

Research on the Design of Shadow Play Cultural and Creative Products in Southern Fujian Based on Intangible Cultural Heritage Innovation

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ABSTRACT

With the continuous development of China's economy, cultural and creative industries have ushered in unprecedented development opportunities. The development, design and innovation of non heritage cultural and creative products is an important way to inherit and protect non heritage culture. Taking the intangible cultural heritage Minnan shadow play as the research object of cultural and creative design, the author takes the design thinking, design principles and design value of Minnan intangible cultural heritage shadow play as the main research content, and puts forward effective design methods and innovative development strategies for the innovative cultural and creative product design of intangible cultural heritage. In the blending and collision of traditional intangible cultural heritage culture and contemporary culture, we constantly seek the new needs of intangible cultural heritage creative design, and create higher design and aesthetic value for contemporary intangible cultural heritage.

Keywords: *Intangible Cultural Heritage innovation, shadow play culture, design thinking, cultural and creative products*

1. INTRODUCTION

According to the report of the 19th CPC National Congress: "Deeply excavate the ideas, humanistic spirit and moral norms contained in the excellent traditional Chinese culture, inherit and innovate according to the requirements of The Times, and make Chinese culture show its permanent charm and elegance of The Times." [1] In 2011, Chinese shadow play was selected into the Representative list of intangible cultural Heritage of Humanity. As an outstanding representative of folk art in traditional Chinese culture, shadow play culture in Southern Fujian has a long history, unique shapes, vivid and interesting stories, and unique ways of performance. It is deeply loved by the public among traditional folk art in southern Fujian. In recent years, with the advancement of the national innovation strategy, shadow play culture is also more and more is introduced in the article and the design of the product innovation, and gradually accepted by the public. How to inherit and develop smoothly non-material cultural heritage, is the designer has been thinking and exploring of proposition,

is a permanent topic for the development of Chinese cultural history long river[2]. In Fujian and South African heritage, therefore, shadow play, and the design of the study, how to combine era characteristic and demand of the society, to develop innovative design again and again, the shadow play culture with new visual sense into the public's view of art, at the same time, give full play to the minnan shadow play, and the traditional culture value and the practical value of life, really realize the inheritance and development of intangible cultural heritage.

2. CULTURAL AND CREATIVE PRODUCT DESIGN OF MINNAN SHADOW PLAY

2.1. Design Features

Intangible cultural heritage is the precious treasure of human civilization, which shows people's living customs, religious beliefs, aesthetic arts, etc. [3]. Innovation and entity transformation are the basic approaches to inheritance and development of intangible

cultural heritage culture. Taking entity products as the carrier to highlight cultural value is also the choice of inheritors of intangible cultural heritage [4]. The key to the design of non-heritage creation lies in how to better activate intangible cultural heritage. Take intangible cultural heritage resources as the carrier, respect the authenticity of intangible cultural heritage, innovate cultural and creative products through active inheritance of intangible cultural heritage; combine cultural elements with product innovation, develop cultural and creative products with intangible cultural heritage symbols based on market demand, and realize integrated development of non-heritage cultural innovation through innovation and integration [5].

Fujian heritage shadow play in South Africa, and the design should have a combination of traditional cultural thoughts, good information connotation, regional culture and customs, personal emotional expectation and folk folk allusion culture elements, such as outer design emphasized outstanding characters, allusions prototype, rich color and style needs creative forms, by the designer's creative design behavior, Excavate the cultural imagery for the cultural creation of shadow puppetry in Southern Fujian, and deliver it to consumers through multiple forms of concrete information, so as to materialize and visualize the cultural connotation. Through the materialized products, the public can better feel the five senses of value experience, such as the innovative spirit of interest, the cognition of information transmission, the aesthetic perception of art, the feeling of interactive experience and the emotional expression of traditional culture. (see figure 1) and the product itself is the embodiment of the culture, meanwhile it is also creating a new culture [6] good min South African heritage shadow play and the product design, both must manifest minnan region traditional culture essence, and to combine the contemporary multicultural, beauty popular innovation design such as demand and aesthetic value, Only in this way can the public bring unique consumption experience and gain a sense of cultural and spiritual identity and pleasure.

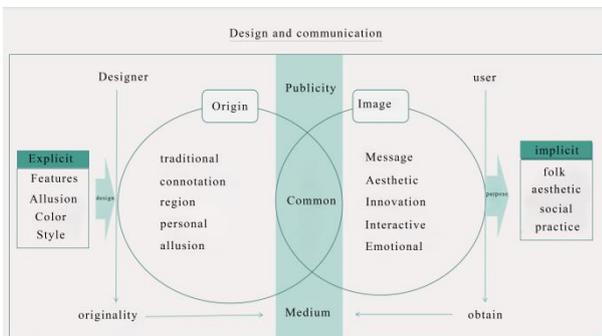


Figure 1 Thinking flow of product design research

2.2. Product Design Status

Products is a necessary tool in People's Daily life,

can move the product of modern, is no longer a function itself, as well as originality and artistry products become the main factor of modern consumers to buy the [7] in many papers, and product development and design of minnan shadow play and the design of the product innovation relative lag, rough, high homogeneity, low innovation quality, There is no competitiveness in the cultural and creative market, and there are very few solid products designed by shadow puppetry in Southern Fujian, which are based on traditional cultural connotation and visual symbol art.

In this study, through the questionnaire survey [8], 47.73% of the 44 people surveyed on the cultural and creative product design of southern Fujian shadow play think that there is a problem of unclear consumer demand in the cultural and creative product design of southern Fujian shadow play, and 43.18% think that there is a problem of insufficient network promotion in the cultural and creative product design of southern Fujian shadow play. 38.64% thought that cultural experience and cultural connotation were insufficient, and 29.55% thought that design form was single and digital application was weak, etc. (See Figure 2).

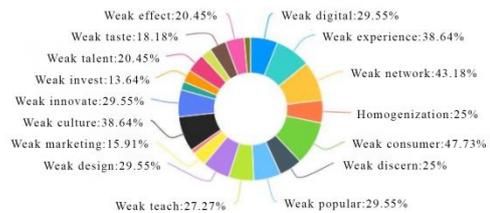


Figure 2. Survey results of design problems

Therefore, according to the above questionnaire survey method, it can be concluded that the following problems exist in the cultural and creative design of intangible cultural heritage shadow puppets in Southern Fujian:

2.2.1. Lack Of Content Mining

In the inheritance of traditional culture of intangible cultural heritage shadow puppetry, designers only superficially apply some specific cultural elements and symbols to the surface design of products, but lack of in-depth excavation of the essence of traditional culture of intangible cultural heritage, resulting in a single content.

2.2.2. Lack Of Innovation

Design carries the dual values of life culture and ideology, and its inherent "cultural soul" is also very important [9] Therefore, how to subtly express the cultural connotation of life and ideology from the unique design is a crucial step in the process of design and innovation.

2.2.3. Lack Of Practicability

Products are for the public's daily life service, so the design is not only pay attention to aesthetic, but also should be functional. In the design process, many shadow puppetry cultural creations simply apply the symbols and patterns of intangible cultural heritage to make them cultural, lacking the functionality of the products.

2.2.4. Lack Of Interactivity

Design is for a better life, should be based on the public consumption and life needs for the innovative design of cultural and creative products. Therefore, in the early stage of design, we should increase the intensity of interaction with the public and truly understand the needs of the public, so as to design products in line with the needs of the contemporary market economy.

3. CULTURAL CREATION DESIGN METHOD

3.1. Design Form

Intangible cultural heritage creative industry is a rapidly developing emerging industry in China. Culture is the core element of cultural and creative products. Compared with ordinary products, cultural and creative products emphasize more on culture and pursue spiritual satisfaction. [10] The cultural and creative creation of Southern Fujian shadow puppetry not only needs to solve the application of traditional cultural element symbols in design, but also needs to recombine elements through modern design methods. (see figure 3)Based on the different design elements and expression modes of designers, this study can be divided into the following design forms through questionnaire survey and analysis:

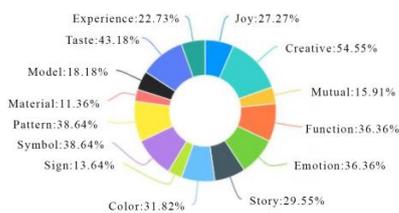


Figure. 3 Survey results of design form

3.1.1. Creative Interesting Style

Cultural and creative product design needs to express its internal cultural implications through the design of the external attributes of the product [11] Therefore, it is very important to express and interpret the serious and lengthy cultural connotation of intangible cultural heritage shadow play creatively. It is necessary to integrate contemporary innovative design

concepts into the design process, carry out effective creative design in the aspects of content development, shape shaping, element symbol extraction and so on. Meanwhile, intangible cultural heritage shadow play culture is given a living life form, so that the public can better understand the essence of intangible cultural heritage culture from products.

For example, "Dip Angle" (See Figure 4), a minimalist bookshelf created by shadow puppetry, redefines the minimalist and interesting style of the bookshelf through the combination of simple geometric lines and the special character modeling of shadow puppetry to form a dip Angle. It also has the characteristics of installation art and the practical function of fun.



Figure. 4 Minimalist shadow play bookshelf (From Internet)

3.1.2. Aesthetic Emotional Style

Consumers' aesthetic appreciation is one of the important factors determining the acceptance of design. [12] In cultural and creative design, traditional patterns such as colors, patterns and character symbols should be integrated with the mainstream symbols of The Times. At the same time, it also expounds the characteristics of shadow play culture from the perspective of cultural emotion, which not only endows the traditional patterns with new vitality, but also satisfies the aesthetic experience and emotion of the public.

For example, the ceramic flavor pot of shadow play (see Figure 5) is endowed with the function of flavor pot by extracting the special style features of shadow play characters. On the one hand, the character features are redesigned to make them more aesthetic value, and on the other hand, the functionality and practicability of the products are guaranteed.



Figure 5 Shadow play ceramic seasoning jar (From Internet)

3.1.3. Symbolic Functional Style

Intangible cultural heritage shadow play is a cultural symbol, which contains the profound connotation and significance of traditional folk culture of the Chinese nation. The essence of culture is its symbolism. [13] In people's mind, every regional allusion of shadow puppetry is the expectation of folk stories and beautiful visions. Behind it is the historical memory of regional culture, which embodies the origin, migration, development track and emotion of this regional nation and culture.

For example shadow play bookmark (see figure 6), it is inspiration source with the acrobatic girl image in shadow play, through the refinement of artistic element, design the nifty bookmark with three different shapes of a pyramid, balance ball and unicycle.

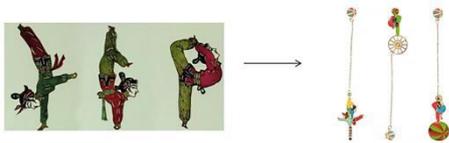


Figure 6 Shadow play acrobatic girl (From Internet)

3.1.4. Story Color Style

Shadow puppetry has a long history, and its interpretation is rich and colorful, including historical romance, folk stories, local anecdotes, myths and so on. In the design process, cultural symbols and artistic abstraction are carried out from the plot of the story and the modeling relationship of the characters, so that the product has more story color, so that the audience can read the allusion behind the product when they see it.

For example, the shadow play Night Light -- A Journey to the West (see Figure 7). The design element of the product is the story segment of the shadow play journey to the West. The lamp board vividly reproduces the story scene of sanji Palbanana fan, highlighting the connotation of traditional culture and art.



Figure 7 Night light (From Internet)

3.2. Design Value

Shadow play the main purpose of the article and the design is based on shadow play culture as the core design, through to the shadow play traditional culture and art of extracting image symbols, combined with

modern design into the public's daily life, the masses in the life can go through the use of the product of the perception of Chinese traditional folk culture connotation and background, help to enhance the public's cultural quality and aesthetic, enhance the national cultural identity.

Based on the questionnaire results, 65.91% of the audience think that the aesthetic feeling of the shadow play cultural creation design is very important, and 59.09% of the audience think that the cultural creation design should be innovative. 52.27% of the audience believed that cultural and creative design should be culturally identifiable; Only 34.09% of the audience thought that the design sharing of cultural creation was important. (See Figure 8)

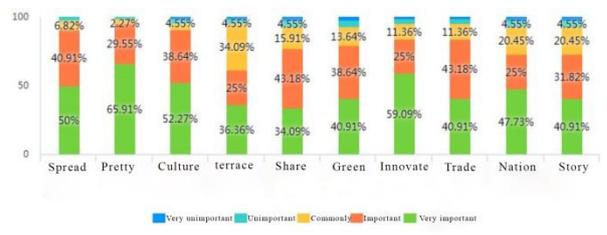


Figure 8. Research results of design value

4. PRINCIPLES OF CULTURAL AND CREATIVE DESIGN

4.1. Design Principles

This study conducted a questionnaire survey on shadow puppetry cultural and creative products with different design styles, and defined their design methods and principles. Through research of minnan shadow play wen gen design study, choose several different products in the same theme product questionnaire design and investigation, and one of the highest two "cultural identity" minnan shadow play, all belong to the story creative function and design style style, including the Angle -- minimalist bookshelf cultural identification score of 5.84 points, Creativity score was 5.7, higher than the average of 5.64. Shadow Play Lamp

The cultural recognition score of the shadow play Bookmark was 5.82, 5.31 higher than the average score of the total. The design cultural communication score of the shadow play Bookmark was 5.57, 5.36 higher than the average score of the total score of 0.21. Through the above investigation and research on products of different design forms, the following main principles of cultural and creative design are obtained in this study.



Figure 9. Research object of design

4.1.1. Prominent Cultural Identification

The cultural nature of cultural products is necessary. An excellent cultural work should not only directly reflect the excellent traditional cultural connotation, but also let the audience enjoy the external design. For example, in the work Shadow Play Lamp, the designer presents the story of shadow play on the lamp through artistic abstraction, so that the audience can see the cultural story of shadow play from the lamp, which is very cultural.

4.1.2. Strong Creativity

How to present the traditional culture in the way of the development trend of the innovative symbol times is always the pursuit of the cultural and creative industry. Therefore, in product design style needs to have a strong creativity, can let the audience find everything new, while arousing emotional resonance. For example, minimalist Bookshelf, the combination of simple geometric lines and shadow puppetry figures, is very ingenious, delicate and creative.

4.1.3. Strong Cultural Transmission

Cultural and creative products are walking cultures and have a strong role in communication. Therefore, in the design process, attention should be paid to the emotional expression in the design, so that the combination of internal cultural emotion and explicit form can more arouse the public's love and produce consumption behavior, and once the cultural and creative products are consumed, it is the beginning of circulation and dissemination.

4.2. Design Strategy

4.2.1. Mining Ethnic Symbol Elements To Highlight Cultural Attributes Of Intangible Cultural Heritage

Cultural and creative industries focus on the appeal of "spiritual culture". In this questionnaire survey, 90.91% of people think that it is important for design to be culturally identifiable. Therefore, excavate and refine cultural artistic symbols, combine contemporary design thinking, integrate cultural essence into product design, establish the relationship between consumers and cultural and creative products through emotion, and achieve emotional resonance.

4.2.2. Meet The Needs Of The Times And Develop The Connotation Of National Innovation

Wen gen products is the cultural characteristics of the process of materialization, therefore in the process

of design, the designer needs to be excellent traditional culture essence and development trend of the era of regional cultural features, innovative art form aesthetic feeling and aesthetic, cultural elements are modified and design, at the same time, strengthen the communication with the masses, to make it meet the demand of modern mass consumption and emotional appeal.

4.2.3. Attach Importance To Modern Propaganda Value And Enhance Communication Of Intangible Cultural Heritage

Wen gen product itself is the carrier of culture the most direct performance, also is a kind of visual culture, plays the role of information transmission, wen chong design products must be have the corresponding transmission function and meaning, can effectively will be the excellent traditional culture behind through product design, can let the public products from the external properties of direct perception of the connotation of traditional culture and information.

5. CONCLUSION

With the development of economy and society, people's consumption demand and aesthetic level are gradually improving, and the requirements for cultural creation and design are getting higher and higher. Cultural and creative design in the new era is not only an effective way to inherit the traditional culture of intangible cultural heritage, but also needs to abandon the bondage of traditional design thinking on the way forward, improve design thinking in a more creative artistic way, and expand the publicity effect of cultural and creative. Based on the design thinking and characteristics of minnan shadow puppetry innovative cultural creation of intangible cultural heritage, this study puts forward an effective discussion on its design method, design principle and design value, and puts forward a new design thinking method and strategy for contemporary cultural creation design. As the media and carrier of culture, cultural and creative design will promote the dissemination and development of intangible cultural heritage to a great extent.

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