastern provinces of China. Among them, Liaoning has the largest population. Since the ancient times Manchu has been living in the Changbai Mountain and Heilongjiang. The living place have moved from the underground to the upper ground along with the development of the society, and formed their own unique ethnic culture and living characteristics: from “pocket house”, “Swastika kang” to “chimney out of the ground”<sup>[1]</sup>. All these reflects the construction and layout characteristics of Manchu dwellings. The Manchu dwellings’ designs are sharp and iconic. When comes to the positioning of the digital illustration style of the Manchu dwellings in Liaoning, high recognizable designs were used for element combination, developed from the morphological characteristics of the people living there, refined visual elements to integrate “China Chic” concept, making use of the construction designs, cultural features, decoration elements to convey the connotation of traditional national culture.

## **2.2. Element Extraction**

The visual element extraction of the digital illustration of Manchu dwelling has a very important role in the illustration design and determines the completeness on the whole picture later and the presentation on the delicacy. There are three main aspects in the element extraction: three-dimensional visual elements, flat visual elements, and decorative visual elements. These three types of elements effectively form the image carrier and harmoniously appear in the picture, showing a unify and consonant artistic beauty.

First, the three-dimensional Liaoning Manchu dwellings are transformed into the expression form of two-dimensional digital illustrations through the principle of graphic creativity, and the density and strength of points, lines and surfaces are cleverly arranged and combined to create a three-dimensional space effect. The contour lines need to be concise and clear to summarize the architectural image, and the architectural components and the external structure of the building depict a sense of hierarchy. Second, the flat visual elements are mainly concentrated on the door panels, panes and brick carvings of Manchu residential buildings. These patterns imply auspiciousness. Although the patterns are simple and straightforward, they have far-reaching implications, reflecting the different customs and habits of the Manchu people. Regarding the extraction of such plane components must be integrated first and then afterward handled in a systematic manner, striving to highlight the main body and have a clear hierarchy. Last but not the least, the vast majority of the visual elements come from the influence of Manchu culture and shamanic culture. Shamanism is the most important religious faith of the Manchus. It is the repose and reconciliation of the Manchus for the natural imagination of mountains, waterways, lakes, wind, rain, thunder, and lightning. At the same time, it also affects the living culture of the Manchu people. Such as “pavilion in the air” “somo I moo” etc all play important roles in the extraction of the decorative visual components.

## **2.3. Color Composition**

Color is an important factor in creating an illustration inclination. Also, it is likewise a method for stimulating viewer's feelings and resonates. The digital illustrations of Manchu dwellings in Liaoning chiefly draw on the color culture of Manchu in color matching. “Nature's grace, everything has a spirit”. Its meaning is let the colors from the environment goes into the Manchu ancestors' lives. Yellow, white, red, blue and black are the five colors that summarized by the Manchu ancestors. These five colors have also been surrounded by the production lives of Manchu people. The bright and warm sunshine, the raging flames, the boundless night, the long winter snow, and the boundless blue sky have all given the Manchu ancestors their tenacity and dependence on nature, and step by step provide each of them the sense of belonging. They represent the laws of nature, the gift of predecessors, the gods of nature, and the five elements of nature, respectively gold, wood, water, fire, and soil<sup>[2]</sup>. For the color composition of the digital illustrations of Manchu dwellings in Liaoning, the ancient Manchu color culture is both nutrient and inspirative. It does not only have wonderful implications, yet in addition addresses the trend of traditional Chinese aesthetic culture. In the practical design, it makes use of purity and brightness adjustments in the color to fuse with the digital illustration painting skills. This arouses people's emotion resonance when comes to the traditional construction culture and enhance the acknowledgment of digital illustrations in local culture.

## **3. The Research's Significance And Value On the Digital Illustration Design of Manchu Dwellings**

### **3.1. Cultural Value**

Manchu dwelling culture possess great importance on demonstrating part of the China's traditional construction culture. In addition, the integration of traditional construction and the digital illustrations is likewise the need of the improvement of the times. By extracting the modeling elements and color composition in the construction, combining them with the digital illustration's presentation forms, can greatly enhance the influence of the traditional construction culture. Letting people by different ways of expression and communication channels improve comprehension of the traditional construction. Diversified artistic expression has become a visual element with the characteristics of the times. This innovative artistic expression enriches the target audience and further arouses and strengthens the attention and protection of traditional architectural culture. Moreover, the reconciliation of Manchu residential construction elements and digital illustrations on one hand helps to improve the design level and cultural heritage of art majors. And on the other hand, helps traditional architectural culture to a

higher level. The report of the 19th National Congress of the Communist Party of China pointed out that we should lay out the idea of cultural self-assurance. Advancing the protection and dissemination of traditional culture not only contributes to the development and inheritance of Chinese civilization, but also helps our country establish the image of a cultural power. Consequently, the research on the digital illustration design of Manchu dwellings has a great practical significance.

### **3.2. Commercial Value**

With the advancement of computerized innovation and the prosperity of cultural and creative industries, digital illustration has been widely used in various business fields, which has accelerated its commercialization process. The Manchu dwelling digital illustrations being originals are unlike the restoration of the traditional construction that takes the same effort and time. Digital expression can save the production cost of traditional architectural cultural and creative products and save time for the design of various derivatives in the later stage, which is a significant benefit unique in relation to traditional cultural and creative industry products. Besides, the presentation of digital illustrations will unavoidably prompt the diversification of cultural transmission. The development of the times and the improvement on the science and technology have offer a broader design path for the dissemination of the traditional construction culture<sup>[3]</sup>. For example, digital cultural and creative products, dynamic images, digital tourism and cultural propaganda media can diversify the creation of local construction brands to create local construction brands inheriting the local construction culture and provide momentum for the local cultural and creative industries transformation or upgrades. These have significant meaning on improving and enhancing district economy and construction.

### **4. Conclusion**

The constructional culture of Manchu dwellings are full of wisdom and cultural recollection of the ancestors. It can be said that the ethnic group belongs to the world. Its unique cultural characteristics and ethnic style deserve the appreciation of individuals from one side of the planet to the other. In the contemporary era of the prosperous development of the creative industry, how to make Manchu dwelling culture regenerate and revive is a question worthy of our consideration. Thinking out of the traditional cultural conservation and inheritance box and integrates with Manchu dwellings' digital illustrations, molding digital work with the localization qualities with regards to the new era is a topic that we need to take seriously. This research on digital illustration design of Manchu dwellings provides a good entry point for local traditional construction culture and live inheritance. In the future by the application and advancement of digital illustrations, the emphasis on the protection and dissemination of local traditional construction culture will be even higher for sure. Last but not the least, it will also provide a positive development direction for the creative industry's economy and establishment.

### **References**

- [1] Wang Yu. *Research on the architectural characteristics of Manchu dwellings in Liaoning* [D]. Soochow University, 2010.
- [2] Liu Shihong. *Color and Manchu Culture* [D]. Jilin Art Institute, 2017.
- [3] Liu Zhuo. *Digital illustration design of Jinzhong cultural relics and its application in cultural and creative products* [J]. *Architecture and Culture*, 2021, (01): 209-210.