Research on the Design of Cultural and Creative Products in Southern Fujian Based on Narrative Design Methods

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Abstract: Narrative design method is an important form of cultural creative design. An important manifestation of the combination of traditional culture and modern culture is cultural creative products. Southern Fujian cultural elements are unique and have an important position in Chinese culture. Combining southern Fujian cultural elements with modernity and carrying out cultural and creative design will help promote the innovative development of traditional Chinese culture. Based on this, this article analyzes Minnan cultural and creative products.

1. Introduction

National is international, so nationalization and internationalization are a symbol of high spiritual unity. We want to apply our country's traditional elements more rationally and give full play to their value in the creative cultural industry. With the advent of the 21st century, many new directions have emerged in the development of the global economy, and cultural and creative industries led by cultural industries have emerged. The cultural and creative industry not only includes culture, technology, but also economic elements, and is the product of the combination of the three. Its rapid development and a uniquely valuable industrial chain have become a new bright spot in global economic development and have made important contributions to economic development. The development of cultural and creative industries directly reflects the development of the country’s economy. To a certain extent, its scale of development directly measures the country’s comprehensive competitiveness.

2. Overview of Narrative Design

The product narrative design process mainly reflects the creation of "things", "things", and "potentials", and "things" are narratives. As the design of cultural products, the narrative of the product has been running through the entire environment of "things", "things" and "potentials". The so-called product narrative design is a design method in which products are used as cultural symbols and created by drawing on the techniques of narratology. In the design of cultural and creative products, the narrative is more obvious. Narration can make the product display more vivid, emotional and humane. In the process of narration, the expression and content of events are considered to be the focus of research and discussion. Before that, we need to conduct an in-depth analysis of "narrative", "narrative" and "event" to further understand narrative design and understand the differences in literary context.
Different themes, motives and temperament can produce different narrative forms. The product is no longer a static item alone, but also includes many plots, characters, environment, behavior and other factors. It is this series of key factors that make the product emotional, cultural and social. The product not only presents a static way, but also demonstrates its basic functions. As the basic description of the product, it is the material, color, function, etc. presented by the product.

**Figure 1. Narrative design product schematic**

Narrative design in cultural and creative products. The narrative of cultural and creative products is also temporal and spatial. Cultural and creative products are not only a narration of past culture, but also an overview of current popular culture. The three keywords in this sentence express the location of the touch point. Cultural and creative products are not only displaying functions, but also spreading certain cultural phenomena. The design theory and design methods embodied in the design process of cultural and creative products are based on the foundation of narratology, and a large number of narrative design methods are applied. In the process of narrative design of cultural and creative products, there are three methods: basic narrative, functional narrative, and communication narrative.

One is the basic narrative. The basic form directly extracts the form or structural characteristics, and at the same time draws on the relevant narrative techniques to describe cultural products. It sets narrative techniques to convey the history and culture of the entire cultural relics. The second is the narrative of functional form. The narrative of functional form refers to the narrative based on the use function of the product, and is the expression based on the use function of the cultural and creative product in the use process. The basic functions of cultural and creative products can not only satisfy daily life use, but also convey the cultural connotation of cultural and creative products in the process of use. Functional narration is more convincing for cultural creative products. Interpretation through affair is not only a display of culture, but also generates memory and spreads in the process of using it again and again. In the life cycle of the product, the frequency of functional use of such products will be reduced, but the cultural enlightenment produced by it still remains. The third is the narrative of the communication form. The narrative of the communication form is based on the narrative attitude of service design. The production of cultural products is only explained as a contact point in the entire cultural narrative. What it displays is not the specific form and function of an object, but the momentary feelings of contact with each other when a series of cultural phenomena and behaviors occur.

The keywords that form the basis of narrative design have the following characteristics. One is imaging. Different words can be transformed into different patterns, and even one word can have multiple pictures. For example, "fighting", each person will extend a different picture according to their different experiences: being beaten by their parents when they were young, fighting with children, etc. The second is binding. The first is that the words themselves are restrictive, not all words or words can produce pictures. The second is the limitation of keyword combinations. The third is stickiness. There is a strong connection between one word and another word. This connection comes from people's daily behavior, different life experiences and unique emotional conditioning. People will put
similar words together first. This stickiness is the basis of brainstorming. It allows things to be related to each other, and different pictures are connected, thus shaping a good storyline.

3. The status quo of the development and design of cultural and creative products in my country

3.1 Lack of understanding of cultural and creative industries.
I don’t understand the true meaning of cultural creativity, and I don’t understand that the development of cultural creativity industry can be an important driving force for national development. Although people are more interested in new industrial methods, they have no way of knowing the relationship between them and modern industries, and how to promote the integration of cultural industries and modern industries is even less known, and creative knowledge is severely lacking. When people excavate cultural resources, they still stay on the shallow understanding of the past. Since everyone’s understanding of the cultural and creative industry is relatively simple, many leaders of enterprises and institutions only have a conceptual understanding of the cultural and creative industry, and they know very little about the industrial concepts that can be derived from them, and they are even less able to understand the economy. And social value too.

3.2 The management institutions of cultural and creative industries are not sound.
The functional organization currently used for the management of cultural and creative industries is still a traditional cultural business type, with backward management concepts and imperfect management mechanisms, which cannot meet the needs of new creative industries. The administrative organization of cultural and creative industries needs to clarify functions and clarify the relationship between government and enterprise. My country's current cultural management system still has the problem of the lack of separation between government and enterprise, and lacks clear management functions. With the emergence of excellent cultural and creative industries in foreign countries today, the domestic system is still outdated, unable to keep up with the pace of developed countries in the world, and lacks a keen sense of the development of cultural and creative industries. Firmly grasp that the outdated management system urgently needs to be changed, innovated and improved.

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3.3 There is a shortage of high-end and compound talents in the cultural and creative industries.
As mentioned above, the cultural and creative industry is the product of the common development of culture, technology and economy, and the talents who can promote the development of the cultural and creative industry must also be high-quality comprehensive talents. Such high-end talents must have
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Figure 2. The status quo of the development and design of cultural and creative products in my country
rich knowledge and sufficient creative ideas. High-quality creative compound talents are still in a state of extreme shortage. Although Chinese colleges and universities have gradually begun to pay attention to the teaching of cultural and creative concepts, they are still at a relatively simple level. College students have not really obtained cultural and creative knowledge in higher education. Not to mention actual exercise opportunities, my country's cultural and creative industries are already slightly insufficient at the source of talent training.

3.4 The policy support system is not sound.
Since my country's cultural and creative industries are still at the initial stage of development and are emerging industries, the government's policies and support for emerging industries are not clear. The government should provide corresponding support for the overall strategy of transformation and development in accordance with the actual problems in the development of cultural and creative industries, such as funding, policy, and talent support. In addition, the development of cultural and creative industries in various regions is rather chaotic, lacking the unity and integrity of development. The development of some local cultural and creative industries is still in the exploratory stage and has not really started, while some local cultural and creative industries have evolved into commercial activities. In general, the government has not yet formed a complete and unified system for supporting cultural and creative industries, making the development of cultural and creative industries more casual.

4. Application of traditional elements in the design and development of cultural and creative products in southern Fujian
As a cultural power, China is also unique in the world. With 5000 years of cultural accumulation and development, China has now achieved a complete system and rich content of material and spiritual coexistence. Therefore, China should fully promote the charm of traditional culture, continuously innovate in combination with today's advanced technology to better promote the development of cultural and creative industries. As a new industry, a lot of wealth can be generated through the combination of culture and creativity. Therefore, innovation and creativity are at the core of the cultural and creative industry. Through the application of Chinese elements, the creative industry has become a good carrier for inheriting and developing Chinese traditional elements.

4.1 The application of Chinese traditional material elements and modeling elements.
Traditional material elements have formed unique traditional arts and crafts and tangible material culture in China. Among them, bronze, pottery, porcelain, Chinese painting, calligraphy, etc. are the inexhaustible sources of innovative designs. By directly using Chinese traditional material elements for reference, we can better obtain the essence of traditional culture, make it develop further, and promote the progress of cultural and creative industries. The most widely used Chinese traditional elements are the auspicious meaning and totem worship. Especially in the aspects of architecture, clothing and painting, such as using lotus and carp to convey the concept of "surplus every year". This method of expression is still in use today. China has used the phoenix as a symbol of auspiciousness since ancient times, so Phoenix Satellite TV uses two circling phoenixes as a symbol. In addition, the two phoenixes circling each other to form the yin and yang intersection of phoenix and phoenix, which means that the integration of history and the present can now be better. Not only can the traditional Chinese material elements be applied to the logo design, traditional shapes have been widely used in various creative industries. Not only does Chinese animation draw lessons from traditional Chinese cultural elements, but the shape of the horse in the foreign Disney animation "Mulan" is also modeled after the horse in the Han Dynasty portrait tiles. As an excellent traditional Chinese culture, various vivid characters created by Chinese opera culture are deeply rooted in the hearts of the people. Therefore, in the process of designing many cartoon characters in our country, the characters in opera culture have also been referenced and used for reference.
4.2 Application of Chinese traditional color elements.
Because of China's vast land and resources, there are countless color elements and symbols. In my country's traditional color concept, the five-color view is blue, red, yellow, white, and black. At the same time, these five colors are also considered to be the components of the world order, and the five elements correspond to each other to generate their respective relationships. The basic colors of my country's folk art are also these five colors, and these five colors can be seen in the creation process, such as New Year paintings, clay sculptures, pottery, porcelain, clothes, etc. can be found in these five colors. For example, folk theater and facial makeup props use these five colors as the main color, and different personality characteristics are expressed through different color combinations. In the traditional concept, cyan is green, which is a common color. Now with the increase of environmental protection concept, green has become a symbol of peace, environmental protection and life. Therefore, in various creative processes today, green is used as a color. The main color is the design of youth and peace. As a nation advocating the red color, our country's celebration and the functions of exorcising evil and avoiding talisman are also unique to red. During the anti-Japanese revolution, red became a symbol of revolutionary victory. As a color used exclusively by ancient emperors, yellow is also the
most lofty color in Taoism, Buddhism and Confucianism. Therefore, in people's minds, yellow is a symbol of lofty and majesty. Now designers mostly use it in the process of bright and brilliant designs. But in my country's traditional culture and customs, white is an ominous color, so it is usually mournful. However, with the opening of civilization, reform and innovation, and the introduction of Western culture, white has also become a pure color. Black is the foundational color of our country's long-standing culture, and the material is expressed by abandoning the color of the original object and using ink.

Figure 4. Postcard with elements of southern Fujian culture

4.3 Application of Chinese traditional expression elements.

My country's traditional crafts and cultural expressions are extremely rich, such as paper-cutting, shadow puppetry, printmaking, etc., which can reflect my country's unique national style in the creative industry. China's animation industry has already made bold innovations and attempts on traditional Chinese expression elements. For example, "Pig Ba Jie Eating Watermelon" is a secondary creation based on traditional paper-cutting art. Through new products produced under art forms, the beautiful national style and the opinions were conveyed to people. The application of traditional expression techniques has achieved a good response, so DreamWorks' "Kung Fu Panda 2" also borrowed shadow puppets and achieved good results. China is a country that advocates festive and auspicious celebrations. Especially during the New Year holidays, they like to use paper-cutting methods to create window grilles to show the festive atmosphere. As a unique art, paper-cutting expresses various shapes and meanings through the secondary processing of paper. In today's advertising design process, New Year advertisements often apply paper-cutting. Through the combination of paper-cut patterns and various elements, the protagonist of the advertisement is highlighted, and it is full of festive atmosphere.
4.4 Application of Chinese traditional spiritual elements.  
Different traditional cultures are divided into material and spiritual levels. The same is true for traditional cultural elements in my country. The application of material culture is a direct reference, while the application of spiritual elements requires further exploration of the connotation. Ethics is the support of Chinese traditional spirit. China especially worships the humanistic spirit, promotes the value of ethics to a high level, and pursues ideal personality. As the core of culture, the traditional management ethics has been passed down from generation to generation, reflecting the value orientation and ideal thinking mode of Chinese people. Nowadays, traditional ethical and moral elements can be seen in the design process of various public service advertisements. In the cultural process of China over 5000 years, there are many classic stories worth exploring, and folk stories, religious philosophies and myths can all become the source of the visual creative industry. Some foreign companies have taken a fancy to my country’s vast resources. The Japanese animation industry often learns from our country’s classic stories and makes them into cartoons or programming games, which makes the culture better fortune creation. my country itself has rich story resources, and there is no need to blindly imitate Western culture to produce Western creative industries.

![Figure 5. The application of the image of the southern Fujian lion in cultural creation](image)

5. Design strategy of Minnan cultural and creative products based on narrative design method

5.1 Basic principles  
Keyword extraction and expansion is indispensable in the process of cultural and creative product design, especially in the process of designing and planning a certain cultural product or cultural product in a certain region. It is often found that culture is far away from the physical object, and it is difficult for consumers. Linking the two together creates a gap in thinking. The completeness of the keywords of cultural and creative products is also a very critical factor, and should not be taken out of context. At the same time, completeness also requires the initial extraction of all keywords as much as possible, and the extraction of keywords through the process of "whole-part-whole" to facilitate the later selection of keywords. The extraction of keywords mainly includes nouns and adjectives, which are used to describe the nature and characteristics of cultural products; and the generation of verbs is mainly the occurrence period of narrative. Once the basic sentence is formed, the remaining words will become the modification of cultural and creative products. Keywords are the basic points that we
should consider first in the design process. They are also the most direct pain points in the process of designing touch points for products as cultural symbols. Narrative design is the process of rationally connecting different touch points. As the design of cultural and creative products intensifies, a dazzling array of cultural and creative products continue to be produced, and many stores even have a backlog of goods. This makes us unable to help but understand the purpose and meaning of cultural creative products and what we need to take in cultural product design strategies. Reflect on the strategy to achieve the fundamental purpose of cultural dissemination, rather than blindly pursuing commercialization.

5.2 Specific strategies and recommendations
One is to raise awareness. People don't know enough about the cultural and creative industry, so they can't swallow the date. They should thoroughly understand the cultural and creative industry as a brand new thing, and make a comprehensive analysis from the origin, development, and dialectical relationship of the cultural and creative industry. Only with a comprehensive understanding of the cultural and creative industry can we better grasp the law of its development and use it to contribute to national cultural construction. We need to conduct systematic research on the theory of cultural and creative industries, put the cultural and creative industries on the industrial positioning, clarify the key points, difficulties and advantages of their industries, and do research on the technical support systems required in the process of their operations and development, so that cultural The development of creative industries can get strong support from hardware and software. The cultural and creative industry is not only a way of economic growth, it is of great significance to my country's social and economic development, and can well realize the sustainable development of my country's social economy.

The second is to improve the management system. The development of cultural and creative industries should establish a comprehensive management system, such as a joint meeting system of various departments, to solve the problems of imperfect system and scattered management in the development of cultural and creative industries. The relevant laws and regulations of the cultural and creative industries should be improved as soon as possible. To increase the value of cultural and creative products, the state should issue relevant policies to protect intellectual property rights such as patents, trademarks, and brands. In addition, we can learn from the advanced management experience of foreign countries, set up corresponding cultural and creative industry leadership agencies, and provide unified guidance and regulations on the development of cultural and creative industries, so that the development of my country's cultural and creative industries has a clearer direction and guidance. Furthermore, corresponding development research institutions can be established to attract outstanding experts at home and abroad to conduct research on major topics through irregular conferences and forums, so that the development of cultural and creative industries can be supported by theory to a higher level.

The third is to establish a rapid growth mechanism for talents. To accelerate the cultivation of all-round compound talents, changes must be made from the following points: First, the traditional education system must be reformed to encourage student-led subjective learning and discussion, and cultivate students' practical skills and teamwork skills; Secondly, formulate a comprehensive plan for the introduction of foreign talents, and promote the learning of domestic cultural and creative knowledge through the introduction of foreign talents, so that the number of talents in all aspects of the domestic cultural and creative industries can achieve a considerable increase, thereby promoting the development of China's cultural and creative industries; Finally, it is necessary to reform the talent management model and give full play to the important role of talents in the allocation of market resources. Through specialized talent intermediary agencies, improve the management of talent files in the cultural and creative industries, use modern talent information management to achieve good talent flow and delivery, and truly attach importance to the use and training of talents in the cultural and creative industries in terms of creativity, concepts and capabilities. The development of cultural and creative industries reserves outstanding professionals.
The fourth is to pay attention to policy positioning. National policies have regional differences. It is necessary to develop corresponding cultural and creative industries based on local economic and cultural industry conditions, cultivate well-known brands, develop and strengthen local powerful creative industries, play a leading role, and encourage the steady development of other underdeveloped industries. Concentrate efforts to create local fine cultural products. My country has a long history of cultural resources, and at the same time a vast land and abundant resources, it is conducive to create different regional cultures according to different regional characteristics, realize the original artistic brands and cultural atmosphere of various ethnic groups and regions, and thus promote the development of tourism industries in different regions. In addition, we must always adhere to the development concept of cultural and creative industries. As mentioned above, the development of cultural and creative industries is of great significance to my country’s economic and social development. We must always adhere to the scientific development concept, guided by advanced development concepts and modern technology, Better promote the development of cultural and creative industries, so as to achieve new breakthroughs in the development of my country's cultural and creative industries, and bring new impetus to the development of my country's culture, economy, and society.

6. Conclusion
The cultural and creative industries have achieved great development at home and abroad, and the new vitality it has injected into the modern economy and industry has made us realize the importance of developing cultural and creative industries. To give full play to the cultural, economic and social benefits brought by the cultural and creative industries, we must have a full and accurate understanding of them. We must actively integrate the development of the cultural and creative industries with the strategic development of our country, and put the development of the cultural and creative industries on the High location. Through the development of cultural and creative industries to promote the progress of other industries, so as to promote new economic growth and enhance my country's overall economic strength. The development of my country’s cultural and creative industries is still in the initial stage and is facing challenges and obstacles in various aspects. However, with the joint attention and efforts of all sectors of society, and with the support of the government, my country’s cultural and creative industries will surely achieve breakthrough development and serve my country. Economic development contributes a unique force to promote the development of human society.

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