

Campus Cultural and Creative Design based on Narrative Concepts

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Abstract: Campus cultural creation marks an essential part of cultural and creative design. Its innovative development is conducive to enhancing the campus brand image, spreading campus culture, and improving the reputation and popularity of universities. Campus cultural creation is a product of the integration of culture and design. Cultural products convey the intrinsic value of culture in the form of design and have dual symbols of culture and emotion. Creating campus cultural products by integrating narrative concepts can better arouse users' emotions, thereby in While giving cultural product design some special symbolic connotation and profound meaning, we can experience the social role and emotional power of design as spiritual culture.

Keywords: Narrative Concept; Product Design; Campus Cultural and Creativity.

1. Introduction

Campus cultural creation is based on the unique campus culture of the school, through the designer's conception and creation to produce the spirit of the compound campus culture, the dissemination of campus culture brand of special products, but also an important branch of cultural and creative design. Due to its unique campus characteristics, it is also an important communication carrier of campus culture. Its development is conducive to enhancing the brand image of the campus, in-depth dissemination of campus culture, and is conducive to the reputation and popularity of universities[1]. As a new industry with creativity as its core in the new era, cultural and creative design coincides with the brand awareness gradually formed by major universities at home and abroad in recent years. Campus culture is a multi-level cultural complex that integrates campus history, scenery, and other aspects. It should fully showcase its cultural resources, explore the profound connotations behind it, and enrich the design and research of cultural and creative works by combining it with narrative theory, New ideas and methods for cultural and creative design in universities in the future.

2. Campus Cultural and Creative Design

2.1. Connotation

As a fusion product of campus culture and design, it conveys the intrinsic value of culture through design, can give the product an indispensable emotional expression paradigm, and has the dual symbol of campus culture and memory. The design of campus cultural and creative products is rich in content, with subjectivity and practicality, meeting the learning and living needs of teachers and students on campus. At the same time, in the process of promoting school cultural concepts and characteristics, it can also gain recognition from the group through unique visual cultural elements in the dissemination process. Campus cultural and creative products can not only enrich the consumption space of cultural and creative products, but more importantly, they can provide an important carrier for promoting campus culture and promoting the school brand image.

To a certain extent, campus cultural and creative products

experience the intrinsic value of a specific culture and are the material carrier of a specific culture. It plays a very important role in building the campus cultural image, inheriting the spirit of universities, and connecting the emotions between teachers and students in universities [2].

2.2. Status Quo

Currently, influenced by the passion for cultural creativity, creating unique cultural and creative products for universities has become a major trend. Although campus cultural and creative products are only a branch of cultural creativity, they have special cultural significance for universities, and campus cultural and creative products are currently a hot topic in design research. After several years of industry changes, the development of campus culture has also fallen into a bottleneck. In the past, some campus cultural and creative product designs focused on the product itself, to a certain extent ignoring the connotation of campus culture, making it difficult to gain consumer recognition [3].

Looking at the current campus cultural and creative product design of domestic universities, well-known universities such as Tsinghua University, Peking University, and Xiamen University started their cultural and creative product design earlier, with a relatively complete product system and a leading position. Under such development, these colleges and universities have gradually abandoned the old way of thinking and began to look for new forms of expression. The types of campus cultural and creative products in foreign universities cover almost all aspects of students' study and life, and they are of various types and can form a series of products. In such design and development, foreign universities have punitive cultural and creative product development and marketing strategies, and to a certain extent, they can also achieve close integration between enterprises, universities, and research institutions, forming an integrated campus cultural and creative design product development system of research, development, and production.

3. Feasibility Analysis of Introducing Narrative Concepts into Campus Cultural and Creative Activities

In the 1990s, narratology was introduced into the field of

design, influenced by post-classical narratology. They paid attention to the diversified media, narrative methods, emotional content and narrative techniques used in the narrative of the design works, and narrative design was born spontaneously.

Narrative design uses "narrative" as a method to create design works. We can use "narratology" as a perspective to analyze and understand design works. In the process of designing a work, the social and cultural significance of the work is effectively constructed through the correlation and relationship structure between its internal elements, styling structure, and semantic order. Therefore, narrative design is to meet the dual needs of the physical and spiritual aspects of the design works through the organization, arrangement and expression of a series of events, and to establish and through a kind of communication and exchange, guide the audience's inner feelings, memories and associations, and then form a deeper perception and understanding of the relevant historical context, humanistic spirit and self-experience[4].

Returning to design, there is no standard definition of design, just like a thousand hamlets in the eyes of a thousand viewers, different people will give different judgments because of their own cognitive level. Through narrative, we can better deepen people's understanding, make the design easier to accept, and at the same time stimulate people's interest and arouse emotional resonance. Narrative can be simply understood as "storytelling", and designers explain it in a story-telling way. To solve problems, stories become a tool to describe behavior. Storytelling is a communication tool that shortens the distance between designers and users and deepens users' understanding of the product.

Jiang Mu proposed in the book "Rhetoric of Narrative Design" that the design narrative must first have a clear theme, followed by a narrative medium, and finally the setting of the plot in the design narrative. The three are indispensable. The three elements of narrative provide a reference for the practice and experimentation of campus cultural and creative products. Kenya Hara said: "Design basically has no motivation for self-expression, and its focus is more on society." Design is a medium for expressing thoughts in the form of design language for users' needs, while cultural and creative products are based on creativity. For cultural transmission and exchange, narrative is an expression method that can meet the design demands of cultural and creative products.

From the perspective of core elements, campus cultural and creative products are a kind of communication medium of campus culture. If we want to understand one thing, we will have a fixed narrative structure, that is, who did what, where and what the result was. Its related attributes align with the narrative elements, namely the elements of "person story occasion time". "People" are narrative characters and are divided into two parts. One part is the narrator who is mainly teachers and students and has a close relationship with the campus; the other part is the narrator who is mainly users and consumers; "Things" is the narrative theme, which is the core of narrative design. Different campus culture narrative themes are constructed according to different components of culture; "occasion" refers to the narrative scene, and the word "scene" reflects the spatial dimension of the narrative. Space, the presentation of space is not a linear combination of separate scenes, but a complex and sophisticated spatial complex constructed by a series of flowing scenes; "time" is the consideration of the temporal dimension in the narrative, emphasizing the diachronicity of the story [5]. and

synchronicity, which is a dynamic presentation of the story. Campus culture is a cultural body that has experienced the test of time and has been continuously consolidated. In summary, the connection between narrative concepts and the construction of cultural and creative products, introducing narrative concepts into campus cultural and creative product design, opens up feasible new ideas.

4. Sorting out Cultural Levels

Sorting out the forms of campus culture can help people better establish their understanding of campus culture and more effectively extract campus culture based on narrative concepts, which is also a prerequisite for campus cultural and creative design.

4.1. External Tangible Layer

The external tangible layer mainly presents the objective world through intuitive external images, and stimulates the emotional response of aesthetic subjects with familiar structures and forms. Therefore, this study categorizes the external layer into three aspects: environmental architecture, campus scenery, and color. In terms of environmental architecture, the City University of Macau is located on the Xurishengyin Road in Taipa, Macau. It has a high terrain and is adjacent to the seaside. The teaching buildings have various forms and can provide the widest view of the coastline; The scenery on campus is unique and profound, highlighting the school's expectations for its students; In addition, the Kowloon Wall, which is owned by the University of Macau, reflects the school's founding history. In terms of color, the University has a contrasting yet harmonious color scheme, which not only represents the university's mission to establish itself in Macau and serve Macau, but also expresses the diversity and diversified development of students.

4.2. Intermediate Behavior Layer

It mainly presents the daily life and activities of the campus from the perspective of the narrator, and evokes the campus emotional memories of the school teachers and students through the memory stories created by the behaviors of campus teachers and students with different roles in their extracurricular life on campus. Therefore, this study will attempt to summarize this level from the aspects of campus club activities, commemorative day activities, student organizations, and off campus experiential activities. In daily life on campus, students are often responsible for campus activities that are inseparable from the school. Each activity will leave a lot of campus experience more or less. In campus activities, the opportunity for teachers and students to have fun together is the "wonderful part" of the story. Time and the emotions between people need stories to connect them together, and they have different meanings and responsibilities at every stage of school life.

4.3. Internal Intangible Layer

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Based on the unique and diverse cultural levels of University, this study extracts the campus culture of City University of Macau from the cultural research framework, summarizes and sorts out the elements of narrative concepts, and finds the connection points between people, events, fields, and times. It is also an effective exploration of campus cultural and creative design under the intervention of narrative concepts.

5. Investigation and Analysis

5.1. Pre-design Investigation and Research

A survey was conducted on the current status of cultural and creative product design on the City University of Macau campus, and it was found that the current cultural and creative products of the school mainly have the following three problems:

Firstly, there are many homogeneous products, but there are few types of campus cultural and creative products, mostly cultural shirts, water cups, laptops, bookmarks, and other products. Moreover, product design is often limited to printing logos and patterns on products, lacking clear market positioning and precise user demand analysis.

Secondly, some cultural and creative products lack innovative cultural connotations, making it difficult to experience campus culture and stimulate users' shopping desires; The balance between cultural and practical aspects cannot be achieved. Although some cultural and creative products in schools are beautiful, their practicality is poor. However, some practical products can only be disseminated and consumed on campus, making it difficult to spread and

promote the school's brand image through campus culture;

Thirdly, some products have poor quality and poor sales methods. Generally speaking, schools choose to outsource the production process to manufacturers and only focus on cultural and creative design. However, cultural and creative products on campus perform mediocly in terms of practicality and aesthetics. In addition, the sales area for Colonel's Park souvenirs is not only difficult to find, but also poorly placed. Make the recognition of campus cultural and creative products low.

Combined with the problems found and the analysis of the narrative level of campus cultural creation, a questionnaire survey was conducted, and the questionnaire was distributed around the teachers and students of City University of Macau and potential campus cultural creation users. By analyzing the basic attitudes of respondents towards campus cultural and creative products and the basic attributes that cultural and creative products should possess, it can be concluded that the audience expects to be able to analyze and study the direction and degree of user expectations for cultural and creative products.

5.2. Hierarchical Extraction

By sorting out the campus cultural levels and combining the narrative concept, the cultural levels are subdivided into four parts: environmental culture, conceptual culture, behavioral culture, and visual culture.

Environmental culture is the regional characteristic that can best distinguish the external space of the campus from other colleges and universities. It has a very distinct representative significance and includes regional characteristics, vegetation and animals, campus buildings, characteristic landscapes and other elements.

Conceptual culture is a comprehensive set of educational purposes, values, and moral codes of conduct formed on campus with its own characteristics. It is also the core of campus culture, including elements such as campus history, honor alumni, school rules, and mottos.

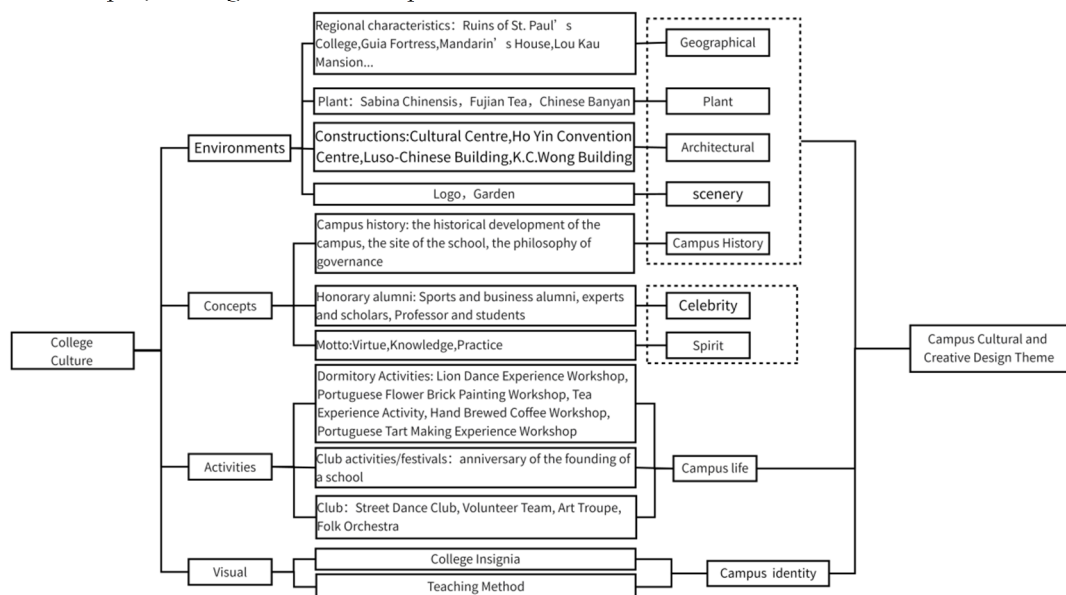


Figure 1. Campus Culture and Narrative Theme Extraction

Behavioral culture refers to the valuable experience and creative activities contributed by campus teachers and students in life and work, which promote the formation of

campus culture and campus development, including the school's unique campus activities, daily learning and other elements, reflecting the school's unique internal cultural

temperament in the process of running a school.

Visual culture is the most intuitive component of campus culture. It is the symbol and distinctive identification symbol of the school, including campus commemorative logos, school emblems, standard colors and other elements.

The extraction of campus culture is the core of the design and development of campus cultural and creative products. While extracting separately, a series of narrative themes focusing on campus culture can be obtained.

5.3. Design Proposal Presentation

Through the combination of campus cultural themes with smart ornaments and lamps, the audience can be combined with campus cultural memories. Through the analysis and arrangement of themes, the functionality and experience of the product can be grasped at the same time, thereby conveying the message the cultural spirit of University and the design purpose of this design practice.



Figure 2. Intelligent Night Light

This design practice is an intelligent night light (see Figure 2). The establishment of the narrative theme is to extract the school's "gatehouse" - the administrative building - as the main architectural element from the environmental culture, and establish the architectural theme extracted from the environmental culture; the narrative plot is based on the daily life of the campus teachers and students in the school. Day and night; combines the most representative school image with the concept of time in the cultural and creative design. Users can correspond to the campus architecture through the architectural form of the product, and experience the narrative

plot through actions such as using the product and turning lights on and off. On the one hand, the design of the night light is to achieve the purpose of companionship with a gentle form. On the other hand, it is also hoped to combine functionality and experience through the transparent structure of acrylic material. The light and shade of the light will narrate meetings and stories one by one.

6. Conclusion

When we create campus cultural products, we should fully excavate and analyze the campus culture in depth. As a personalized design product, it cannot be separated from its core. The main purpose of integrating narrative theory into campus cultural creation is to further analyze the design core, and grasp the narrative core to grasp the design core, another reason for integrating narrative theory into campus cultural creation this time is that it can also develop new ideas for narrative design, improve the efficiency and quality of design, and endow cultural product design with some special symbolic connotation and profound meaning.

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