

The Application of Hui'an Cultural Elements in Contemporary Visual Design

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Abstract:

This study explores the application of Hui'an cultural elements in contemporary visual design, with a focus on how local cultural resources can be transformed into a coherent visual language. The research takes Hui'an culture in Quanzhou as its scope, including women's traditional attire, marine landscapes, Chongwu ancient town, stone-carving motifs and related regional symbols. A practice-led research approach is adopted, combining visual analysis, cultural element extraction, semiotic transformation and reflective analysis of completed design works, including character design, picture-book illustration, poster design and cultural creative derivatives. The study identifies four main application strategies: character-based transformation, narrative-based presentation, spatial visualisation and product-based extension. The analysis suggests that Hui'an cultural elements can be translated into contemporary visual forms through simplification, stylisation, colour reconstruction and cross-media application. The study concludes that systematic visual transformation may help improve the recognisability and consistency of Hui'an-inspired design, while further user evaluation and community feedback remain necessary for future research.

Keywords:

Hui'an Cultural Elements, Contemporary Visual Design, Practice-Led Research, Cultural Creative Products, Visual Transformation

1. Introduction

Hui'an, located in the coastal area of Quanzhou, Fujian Province, is closely connected with maritime life, fishing-village society, local costume traditions and traditional craftsmanship. Wang (2016) [1] notes that Quanzhou contains rich regional cultural resources, including Hui'an women, local architecture, traditional crafts and folk arts, which provide important foundations for cultural creative product development. Among these resources, Hui'an women's attire, characterised by the yellow bamboo hat, floral headscarf, short upper garment, silver belt and black wide trousers, has formed a distinctive regional visual identity. Chongwu Ancient Town, coastal landscapes, stone-carving craftsmanship and fishing-village scenes also constitute a broader visual resource system. Chen and Zhang (2022) [2] further indicate that the Hui'an female image is related to bodily practice, marriage customs, labour division and local social structure, suggesting that Hui'an cultural elements are

not merely decorative symbols, but local visual resources with socio-cultural meanings.

However, in contemporary visual design practice, the use of local cultural elements can easily remain at the level of symbol extraction, motif copying or surface decoration. A more systematic transformation from cultural context to visual language is still needed. This is particularly relevant to Hui'an-related design, where women's attire, marine landscapes, ancient-town spaces and stone-carving motifs have not yet been fully examined in relation to contemporary visual forms such as character design, picture-book illustration, poster design and cultural creative derivatives.

Based on this background, this article, entitled "The Application of Hui'an Cultural Elements in Contemporary Visual Design", explores the application paths of Hui'an cultural elements in contemporary visual design. It adopts a practice-led research approach and takes a completed body of visual design practice as its main analytical material. Through visual analysis, cultural element extraction, semiotic transformation and reflective design analysis, the article examines how Hui'an cultural elements are transformed from cultural resources into visual features and then into specific design applications. The study addresses three questions: which Hui'an cultural elements have strong visual recognisability; how these elements can be translated into contemporary visual design language; and how the transformed visual language can maintain coherent cultural identity across different design forms. The article aims to provide a practical reference for Hui'an culture-themed visual design and local cultural creative product development.

2. Literature Review

2.1. Culture-oriented Design and Cultural Element Transformation

The application of cultural elements in contemporary design has become an important topic in cultural product design and visual communication design. Lin (2007) [3] argues that local cultural features can be transformed into visual and emotional values in modern product design, and divides cultural features into the outer material level, the middle behavioural level and the inner spiritual level. Moalosi et al. (2010) [4] further suggest that culture-oriented design should not remain at the level of surface patterns or decorative forms, but should integrate socio-cultural factors, modes of use and emotional needs into the design process. Xiang et al. (2025) [5] propose a design path from cultural carriers to cultural elements and then to cultural features, providing a methodological reference for identifying, extracting and applying regional cultural resources. These studies indicate that the design application of local cultural elements is not a simple process of copying traditional symbols, but a process of cultural understanding, visual extraction and design transformation.

2.2. Place-based Cultural Creative Products and Cultural Meaning

Research on tourist souvenirs and place-based cultural creative products also provides useful insights for regional cultural visual design. Swanson and Timothy (2012) [6] argue that souvenirs are both icons of meaning and commodities in cultural consumption, connecting personal memory, place image and commercial communication. Duan et al. (2023) [7] point out that place-based souvenirs can establish relationships among object, person and place, and that their value comes not only from visual form, but also from local emotion and cultural association. Zhu and Rahman (2025) [8], in their study of Dunhuang souvenir design, show that cultural

product design needs to balance aesthetic transformation, contemporary value and cultural authenticity. These studies suggest that the application of Hui'an cultural elements in visual design and cultural creative products should not only pursue symbolic, cute or commercial expression, but should also maintain regional recognisability and cultural context.

2.3. Hui'an Cultural Visual Resources and Research Gap

Quanzhou regional culture provides an important background for the design application of Hui'an cultural elements. Wang (2016) [1] notes that Quanzhou has rich regional cultural resources, including local architecture, folk arts, traditional crafts and regional images, which can support the development of cultural creative products. As an important part of Quanzhou regional culture, Hui'an culture has strong maritime characteristics, locality and visual recognisability. Hui'an women's attire, Chongwu ancient town, coastal landscapes, stone-carving craftsmanship and fishing-village scenes can all be regarded as cultural resources for contemporary visual design. Chen and Zhang (2022) [2] indicate that the Hui'an female image is related to marriage customs, labour division, bodily practice and local social structure, suggesting that it is not a single costume sign, but a local visual symbol with socio-cultural meanings.

In summary, existing studies provide a foundation for this article in terms of cultural element transformation, place-based cultural creative products and Hui'an cultural context. However, limited research has specifically discussed how Hui'an cultural elements can form a cross-media application path in contemporary visual design. Based on completed design practice, this article further examines how Hui'an cultural elements are visually transformed and applied in character design, picture-book illustration, poster design and cultural creative derivatives.

3. Cultural Context of Hui'an and Its Visual Resources

3.1. Regional Context of Hui'an Culture

Hui'an is located in the coastal area of Quanzhou, Fujian Province, and its cultural forms are closely related to the marine environment, fishing-village life, traditional craftsmanship and local costume traditions. As an important part of Quanzhou regional culture, Hui'an culture shares certain characteristics with Minnan culture while also forming a distinctive local identity. Wang (2016) [1] notes that Quanzhou contains rich regional cultural resources, including local architecture, folk arts, traditional crafts and regional images, all of which can support the development of cultural creative products. Within this broader regional cultural system, Hui'an culture provides abundant visual resources for contemporary visual design through its maritime character, folk traditions and strong recognisability.

From the perspective of visual design, Hui'an culture should not be understood as a single symbol. Rather, it can be regarded as a visual resource system composed of costume, space, craft and everyday scenes. Hui'an women's attire, Chongwu ancient town, coastal landscapes, stone-carving motifs and fishing-village life are among the most representative visual resources. These resources have clear external forms, while also carrying meanings related to local lifestyles, labour memory and cultural identity. Therefore, the application of Hui'an cultural elements in contemporary visual design should begin with an understanding of the broader cultural context, instead of reducing them to isolated patterns or decorative signs.

3.2. Costume Elements: Visual Identity of Hui'an Women

Hui'an women's attire is one of the most recognisable visual resources of Hui'an culture. The yellow bamboo hat, floral headscarf, short upper garment, silver belt and black wide trousers together form a relatively stable visual image. These elements have distinctive features in form, colour and silhouette, making them suitable for transformation into character design, illustration, poster imagery and cultural creative graphics. For example, the bamboo hat can be developed as a character silhouette and identity symbol; the floral headscarf can be transformed into decorative patterns; and the short upper garment with black wide trousers can shape a localised character proportion.

However, the image of Hui'an women should not be treated merely as a costume appearance. Chen and Zhang (2022) [2] discuss Hui'an women from the perspective of body symbols and show that the image is related to marriage customs, bodily practice, labour division and local social structure. This indicates that Hui'an women's attire has not only graphic value, but also social and cultural meanings related to female labour, bodily experience and collective memory. In visual transformation, designers should maintain contemporary appeal while avoiding the excessive simplification of Hui'an women into merely cute or consumable symbols.

3.3. Spatial and Craft Elements: Coast, Ancient Town and Stone Carving

In addition to costume elements, Hui'an culture also includes rich spatial and craft resources. Chongwu ancient town is an important historical space in Hui'an. Its city walls, gates, streets and stone structures have strong spatial recognisability and can be transformed into poster backgrounds, picture-book scenes and structural graphics in cultural creative products. Coastal landscapes, fishing boats, waves, reefs and fishing-village scenes express the maritime character of Hui'an culture and are suitable for narrative illustration, visual backgrounds and dynamic scene construction.

Hui'an stone carving is another important local craft resource. Stone-carving motifs, relief textures and material surfaces can provide patterns, borders, textures and decorative languages for visual design. Compared with costume elements, stone carving and ancient-town elements are more suitable for expressing historical atmosphere, regional texture and craft value. Coastal and fishing-village elements, by contrast, are more suitable for expressing everyday life, narrative scenes and local emotion. These different types of cultural resources can complement each other in visual design.

3.4. Classification of Visual Resources and Directions for Design Transformation

Based on the relationship between cultural carriers and visual features, this article classifies Hui'an visual resources into three categories: costume and character elements, marine and spatial elements, and craft and decorative elements Table 1. Xiang et al. (2025) [5] propose a path from cultural carriers to cultural elements and then to cultural features, which provides a methodological reference for this classification. Following this logic, Hui'an cultural elements can be extracted from specific cultural carriers and further transformed into visual features such as form, colour, pattern, material texture and narrative scene.

Table 1. *Hui'an Cultural Visual Resources and Their Design Transformation.*

Category	Cultural carrier	Visual element	Design transformation
Costume Character Elements	Hui'an Women's Attire Labour Image	Bamboo Hat Headscarf Short upper Garment Silver Belt Black Wide Trousers	Character Design Figure Illustration Poster Imagery
Marine Spatial Elements	Coastal Landscape Chongwu Ancient Town Fishing-village Scenes	Waves Reefs City Walls Gates Fishing Boats	Picture-book Scenes Poster Backgrounds Spatial Visuals
Craft Decorative Elements	Hui'an Stone Carving Local Motifs	Stone-carving Motifs Relief Texture Decorative Borders	Cultural Creative Patterns Packaging Motifs Product Extension

This classification shows that Hui'an cultural elements have strong potential for cross-media transformation. Costume elements can strengthen character identity, spatial elements can construct regional scenes, and craft elements can enrich visual details and product texture. Together, these three types of resources form the basis for the following analysis of design practice.

4. Methodology: Practice-led Visual Design Research

4.1. Research Method and Materials

This study adopts a practice-led research approach. This method is suitable for research in which design practice serves as the main object of inquiry. It emphasises the generation of research understanding through the design process, analysis of design works and reflective interpretation. Unlike empirical studies based on questionnaires, interviews or experiments, this article does not aim to evaluate user acceptance or market performance. Instead, it focuses on how Hui'an cultural elements are transformed from local cultural resources into contemporary visual design language.

The research materials are drawn from a completed body of visual design practice, including the picture book An'an's Hui'an Story, character design, Hui'an cultural element extraction, scene illustration and cultural creative derivatives. The design works include the sea-spirit character An'an, Hui'an girl characters, Hui'an women's imagery, picture-book pages, regional scene illustrations, stickers, cups, paper bags, puzzles and other derivative applications. These works provide the main materials for analysing the visual transformation of Hui'an cultural elements.

4.2. Research Process

The research process consists of four steps Figure 1. The first step is the identification of cultural resources. This step selects cultural carriers with strong visual recognisability and design potential from Hui'an local culture, including Hui'an women's attire, Chongwu ancient town, coastal landscapes, stone-carving craftsmanship and fishing-village scenes. The second step is cultural element extraction. Specific visual elements are extracted from these cultural carriers, such as the yellow bamboo hat, floral headscarf, silver belt, short upper garment, wide trousers, waves, ancient city walls, fishing boats and stone-carving motifs. The third

step is visual transformation. Through simplification, exaggeration, stylisation, colour reconstruction and pattern reorganisation, these cultural elements are transformed into graphic languages suitable for contemporary visual design. The fourth step is application analysis, which examines how these visual languages form a relatively coherent visual system in character design, picture-book illustration, scene construction and cultural creative derivatives.

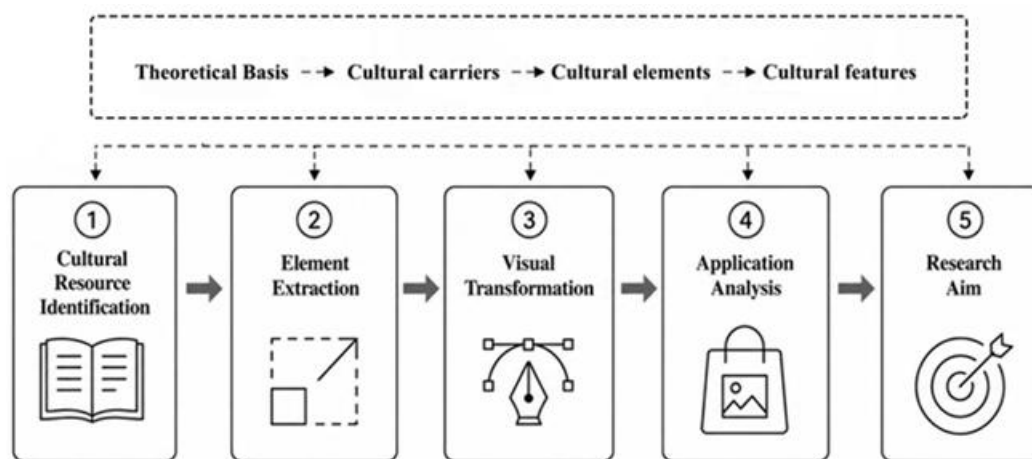


Figure 1. Practice-led research framework.

This research process refers to the transformation logic of cultural product design. Xiang et al. (2025) [5] propose a path from cultural carriers to cultural elements and then to cultural features, which provides a useful method for cultural product design. Lin (2007) [3] also argues that cultural features can be analysed from the levels of external form, behavioural practice and internal meaning, and then transformed into design features. Based on these ideas, this article applies a similar process to the visual design practice of Hui'an culture.

4.3. Analytical Dimensions

This article analyses the visual transformation of Hui'an cultural elements through four dimensions. The first is character-based transformation, which examines how Hui'an women's attire, marine imagery and local figures are transformed into friendly and recognisable character designs. The second is narrative-based presentation, which focuses on how Hui'an cultural elements enter visual storytelling through picture-book narratives, character relationships and scene changes. The third is spatial visualisation, which examines how Chongwu ancient town, the coast, Windmill Island, fishing villages and related local scenes become regional visual backgrounds in picture books and posters. The fourth is product-based extension, which focuses on how characters, patterns, colours and scene elements are applied to cultural creative products and form a relatively unified visual identity.

Through these four dimensions, the study analyses not only the use of individual visual symbols, but also the continuity and coherence of different cultural elements across multiple media. In other words, Hui'an cultural elements are regarded as a visual resource system that can be transformed systematically, rather than as a collection of isolated regional motifs.

4.4. Research Scope and Limitations

It should be noted that this study does not include interviews, questionnaires, user testing or market evaluation. Therefore, it cannot directly prove user satisfaction, communicative effectiveness or commercial value of the design works. The findings are mainly based on the design process, visual analysis and reflective interpretation. The value of the study lies in proposing a practice-based path for the visual transformation of Hui'an cultural elements, rather than providing quantitative evaluation results.

5. Application and Analysis

This section analyses the application of Hui'an cultural elements in the completed picture-book and cultural creative design practice of An'an's Hui'an Story. Based on the research framework proposed above, the visual transformation of Hui'an cultural elements is not a direct copying of local symbols. Rather, it involves cultural resource identification, element extraction, visual transformation and media application. In relation to the completed design practice, this article summarises four application paths: character-based transformation, narrative-based presentation, spatial visualisation and product-based extension.

5.1. Character-based Transformation

Character-based transformation is an important way for Hui'an cultural elements to enter contemporary visual design. In An'an's Hui'an Story, the main character system includes the sea-spirit character An'an, Hui'an girl characters and Hui'an women's imagery Figure 2. An'an is based on marine imagery and is designed with blue hair, a fish-tail form, star decoration and water-wave details. This character does not directly reproduce a real local figure. Instead, it transforms Hui'an's marine environment into a fictional character with narrative function and child-friendly appeal, guiding readers into Hui'an cultural scenes.



Figure 2. Character-based Transformation of Hui'an Cultural Elements.

The Hui'an girl characters and Hui'an women's imagery more directly absorb elements of Hui'an women's attire. The yellow bamboo hat, floral headscarf, short upper garment, silver belt and wide trousers are simplified into cartoon-style forms. These costume elements are not reproduced in a documentary manner; rather, they are selectively simplified and recombined to form a child-friendly character image. This transformation preserves key visual markers while reducing the complexity of traditional costume representation. Rounded proportions, bright colours and expressive facial features are used to enhance visual friendliness. This approach retains the basic recognisable features of Hui'an women while lowering the difficulty of understanding traditional costume in children's picture books and cultural creative products. The purpose of character-based transformation is not to reproduce folk costume in full

detail, but to translate core cultural symbols into visual images that are easy to communicate and extend.

In terms of design effect, character-based transformation helps establish a unified visual subject. An'an represents the marine narrative and guiding perspective, the Hui'an girl characters represent local cultural identity, and the Hui'an women's image carries a more traditional sense of regional memory. Together, these character types form a visual character system for the picture book and its derivative products.

5.2. Narrative-based Presentation

Narrative-based presentation is mainly reflected in the picture-book illustrations. Unlike the simple display of local motifs, the picture book organises Hui'an cultural elements into a continuous visual narrative through plot, character interaction and scene change Figure 3. An'an's Hui'an Story develops from the perspective of the sea-spirit character An'an and gradually introduces Hui'an women's attire, Chongwu ancient town, coastal landscapes, fishing-village life and local cultural scenes. In this way, cultural elements are no longer isolated decorative signs, but become part of story development and emotional expression.



Figure 3. Narrative-based Visual Presentation in An'an's Hui'an Story.

In the picture-book images, waves, reefs, beaches, fishing boats, ancient city walls and local architecture together form scenes with regional characteristics. The appearance of Hui'an female characters connects costume elements with character identity and local life. Through the interaction between characters and scenes, readers can gradually perceive Hui'an culture during the process of reading the story, rather than receiving cultural information in a purely explanatory way. For a children's picture book, this narrative expression improves the readability and accessibility of cultural content.

The value of narrative-based presentation lies in transforming cultural elements into visual experiences that can be perceived, understood and remembered. Hui'an culture is not presented as a list of elements, but as a complete visual context formed by characters, scenes and events. This suggests that the application of local cultural elements in picture-book design should consider story structure and emotional development, rather than relying only on patterns and colours.

5.3. Spatial Visualisation

Spatial visualisation is another important path in this design practice. Hui'an culture has distinctive spatial characteristics. Coastal landscapes, Chongwu ancient town, Windmill Island, fishing villages, stone-carving spaces and local architecture can all provide scene resources for visual design. In the picture-book and exhibition-board design, these spatial elements are transformed into illustration backgrounds, poster images and narrative scenes, strengthening the regional recognisability of the works.

The city walls, gates and stone structures of Chongwu ancient town have a strong sense of history and spatial identity, making them suitable for expressing the regional foundation of Hui'an culture. Coastal scenery, waves, fishing boats and windmills emphasise the maritime character of Hui'an culture and create an open, flowing and everyday visual atmosphere. Compared with character elements, spatial elements mainly function as environmental construction and cultural positioning. They help viewers understand where the story takes place and provide the character images with a more specific cultural background.

In terms of visual transformation, these spatial elements are not reproduced in a strictly realistic way. Instead, they are integrated into the overall visual style through illustration, cartoonisation and colour unification. For example, waves are transformed into rhythmic curves and blue colour layers, while ancient city walls are simplified into background forms with stone textures and clear silhouettes. This form of spatial visualisation preserves regional features while maintaining stylistic consistency with the picture book and cultural creative products.

5.4. Product-based Extension

Product-based extension shows the adaptability of Hui'an cultural visual language across different media. In the completed design practice, character images, floral headscarf patterns, wave graphics, ancient-town scenes and picture-book images are further applied to stickers, cups, paper bags, puzzles, booklets and other cultural creative derivatives Figure 4. Through these applications, visual elements originally developed in the picture book are transformed into cultural creative products with daily-use value and communicative function.

In product extension, a unified colour system and graphic style play an important role. The overall design uses blue, light yellow, white and selected warm colours as its main palette. This colour system echoes the marine theme and also relates to the bamboo hat and floral headscarf of Hui'an women's attire. Character images and pattern elements repeatedly appear across different products, enhancing visual continuity and brand recognition. In particular, An'an, the Hui'an girl characters and floral headscarf patterns have strong symbolic recognisability and are suitable for repeated application in stickers, paper bags and small cultural creative products.

The significance of product-based extension is that it allows Hui'an cultural elements to move from picture-book narrative into everyday life. Cultural creative derivatives are not only extensions of the picture-book works, but also media for local cultural communication. However, this article has not conducted user testing or market evaluation of these products. Therefore, their communicative effect and commercial value require further examination in future research.



Figure 4. Product-based Extension of Hui'an Cultural Visual Elements.

5.5. Summary of Application Strategies

Overall, Hui'an cultural elements form a clear application path in this design practice. Character-based transformation addresses the recognisability of cultural images. Narrative-based presentation supports the expression of cultural content. Spatial visualisation strengthens regional scenes and local atmosphere. Product-based extension improves the adaptability of the visual system across media. These four paths are interrelated and together form an application system for Hui'an cultural elements in contemporary visual design.

6. Conclusions

This article examined the application of Hui'an cultural elements in contemporary visual design, focusing on the picture-book design and cultural creative derivatives of An'an's Hui'an Story. It explored how local cultural resources can be visually transformed into a recognisable and extendable design language. The study took Hui'an women's attire, marine landscapes, Chongwu ancient town, stone-carving craftsmanship and fishing-village scenes as its main cultural resources. Through a practice-led research approach, it combined cultural resource identification, element extraction, visual transformation and application analysis to clarify the transformation path from cultural carriers to visual features and then to specific design applications.

The study shows that Hui'an cultural elements have strong visual recognisability and cross-media application potential. Costume elements such as the yellow bamboo hat, floral headscarf, silver belt, short upper garment and wide trousers can be transformed into character images and visual symbols through simplification, stylisation and cartoon-based treatment. Spatial elements such as the coast, waves, fishing boats, ancient city walls and local architecture can be used in picture-book

illustration and scene construction to strengthen the regional atmosphere of the design works. Stone-carving motifs and decorative patterns can further become graphic resources for cultural creative products. Through character-based transformation, narrative-based presentation, spatial visualisation and product-based extension, Hui'an cultural elements can move from isolated symbolic use towards a more systematic visual design application.

The contribution of this study lies in three aspects. First, it classifies Hui'an cultural visual resources and clarifies the design value of costume and character elements, marine and spatial elements, and craft and decorative elements. Second, based on a completed design practice, it summarises the application paths of Hui'an cultural elements in IP character design, picture-book illustration, scene construction and cultural creative derivatives. Third, it proposes a practice-led framework consisting of cultural resource identification, element extraction, visual transformation and application analysis, offering a reference for local culture-themed visual design and cultural creative product development.

It should be noted that this study is mainly based on completed design practice and reflective analysis. It does not include interviews, questionnaires, user testing or market evaluation. Therefore, the article cannot directly prove user acceptance, communicative effectiveness or commercial value of the design works. Its findings should be understood as a summary of design methods and practice-based experience. Future research may introduce expert review, local community feedback and user studies to further examine the cultural recognisability, aesthetic acceptance and communicative effect of the design works. In addition, dynamic visual design, digital media communication and cultural tourism branding may provide further directions for extending the application of Hui'an cultural elements in contemporary visual design.

Conflicts of Interest

The authors declare that there is no conflict of interest regarding the publication of this article.

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