

Research on the Problems and Improvement Design of Contemporary Museum's Cultural Creation Product Design

Li Xiaofang

Nanjing Institute of Technology, Nanjing, Jiangsu, China

Keywords: Museums, Creative products, Design, Improvement research.

Abstract: At present, the commercial value created by the museum's creative products has gradually increased, which has attracted the attention of the museum. Consumers' aesthetic requirements and cultural connotations for creative products are also increasing. However, many of the creative products in the market are still in the stage of simple imitation and replication, which can not meet the needs of consumers, leading to the reduction of consumers' desire to buy. By analyzing the four problems existing in the design of contemporary museum creative products: lack of cultural function, serious homogenization of products, inadequate product development and poor consumer experience, this paper puts forward improvement measures from four aspects: strengthening cultural background, changing design thinking, refining and transforming cultural elements, and catering to modern aesthetic needs, in order to improve the design level of cultural and creative products in contemporary museums.

1. Research background

1.1 Literature review

Museum is a gathering place of culture, which reflects the development of history, humanities and art. Developing cultural brand combined with cultural resources can make cultural relics life-oriented and practical. The development of museum's creative products can not only meet the needs of mass cultural consumption, but also disseminate the value of cultural relics (Gao, 2018). The creative products designed by museums are important carriers of traditional culture. The development of cultural products is particularly important for the National Museum, which can help to spread and develop folk culture to a certain extent (Liu, 2018). The development of creative products is the most concerned hot issue in Chinese museums at present. In the West, the design, development and positioning of literary products are mature and have a great influence on the public. When designing creative products, Chinese museums should actively learn from the mature experience of the West. The orientation of cultural creativity should be clearly defined in the design process of literary products, not only reflecting the educational function of museums, but also reflecting the distinct features of museums to enhance cultural interest (Wang, 2017). Museum cultural creative work is an important area planned for the future development of Chinese cultural industry, which needs to be improved and innovated actively according to the aesthetic style of the masses. The development of literary creation will have a direct impact on the achievements of China's cultural industry. Museums should actively respond to the challenges posed by the development of creative industries (Hu, 2019).

1.2 Purpose of research

In recent years, a series of commercial values created by museum literary products have become more and more obvious, and literary products have begun to move towards public life, which has attracted more and more attention from the public. At the same time, the museum also discusses the development of creative products and product design, hoping to increase the commercial value of museum collections through the development and innovation of creative products. However, there are still many problems in the development of creative products in museums nowadays. The innovation of creative products is not enough to meet the personalized needs of consumers. With the

gradual attention of the state to the cultural industry, the defects of Museum creative products gradually appear. At the same time, if we want to design products that meet the aesthetic needs of the public and go to the road of industrialization, we need good products and good market operation mode. Therefore, in order to enable contemporary museum creative products to grasp this opportunity for development, the article aims at contemporary museum creative product design problems and improve design research is of great significance.

2. The current situation of creative product design in contemporary museums

With the broadcasting of the TV program “National Treasure”, museum culture began to enter the public horizon, and the creative products of contemporary museums began to enter the public life, and were welcomed and loved by the public. This phenomenon shows the public's demand for Contemporary Museum creative products, and also shows that consumer demand has gradually shifted from simple material to cultural direction. From the museum's point of view, the income of creative products can sustain its development and construction (Deng, 2017). From the cultural point of view, excellent creative products are of great significance to the dissemination of characteristic culture. Museum of China has always been a public service place to meet the needs of mass culture, and has been promoting social and cultural prosperity through display and education. Local museums will show the long history of the place, as well as the history of thousands of years of urban change. Nowadays, the rise of cultural industry provides an opportunity for the development of contemporary museum literary products. Although there are still many problems in the design process of Chinese contemporary museum creative products, the design is still in the exploratory stage. However, through continuous practice in recent years, it is found that the development and operation of Museum creative products is actually a problem of thinking transformation, which needs to take into account the market positioning, the use of cultural connotations, and the later marketing model system. At present, most museums in China have increased their awareness of creative products, and have begun to integrate the needs of the public in the process of product design (He, 2016).

3. Problems in the design of contemporary museum creative products

3.1 Lack of cultural function

Museums are permanent non-profit organizations open to the public, providing services for social development and social culture. While cultural products are gradually coming into the public's vision, they provide a material object for the education, research and dissemination of culture. However, in the design of Chinese contemporary museums' creative products, this problem has not been solved very well. Many creative products are not designed with the collection culture, but with the simple pattern stacking, or in the design, although the collection culture is combined, it is not well used and embodied in the product. The public still can't understand the cultural connotation attached to the product when they get such a product.

3.2 The problem of product homogeneity is serious

At this stage, the types of Museum creative products are gradually increasing, which can be distinguished according to clothing, books, stationery, high imitations and creative souvenirs. The research finds that the functions and types of these products have strong similarities, and the styling design is rather stereotyped, lack of creativity, and the design process is rough. Moreover, cultural products have gradually entered the public life. The design of most Museum creative products is still a simple reproduction, which prints the design or the name of the collection on different objects. In fact, these can not be regarded as creativity, because these products are single in material, form and so on. Many visitors come out of the museum hoping to buy some representative creative products, but most of the time they can't find them anywhere.

3.3 Insufficient product development

The design level and popular aesthetic level of contemporary museum creative products do not meet the creative demand of cultural products. The reason for this phenomenon is that the museum is not strong enough for the development of creative products, including the development of creative thinking and the use of creative new products. In the design of contemporary museum creative products, most museums do not pay attention to product development investment, resulting in the design process of small product improvement phenomenon.

3.4 Consumer experience is not good

In the design process of contemporary museum literary creation products, there is no product design aiming at consumer aesthetics and consumption habits, which leads to the lack of design sense and poor consumer experience. Consumer experience is mainly manifested in two aspects. The first is that the product lacks the sense of design, and the second is that the product design is not novel. Literary products are actually artistic derivatives of daily necessities. They are different from the charm brought by history and the awe brought by cultural relics. They are regarded as commodities. Therefore, there is no need to have a high price, relative to the people's price will get consumers a better product experience.

4. Measures to improve the product design of contemporary museums

4.1 Strengthen the cultural background

The importance of product design is to be able to cover a story with each design. The design of contemporary museum creative products is mostly based on museum collections as design elements. Therefore, it is necessary to explore the stories behind the collection and make a good transformation between the stories and the design of creative products. By studying the successful Museum creative products in China, we can find that these products have strengthened the cultural background of the collection and the relationship between the design products. The design strengthens the close connection between cultural relics and products, so that consumers can more approve of creative products in terms of consumption concepts. Moreover, excellent creative products continue to improve packaging design, increasing the connection with the product itself, making the overall product more interesting, appealing and artistic.

4.2 Transforming design thinking

At present, the design of cultural and creative products in museums is basically the integration of cultural relic elements and daily necessities. This design method has always been the most common form of expression of creative products, but gradually to formalization and routinization, leading to aesthetic fatigue of consumers, reduce the desire to buy. From the creative tape "I know" creative products, we can find that by changing the design thinking, from a single copy in the past, gradually changing. In the design, the development of history and culture will be integrated into products, and the design of creative products will become a series of products with cultural and historical significance, rather than simply applied to daily necessities, while strengthening the ornamental and preservation of products.

4.3 Refining and transforming cultural elements

Literary products are museums that transfer the rich culture of museum collections to commodities, which can better integrate culture into consumer life. Therefore, design needs to maintain a rigorous attitude towards cultural relics and works of art in the process of creative product design, and attach importance to the concept of iconic cultural relics, so as to refine the culture of library collections and make reasonable transformation. The extraction of library collections is not only to print some simple and basic patterns on the products, but also to select elements that can really increase the value of creative products according to the design creativity. The two decisive factors that can attract consumers are the practicability of creative products and

the sense of design.

4.4 Catering to modern aesthetic needs

Consumer experience has a great impact on creative products, which requires designers to conduct market research in the process of creative design and fully understand consumer psychology. In the design process, the survey results are applied to the product design style, so that consumers can easily choose the products they need in the process of purchasing. Mass aesthetics has a very important influence in today's consumer market, so when designing products, it can not be limited to simple reproduction of patterns. In fact, the meaning of Museum literary products is another way of saying: bring traditional culture home.

Acknowledgements

This research has been financed by Youth Fund for Humanities and Social Sciences Research Project in 2018 of the Ministry of Education “Research on the Application and Strategy of ‘Internet + Cultural Creative Products’ in the Design and Development of Souvenirs in Nanjing Museum” (18YJC760040)

References

- [1] Gao Y. X. (2018). Study on the Development Strategy of Cultural Creative Product development -- Taking Museums as an Example, *Packing the world*, 33(9),1-2.
- [2] Liu Q. J. (2018). Study on the Development of Cultural Creative Products in Folk Museum, *Identification and Appreciation of Cultural Relics*, 146 (23), 126-127.
- [3] Wang C. S. (2017). A Comparative Study of the Development of Cultural Creative Products in Chinese and Western Museums, *Museum of Natural Sciences Research*, 2 (01), 64-70.
- [4] Hu X. J. (2019). Analysis of the Thought Sedation of Cultural Creative Product Development in Chinese Museums--Taking the 8th “Bo Bo Expo” as an Example, *Identification and Appreciation of Cultural Relics*, 149 (02), 131-133.
- [5] Deng J. (2017). Advice on the Development of Cultural Creative Products in Museums, *Technology and Innovation*, 4 (5), 13-14.
- [6] He X. L. (2016). The Characteristics, problems and Countermeasures of the Development of Cultural and Creative Products in Museums, *Learning and Practice*, 33 (12), 130-135.