

The Integration and Development of "Riverside Scene During Qingming Festival" and Digital Media Under the Historical Interactive Vision

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Abstract: Classic famous painting has the value of art, academic, market and many other fields. With the rapid development of modern science and technology today, people's quality of life is improving year by year, and the urgent demand for beautiful spiritual culture is increasing. Under this background, the use of advanced digital technology to better protect and restore classic paintings and how to further inherit and develop traditional art and culture has become the mainstream issue in today's society. This paper discusses the digital development process and influence value of Chinese classic painting Along the River during Qingming Festival, in order to provide detailed reference materials for the relevant theoretical research on the involvement of digital media in classic painting.

Keywords: Digital Media; Classic Paintings; Digital Projects; Riverside Map During Qingming Festival

1. INTRODUCTION

In the context of globalization, the rise of digital media has led to an unprecedented scale of visual information occupying human visual space. American scholar Daniel Bel pointed out in his research that it is based on the rise and rapid development of digital media that human beings have officially entered a new era dominated by visual culture (Han et al., 2024; Liu, 2023). Scholar W.J. T. Mitchell has also discussed the issue in this field. In his view, the rise of digital media has a great impact on the development of human civilization, and human beings have entered an obvious period of image turning. All of the above points indicate that human beings have entered an era dominated by visual images (Liang, 2019). The introduction of digital media technology into the study of fine arts is a renewal of traditional painting and an extension of contemporary cognition. It also reveals that in the process of re-creation, the integration of technology and art is not enough, and we must combine history, culture and corresponding academic research in order to fully present the value of traditional art to the public (Weng, 2023). Riverside Scene at Qingming Festival, as a historical classic painting, has profound artistry. It is extremely

sophisticated in terms of theme, layout, shape, color and techniques, etc. Although the presentation of digital animation enhances the dynamic audio-visual effect and adds interactive experience, the cold rendering of digital technology and the producer's lack of aesthetic quality, It is easy to make the subtle artistic beauty in the painting difficult to be more deeply presented. We should find the balance point between technology and art, and return to the nature of artistic creation by constructing the image beauty of digital art works. In the final analysis, the core connotation and spiritual quality of art determine the vitality and influence of artistic works (Jin, 2021). This paper probes into the process and presentation of digital media's involvement in Riverside Scene during Qingming Festival, and explores the influence and value of the integration and development of classic and famous paintings and digital media from the perspective of art.

2. ALONG THE RIVER DURING QINGMING FESTIVAL AND ITS ARTISTIC VALUE

2.1 Overview of Along the River During Qingming Festival

According to the corresponding data statistics, up to now, there are 173 works with the same name as Riverside Scene at Qingming Festival and preserved till now, among which 3 versions of Riverside Scene at Qingming Festival are the most familiar to the public. One is Zhang Zeduan's version of Along the River during the Qingming Festival, which is currently stored in the Palace Museum in Beijing. The second is Qiu Ying's Ming Dynasty version of Along the River at Qingming Festival, now in the Liaoning Museum; The third is the Qingyuan version of Riverside Scene at Qingming Festival, which is currently in the National Palace Museum, Taipei (Y. Li, 2023). In addition, there are more than 60 imitations and copies of Riverside Scene at Qingming Festival in major museums and private collections around the world. These versions are also familiar to the public. The Palace Museum in Beijing alone has 7 versions, the British Museum has 4, and the Museum of Metropolitan Art in New York has 2 (Cheng et al., 2023). The research object of this paper is the long volume of genre painting Along the River at Qingming Festival by Zhang Zeduan, a painter of the Northern Song Dynasty, and the other versions are auxiliary. The long scroll on silk with light colors, 24.8 cm in length and 528.7 cm across, depicts the bustling scene of the capital Bianjing during the prosperous period of the Northern Song Dynasty (Yu, 2023). Since its creation, Along the River during the Qingming Festival has been passed

around the world, not only against time itself, but also against natural and man-made disasters. The painting has entered the court five times and been stolen from the court four times, with twists and turns and many disasters, but it has been preserved intact as if with divine help, making it a rare and rare treasure in the history of Chinese painting (Chen, 2023).

2.2 Artistic Value of Along the River During the Qingming Festival

The artistic value of "Along the River during Qingming Festival" is concentrated in three aspects: the first is the content, the second is the form, and the third is the cultural relics value. Through the study of "Along the River during the Qingming Festival", we know that the painting depicts the bustling scene in the southeast corner of Bianliang city, showing the prosperity and prosperity of the Northern Song Dynasty. The whole picture is spread out slowly, and all kinds of scenery jump into the eyes of the viewer. The contents on the scroll are very close to the life in the city, and the details of the figures depicted are extremely vivid (Hansen, 1996). There are 810 people, 90 animals, 28 ships, 20 cars, 8 sedan chairs and more than 130 houses in the whole painting. Such a depiction of the daily life of the people in the city is extremely rare in the history of Chinese painting in the past, because this kind of subject matter is not too much to the past literati, noble people like to say, Zhang Zeduan was able to break through the rules at that time, people disdain, leaving us such a great masterpiece, worthy of admiration and admiration (Zhao, 2023). The drawing method used in the scroll of "Riverside Scene at Qingming Festival" is the common double work writing method in the five dynasties and the Northern Song Dynasty. The color is very elegant. The layout area of the whole picture is very wide, which is the layout used by the early landscape painters. The theme is near the scene, and the scenery in the picture also stretches to the left and right. The unique beauty of this kind of picture "Along the River during Qingming Festival" is that the interior scene is visible from the outside, and the exquisite scenery is often viewed from the window, but this is only for looking inside and outside. The scene of the picture is grand in scale, rigorous in structure, uneven and orderly, dense and complicated and simple, long and compact and undulating (Murray, 1997). The whole picture of the scroll is integrated into the scatter perspective of the composition, which is characterized by the constant movement of viewpoints in the scatter perspective space. Looking at all the long-scroll works in China, Zhang Zeduan's painting Along the River at Qingming Festival can be regarded as a model in terms of the use of time-space continuity techniques. When constructing this work, the artist obviously

did not limit himself to the principle of repetition, but also emphasized the principle of continuity and foresight, demonstrating this kind of time-space consciousness, which is extremely valuable (Li, 2022). Apart from external factors, the reason why paintings can be passed down to the present day is that the spiritual connotation they express transcends the boundaries of time and space. Painters use paintings to express the existence, development and changes of human society and all things in nature. Through their own knowledge and perception, they reflect the depth and breadth of humanity and the reality of The Times, and stimulate the emotions that run through the paintings. The participation of aesthetic interest and emotion are generated, and there is a sense of participation and harmony in which the subject turns into the object. Compared with the logical and rational scientific model, art expresses the highest content in a popular way, not in a rigorous formula algorithm and cold arrangement combination, but in a way that is easy to feel and has temperature. It not only appeals to the intellect, but also appeals first to the senses and emotions of the aesthetic subject. That is to say, the fundamental reason why famous paintings can be immortal is because they are caused by the homogeneity of aesthetic feeling between predecessors (painters) and later generations (viewers).

3. THE DEVELOPMENT PROCESS AND MAIN ART FORMS OF THE DIGITAL WORK OF RIVERSIDE SCENE DURING QINGMING FESTIVAL

3.1 Digital Development Course of Riverside Scene During Qingming Festival

The digital development of "Along the River during the Qingming Festival" can be traced back to 2010, when digital technology was first used in a bold and novel way to display this ancient painting in the China Pavilion at the Shanghai World Expo. Through advanced digital technology, the characters and scenes in the painting, which were originally frozen and still on rice paper, seem to be brought to life and brought to life in front of the audience. This not only gives the audience a chance to see the bustling style and folk customs of the capital of the Northern Song Dynasty, but also allows people to travel through time and experience the bustling scenery of that era. The digital precision of this time is very high, which can clearly capture every detail in the painting, including the expression of the characters, the texture of the clothes and various props

on the street. These digital images not only provide a complete view of the painting, but also provide rich materials for subsequent research and display. In recent years, with the rapid development of science and technology, the classical famous paintings represented by Riverside Scene at Qingming Festival have been further innovated and promoted. Using high-tech technologies such as virtual reality (VR), augmented reality (AR), mixed reality (MR) and extended reality (XR), the ancient painting has been reinterpreted and interpreted into a highly simulated three-dimensional world that integrates vision, hearing and touch. The audience feels as if they are in the painting, interacting with the characters and scenes in the painting, immersed in that distant era, and feeling the wisdom and emotion of the ancients (X. Li, 2023). The digital development of Riverside Scene during the Qingming Festival has been a process of constant exploration and innovation. From the initial two-dimensional display to today's three-dimensional immersive experience, this journey has witnessed the perfect combination of technology and art, providing the audience with a richer and three-dimensional appreciation experience. It not only allows people to re-examine and appreciate the ancient painting, but also opens up new forms of artistic expression and ways of appreciation in the integration of art and technology.

3.2 Main Art Forms of Digitization of Riverside Scene During Qingming Festival

(1) Digital images: The digital image of "Along the River during Qingming Festival" is to collect traditional painting information with the help of high-tech, and then restore the picture through high resolution and high color, and finally store the digital ultra-clear image in the computer. After the completion of storage, the ultra-high-definition image data information can be shared with the help of the Internet and other platforms. For example, like "Along the River During Qingming Festival", the original UHD digital famous paintings in the Palace Museum were originally collected from the "Famous Paintings of the Palace Museum", which was launched in January 2015. Only more than 10 ancient paintings were exhibited at the beginning, and up to now, the number has reached 631. This column has the function of infinite image reduction, which can not only watch the whole picture of the painting, but also see the stroke of the painting, but also intelligently adapt to various mainstream terminals and browsers (Fig. 1).



Figure 1: Viewing part of Riverside Scene at Qingming Festival on iPad
(Source: Famous Paintings of the Forbidden City)
(Credit: Famous Paintings of the Forbidden City)

Compared with traditional paintings, digital ultra HD images are clear, permanent and can be printed repeatedly. Paintings are affected by all external privacy such as collection, war, temperature, etc. The contents and details of some paintings are difficult to be distinguished by the naked eye only. Digital images can be enlarged to different degrees according to different accuracy of collection. For example, the Lantern Festival on the 15th day of the first lunar month on February 19, 2019, the Palace Museum in Beijing held the cultural activity "Zijin City Shangyuan Night". The high-definition image of Riverside Scene at Qingming Festival was projected onto the eaves for visitors' viewing (Fig. 2).



Figure 2: Digital projection of "Along the River During Qingming Festival" in the Forbidden City

(2) Digital painting: The advent and development of digital painting has indeed brought great impact on traditional painting, but it has also brought new opportunities for development. Inspired by The classic painting Along the River during the Qingming Festival, Way Fung, a Hong Kong fashion artist, spent more than four months to paint The Chao Dynasty, a painting with a length of more than two meters and a width of nearly one meter(Fig

3). By using powerful digital painting techniques and rich imagination, the author has studied the street photography of various fashion figures and dressed nearly 350 figures in various fashion outfits. Under his works, each person has his own signature style, actions or expressions. The Chao Dynasty can be called a contemporary trend Hall of Fame painting volume. By using some funny and popular memes, the author can establish interpersonal relationships that are not connected in reality through the paintings, making the pictures more entertaining. It can be seen that by means of digital painting, the artist effectively reflects the popular culture of the current era and integrates traditional elements, which is the development and embodiment of traditional art in the present.

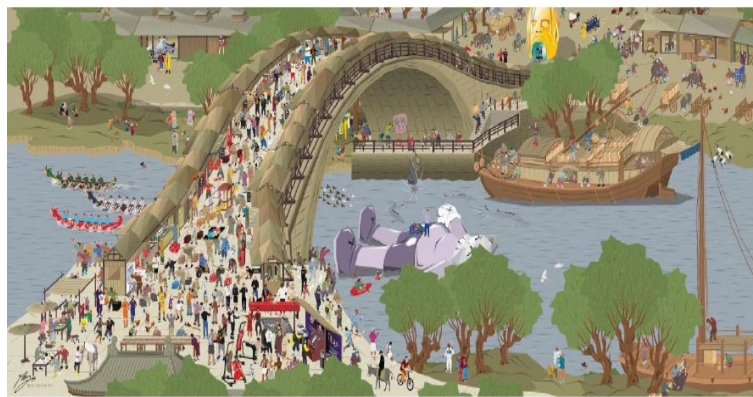


Figure 3: Digital illustration "The Chao Dynasty"
(Credit: DIGIWAY GALLERY website by Way Fung)

Recently, the term "second creation" is very popular, ThinkPad mobile workstation held a "second creation" activity for "Along the River During Qingming Festival". The digital illustration in Fig 4 extracts the elements of Hongqiao in the original, combines the author's perspective and creativity to interpret a fantasy fairy version of "Along the River during Qingming Festival", with the inspiration from ancient Chinese fantasy novels. It integrates the images of various gods and goddesses to create a fantasy picture with a different kind of fireworks atmosphere.



Figure 4: Digital illustration "Qingming River Map Hongqiao Fantasy Version"
(Credit: ZCOOL website author: butter_33)

(3) Digital animation: Modern artists try to combine digital 3D technology with classic paintings. As early as the China Pavilion at the 2010 Shanghai World Expo, the 3D animation version of Riverside Scene at Qingming Festival projected the picture (Fig.5) onto a special surface 128 meters long and 6.5 meters wide by digital projection technology, and presented it to the audience in an unprecedented multi-dimensional way of sound, light and electricity. This innovation enabled all the audience to have a brand new visual art experience for traditional painting, which had a huge social effect at that time and even now.



Figure 5: 3D animation Along the River During Qingming Festival
(Credit: WEB)

(4) Number game: The domestic game "100 Views of Jiangnan" (Fig. 6) is an ancient town simulation business mobile game developed by the Yidao Game self-research team. Players can act as urban designers in the game, carry out architectural planning and construction under the game background of Jiangnan area in Ming Dynasty of China, and realize management through the planning and layout of architectural blueprints. The game sets the background of daily work such as residents' daily living, thus creating the Jiangnan 100 scenes map retains a very rich personality topic space for users and players. As the developer of the game, the research and development team of Yeidao Game said that it hopes to pass Chinese traditional cultural elements to the world with the help of this game, so that the world can understand the different styles of Chinese style. The works include the red bricks and gold tiles of traditional Chinese architecture, but also have the magnificent momentum of the misty rain in Beijing. Along the winding Yangtze River, you can not only see the fresh and elegant white walls and green tiles, but also experience the Jiangnan style under the flowing water of the small bridge, and feel the melancholy brought by the misty rain in the south. As for the game art, the whole mainly refers to Qiu Ying's version of "Riverside Scene at Qingming

Festival". The game scene depicts the social life scene of Jiangnan water town in the Ming Dynasty, with different characters and animals' expressions and distinct characteristics. Having "Chinese characteristics" in both content and form is a major innovation in the field of game art. For famous paintings, it is a new digital aesthetic direction to integrate into the game picture.



Figure 6: "Jiangnan 100 Scenes" game publicity screen

(5) Virtual interaction: In 2016, letV VR used full CG (ComputerGraphics) 3D image production technology, and combined with motion technology capture, to complete the opening work of the "cultural revival" project - "Riverside Scene at Qingming Festival" VR (Fig 7). This VR technology enables the audience to see "live" characters and life scenes from the first-person perspective in the process of watching the movie. These vivid life scenes and classical music work together, so that the audience can not help but doubt that they have passed through the Song Dynasty. The sound of flowing water in the ear and the noisy market make the audience have a more real art experience. The gentle drizzle on the face and the quiet greetings of the neighbors in the ear are the finishing touches of the work. The audience was amazed by the Kongming lamp rising in the night sky. The artistic effect of the work made a great sensation at that time.



Figure 7: VR of Riverside Scene at Qingming Festival
(Source: Video website)

The full range of sensory mobilization makes the audience always in the scene of the "witness" identity and the immediate intuitive feeling, this carefully shaped with false real image, but really very magical for the audience to create a specific participation. Different from traditional art, digital art encourages rather than prevents others from participating, and the interactive feature can bring new vitality to digital art creation. When digital virtual interaction technology is applied in classic and famous paintings, the visual experience of watching famous paintings is taken as the starting point of creation, and a variety of experiential emotions such as quiet appreciation, playing and interaction are combined with digital virtual animation interaction technology to achieve maximum integration and presentation.

4. INFLUENCE AND SIGNIFICANCE OF THE INTEGRATION AND DEVELOPMENT OF RIVERSIDE SCENE DURING QINGMING FESTIVAL AND DIGITAL MEDIA

4.1 Influence of the Integration and Development of Along the River During Qingming Festival and Digital Media

(1) Influence on the painting: Classic paintings themselves have important historical, research and artistic value, but due to the duality of light waves and particles, light particles will destroy the picture, the most ideal storage condition is in a constant temperature and humidity without light environment, so as to maximize the preservation of the picture and material. Especially for Chinese painting, water-based pigments such as ink painting and rice paper and silk cloth materials are mostly used as media. The photosensitivity and the material itself are also relatively fragile, and touching, moving and exhibiting will cause irreparable impact on it. For example, "Along the River at Qingming Festival" is a silk scroll with a history of nearly a thousand years. As the saying goes, silk is eight hundred years old. Every time you expand the scroll, light, air and dust will cause damage to the picture. Therefore, in order to protect the integrity and artistry of the picture, the creators used digital scanning and other means to produce high-definition electronic versions of famous paintings, converting them from physical to online digital form. Compared with the physical form of famous paintings, digital works can carry more relevant information and facilitate the dissemination of knowledge. Its emergence can well solve the problem between the protection of famous paintings and people's learning and viewing needs for famous paintings.

(2) Influence on creators: It is an important way for classic paintings to extend their vitality and expand their influence to produce art works created with the traditional spiritual connotation of classic paintings through digital technology. Traditional painting art relies on material materials such as brushes, canvases and pigments, while modern art creation can be completed through digital tools, making the creation of works simpler and more efficient. This means that everyone can be an "artist", and everyone can create works of art through digital media. However, if the creator does not have a certain artistic cultural heritage and basic knowledge of fine arts, it will inevitably lead to the loss of aesthetic appreciation of artistic works, and then produce many fast-food "works of art", which are widely spread based on the development of digital media, and have no time to take into account the spiritual enjoyment of aesthetic feeling of the viewer. And the viewer will no longer perceive the inner aesthetic meaning of art, unable to form a deep aesthetic image. This also means that while deconstructing and reorganizing classic paintings by digital means, creators should not only consider the universality of the works, take the traditional spiritual connotation as the guide, and combine the aesthetic taste of the public, but also pay attention to the public's demand for aesthetic improvement. The reason why classic famous paintings become classic is that the content and spiritual connotation conveyed in the paintings can trigger the emotional resonance between the viewers and the creators, and arouse people's essential enjoyment of aesthetic feeling (Hsieh, 2013).

(3) The influence on the viewer: The emergence of digital art works of classic and famous paintings makes viewers no longer simply view paintings through paper versions as in the past. Traditional viewing methods are often limited by time, space and media, and lack of attention in art education will also lead to people's insufficient learning of painting techniques and spiritual connotation of paintings. Now, viewers can learn about them through various online channels such as cloud exhibitions. To carefully appreciate the artistic conception and techniques of paintings without limitation of time, without spending money and time to watch in a specific space, which saves time, effort and worry. The wide variety of digital works also allows viewers to independently choose works they are interested in, such as the online "private painting gallery" function in the "Famous Paintings of the Forbidden City", which is conducive to the accumulation of visual experience and the construction of their own unique aesthetic culture. The current big data function and search function can also recommend relevant art works and corresponding knowledge

according to personal preferences (Jin et al., 2015).

4.2 Significance of the Integration and Development of Riverside Scene at Qingming Festival and Digital Media. (1) To enhance the maximum expressive force of artistic works: The intervention of digital media in classic paintings and the combination of art and computer not only has a sense of 'The Times of science and technology, but also adds an artistic flavor. It is the product of scientific and technological progress and the crystallization of the development of 'The Times'. The application of digital media in classic paintings is a combination of various diversified technologies. With the blessing of digital media, the sensory experience of classic paintings such as visual and auditory is strengthened, and the language and visual effect of classic paintings are enriched, so as to deepen the emotional and spiritual experience and enhance the appeal of classic paintings. Different from the traditional way of appreciation, maximize the expression of the work, after the original aesthetic value of the work is retained, it can also allow the audience to experience the cultural way to make the classic culture closer to the audience, further enhance the charm and value of traditional culture, reflect its unique culture, so as to show a different light from before. (2) Promote the re-development of classic paintings: Stimulated by all kinds of new wave art and modern art, traditional classic paintings may sometimes be forgotten or even eclipsed. With the intervention of digital media, it "reproduces", pays tribute to and develops classic paintings in an effective way. Digital media art is a new art form. Classic and famous paintings are the existing creative materials. Digital media will dig them deeply and extend the potential aesthetic value of the paintings (Pan et al., 2011). (3) Promote the re-dissemination of classic and famous paintings: Classic famous paintings themselves have the blessing of the "classic" status, which is of great weight, but behind the weight is the constraint brought by tradition and classics. Because they are classic and famous paintings, there may only be reproductions or forgeries of the masterpieces handed down from generation to generation, while most of the photos or printed matter that the world can see are remade, and few people can really see them. As a result, classic famous paintings are in vain. Many people only hear about them and see them, but they don't really understand them and have no time to take into account their cultural connotations. However, the intervention of digital media has made classic famous paintings move or "come alive", so that ordinary people have the desire and carrier to understand it and stare at it closely. At the same time, the convenience of digital media makes the famous paintings spread more

quickly and in a more concise way, which is conducive to the universal dissemination of classic and famous paintings. At the same time, digital media has broken the inherent threshold of cultural and artistic appreciation, and the boundaries between elite and popular, elegant and public have been erased, so that innovative exhibition and exhibition forms can be recognized by the masses. More art practitioners and new media practitioners will continue to explore the combination of new classic and famous paintings and digital media, explore the audience's acceptance and promote the dissemination (Pan et al., 2007). (4) It is conducive to the re-inheritance of traditional culture: As the cultural tradition and aesthetic consciousness of the nation, classic painting is the crystallization of collective unconsciousness, is an invincible work, and can bear the word "classic" national treasure. Classic famous paintings obviously belong to the constituent departments of traditional culture. They can withstand scrutiny over a long period of time and are the precipitation of history. In general, classic famous paintings have a high visibility in the world and embody the peak memory of the public.

5. THE FUTURE PROSPECT OF THE INTEGRATION AND DEVELOPMENT OF DIGITAL MEDIA AND CLASSIC PAINTINGS

When we face the increasingly rich and diversified contemporary visual art world, traditional art must be transformed, tending to a greater openness, no longer limited to visual imitation and restoration of paintings, not only the use of sound, light, electricity, color, human body, objects and other media, as long as the time and space can have a wide relationship with the public other art styles, Are likely to become the expression methods of digital art works in the future. At present, the application scenarios of 5G are expanding from the mobile Internet to the mobile Internet of things. We can foresee that in the future, digital media will be a global, powerful and complete information service network to realize the true Internet of everything. On this basis, people put forward the concept of "Metaverse", which means an immersive virtual world. The concept quickly caught on. As of mid-November 2021, China had applied for more than 4,300 metaverse trademarks, involving nearly 700 companies, with 99.9% of the trademarks registered this year, according to statistics in the article "How the Metaverse Rewrites Human Life" published by the Central Commission for Discipline Discipline. The term "meta-universe"

first came from the American science fiction novel "Avalanche", which depicts a virtual world parallel to the real world. In recent years, the world described in the movies "The Matrix", "Ready Player One" and "Out of Control Player" is the use of the concept of "meta-universe". In the meta-universe, people experience a world completely different from the real world, and can even be unable to tell the difference between the real and virtual worlds. This virtual world is made up of 3D technologies such as VR (virtual reality) and AR (augmented reality) and the Internet, and the "metaverse" is also touted as the ultimate form of the Internet. Recently, FACEBOOK founder MarkZuckerberg announced that the software will be renamed "META", as a social networking software with a large number of users around the world, the name has caused a big stir. On December 9, 2021, META released its most concrete "meta universe" product at present -- "Horizon Worlds" VR world, which is a virtual social platform that requires users to be equipped with Quest2 headset. Whether it is successful or not, This is a great attempt made by META for the further development of the Meta universe (Du, 2023). At present, some achievements have been made in the protection and restoration of famous paintings, but there is still a huge space for development in the traditional fields such as collection, exhibition and publicity, as well as in the humanities fields such as science popularization and education. Especially in China, great efforts should be made to develop digital works of classic and famous paintings suitable for China's national conditions. Special attention should be paid to the construction of talents, and great efforts should be made to train a group of new digital technical talents with innovative consciousness, active thinking and based on the country who are engaged in the research, protection and promotion of classic and famous paintings. Actively carry out international exchanges and cooperation, improve China's level of digital inheritance of classic and famous paintings as soon as possible, and realize the leapfrog development of the integration of technology and art in China. Under the concept of a possible "meta-universe" in the future, the intervention of digital media in the development of classic and famous paintings is not only a technical issue, but also needs to give play to people's imagination and artistic creativity. The purpose of exploring digital art is not to confirm "existing" but to promote the formation of "not yet", to "integrate" the recombination of virtual images and real matter into life, to truly feel the charm of famous paintings, so that famous paintings can truly be hidden, exhibited, appreciated, appreciated, touched, played and learned.

6. EPILOGUE

Under the background of the globalization of knowledge economy, digital technology has penetrated into every corner of the daily life of modern people, and has rapidly developed into an indispensable part of promoting the development of modern society. Its four main characteristics of interaction, experience, convenience and diversification can attract the audience more directly and effectively. For classic paintings, The intervention of digital media is an inevitable trend of development. Based on digital technology, the digital art works of classic and famous paintings are different from the traditional classic and famous paintings in terms of subject matter and concept, and the advanced digital technology is involved in the traditional classic and famous paintings. These works creatively form different types of artistic presentation modes according to the different techniques used and the purpose of creation. The research and reconstruction of classic paintings are closely related to digitalization and new media technology in the era of big data. Today, this has become an unavoidable area of fine arts research, and we need to work together to promote the creative development of classic paintings and current related academic theories.

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