

## Discussion on the Design of Cultural Creative Products in the Context of Museum Culture

--Take Jinsha Site Museum as an Example

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**Abstract:** in Recent Years, the Cultural Products of Domestic Museums Headed by the Palace Museum Ushered in the Spring of Industrial Development. Museums Are Places Where Natural or Human Relics Are Displayed. They Are Also Cultural Centers of Different Places and Even Countries. as a Carrier of Culture, Literary Creation Has Increasingly Become an Important Part of the Economic and Cultural Development of Museums. Literary Products Are the Aggregation of Culture, Creativity and Products. Depending on the Medium of Commodities, They Are Designed to Achieve the Purpose of Cultural Dissemination and Economic Benefits. They Are a New and Flexible Way of Cultural Propaganda based on This, This Paper Takes the Jinsha Site Museum in Chengdu as the Research Object, Comprehensively Analyses the Current Situation of Its Museum Culture and Literary Creation Development, Summarizes the Design Ideas in the Internet Era, and Provides Some Ideas and Inspiration for the Literary Creation Development of Jinsha Site Museum.

### 1. General Situation of Jinsha Site Museum Cases

#### 1.1 Introduction to Museums

Chengdu Jinsha Site Museum is located in Qingyang District of Chengdu City. It covers an area of 300,000 square meters and has a building area of 38,000 square meters. It was discovered in 2001. It is China's first major archaeological discovery in the 21st century. It is known as "the top ten national archaeological discoveries in 2001". Jinsha Heritage Museum is composed of many functional areas, such as heritage hall, exhibition hall, cultural relics protection center, Jinsha Theater, 4D cinema, waterscape square, garden area and so on. It is a comprehensive museum integrating education, cultural relics protection and tourism. There are 2235 collections of gold, bronze, jade, ivory, pottery and lacquer wood in the museum. The collections represented by "Sunbird Gold Jewelry of Shang and Zhou Dynasties", "Shang and Zhou Masks", "Shang and Zhou Shihu", "Ten Festivals of Qingyu Guan of Liangzhu Culture of Neolithic Age" have attracted much attention. Among them, "Sunbird Gold Jewelry" has become a symbol of Chinese cultural Heritage in 2005, and at the same time it has become a symbol of Chinese cultural heritage. It is the core pattern of Chengdu city logo. The museum's developed heritage areas include large-scale building base sites, sacrificial areas, general residential sites, large cemeteries, and a large number of cultural relics and heritage areas, which broaden the cultural connotation of ancient Shu civilization and show the brilliance of ancient Shu civilization. The discovery of Jinsha Site has pushed Chengdu's history as a building area forward for nearly 700 years, which has greatly promoted its status as an important historical capital and cultural and tourist center.

#### 1.2 Museum Culture

##### 1.2.1 Cultural Relics

Golden articles: Most of the gold articles unearthed are gold sheets and foil. The quantity and type of gold articles are the most found in China at the same time. Golden boxes and gold sheets are the main objects. [1] The models include Shang and Zhou gold belts, Shang and Zhou gold masks,

Shang and Zhou gold foil, Shang and Zhou gold boxes, Shang and Zhou gold crown belts with fish-and-bird arrow patterns, and Sunbird gold ornaments.

Bronzes: There are quite a lot of kinds of bronzes unearthed from Jinsha site. According to the morphology of the objects, the bronzes are classified into several categories: geometric shape and image-living shape. The main types are Goax-shaped vessels, containers, bi-ring vessels, image-living vessels, decorative vessels, miscellaneous vessels, etc. [3].

Jade ware: According to the principle of archaeology, according to the external shape of the objects, the specific types can be divided into three categories: geometry, image and other shapes. The varieties are as follows: Yuge, Yuzhang, Yugui, Yuju, Yubi, Yubi, decorative jade, human and animal shapes, etc. [4]

Stone implements: The existing stone implements are mainly sacrificial articles, including stone tiger, stone snake, stone man, stone wall, stone hammer and other implements.

Pottery: There are many kinds of pottery unearthed, mainly pots, cups, bottles, bowls, pots and other filling utensils, most of which are daily necessities, a small part of which are sacrificial ceremonies.

Lacquer woodwork: The number is relatively small, with wood carving God-man head, tiger head, animal face and wood roughness as the most representative. [1]

Animal and plant fossils: with a large number of ivory, but also tusks, antlers, ebony and other animal and plant fossils.

### **1.2.2 Architecture and Scenic Spots**

Exhibition Hall and Heritage Hall: The two main buildings of Jinsha site are exhibition hall and heritage hall. The architectural scheme is designed by the Institute of Architectural Design of Tsinghua University. Both of them are sloping in shape, implying the rising of Jinsha site. One side, one circle, conveys the idea of “Tianyuan” in China since ancient times, which is now a landmark building in Chengdu.

Among the two buildings, the exhibition hall with more obvious humanistic character is composed of the first floor and the second floor. The second floor exhibition hall is the silhouette of Wang Du and the ancient home. The first floor exhibition hall is the treasure of thousands of years and the world is endless. The first floor is the exhibition area of interpreting Jinsha, world special exhibition and souvenirs.

Gardens: Jinsha Site Garden Planning adheres to the design concept of “natural beauty, grass and wilderness interest”, covering 80% of the vegetation area, planting Ginkgo biloba, Metasequoia, Acanthopanax, Cherry, Peach Blossom, Pear Blossom, Hibiscus, Chimonanthus and other landscape vegetation, becoming a beautiful scenery of Jinsha Landscape.

Eucalyptus forest: More than sixty huge ebony trees stand in the southeast corner of the museum. The number of unearthed ebony trees is the first in China. The existence of a large number of ebony trees shows the ecological condition of ancient Shu area, which is another historical evidence of brilliant ancient Shu civilization.

Luyuan: Luyuan is located in the central area of Jinsha Ruins Museum area. A large number of antlers unearthed in Jinsha prove that there were deer herds in ancient Shu area as early as 3000 years ago. Therefore, the museum has introduced a number of sika deer to reproduce history and display cash sand culture, which also brings vitality and vitality to the park.

### **1.2.3 Characteristic Cultural Activities**

Jinsha Sun Festival: The Spring Festival is held every year for 20 days. With the theme of sunshine, harmony and hope, the main venue creates a warm atmosphere through music, opera, lantern festival, food street and parade. After several years, it has become a major festival activity in Chengdu.

Jinsha musical: Through singing and dancing performances, this paper tells the love story of archaeologists “sand” and “sun God bird” incarnating “gold”, which is an important step for “Jinsha” cultural brand to get out of the Jinsha ruins and a beneficial attempt to combine the protection of cultural heritage and cultural industry in China. [5]

**World Special Exhibition:** Since 2016, Jinsha Site has introduced different foreign cultural relics for exhibition every year. In 2016, the “Eternal City - the Glory of Ancient Rome” special exhibition, the “World of Ancient Egypt - Pharaohs and Gods” special exhibition in 2017, the unearthed cultural relics special exhibition “Pompeii - Instantaneous and Eternal” in 2018, and the “Maya World: A Special Exhibition of Ancient Maya Art Collection in Los Angeles County Museum of Art” in 2019. The report of the 17th National Congress of the Communist Party of China emphasizes the strategy of “going out” and “introducing in”. The world exhibition of Jinsha Heritage Museum highlights the world influence of Jinsha, which is the best evidence for the development and growth of Jinsha culture.

### **1.3 Current Situation of Museum Literary Creation Development**

Passing through the last exhibition area of Jinsha Site Exhibition Hall, next to the Sunbird terrace on the negative floor, is the exhibition area of Jinshawen Travel Products. The exhibition area is divided into two parts, the small booth mainly sells the cultural products related to the World Special Exhibition, and the large exhibition hall sells all kinds of cultural and tourist souvenirs with the theme of Jinsha Cultural Relics. Varieties mainly include wood carving, lacquerware, jewelry, stationery, books, Shu embroidery, Shu brocade and so on. Among them, the products related to the “Sun God Bird” gold decoration totem of Zhenguan Treasure have the best sales.

#### **1.3.1 Current Categories of Literary Creation**

**Symbol extraction:** The design of Jinsha's creative products is still in the initial stage, and a large number of creative products are still in the state of skin-like symbol extraction, i.e. mechanical extraction of the shape, pattern or color relationship of cultural relics, transplanted to modern products. A slightly higher level will carry out Abstract transformation of patterns, giving them more aesthetic. For example, Sun God Bird bookmarks, Sun God Bird necklaces, Golden Sand Water Cups and so on, have the basic product use function, but the form is too skin-like, there is no cultural depth. Of course, there is another kind of symbol-extracting creative product, which is aimed at some people who are keen on antique culture, to directly copy the cultural relics in the collection. As an indoor decoration, it adds to the indoor cultural background and the aesthetic taste of customers, such as some wood carvings, lacquerware and bronze replicas.

**Functional conversion:** Function conversion means that on the basis of symbol extraction, more attention should be paid to the practicability of products, and cultural relics elements should be further integrated with functions. The further strengthening of the relationship between cultural relic elements and product functions is more conducive to the sale of products, and also promotes the dissemination of museum culture in a disguised way. Taking the new double ear mask cup at the end of May 2019 as an example, its excellent combination of shape extraction and practicality of the cultural relic Dajin mask made its sales top in Jinsha Taobao Store within one month.

**experiential interaction:** Unlike the functional transformation in the depth of practicality, experiential products focus on the interaction with users, through hands-on efforts to make culture in practice into the hearts of the people. For example, the annual non-heritage festival held at Jinsha Site introduced traditional crafts from all parts of the country, allowing tourists to participate in crafts production, and the social response was good. A more specific case is the Jinsha Intelligence Box developed by Jinsha, a rather modern black box. By scanning the totems on different sides of the box with electronic equipment, the holographic images and detailed text of cultural relics will be displayed on the screen, so that the cultural relics can be felt concretely and the cultural relics can be brought home in a certain sense.

#### **1.3.2 Advantages and Disadvantages of Literary Creation Development**

**Advantages:** As mentioned above, Jinsha Site is the symbol of ancient Shu civilization 3000 years ago. Its huge number and types of cultural relics have great value for cultural research and development. The park planning is reasonable, and the high coverage of vegetation also brings certain sightseeing value. Jinsha actively develops and promotes itself to the outside world, creates gimmicks through a series of large-scale cultural activities, draws considerable traffic in a specific

period, and as a landmark building in Chengdu, it attracts much social attention. Cultural relics themselves can provide the elements of shape, color and pattern for the design and development of creative products. Cultural background of cultural relics brings the possibility of product connotation, while social attention provides the market conditions for creative products.

**Disadvantage:**The disadvantage of Jinshawen's creative products is the common fault of most museums in China. Product design stays on the extraction of symbols on the surface, without too much cultural connotation and high-quality design injection, which results in the simplification, homogeneity and lack of strong regional characteristics of domestic museum's creative products. At the same time, the marketing strategy also shows a decline. Many museums'online marketing accounts have not played their due role in cultural promotion and product promotion, which is nothing.

## **2. The Design Idea of Internet + Perspective**

In March 5, 2015, Li Keqiang put forward in his government work report that “Internet +” action plan should be formulated to promote the integration of mobile Internet, cloud computing, big data and Internet of things with modern manufacturing industry, and promote the healthy development of e-commerce, industrial Internet and Internet finance, and guide Internet companies to expand the international market. [6]

### **2.1 “Internet + Design Perspective”**

#### **2.1.1 Favorable for the Development of Practical Products**

The advantage of “Internet + mode” lies in using network platform, collecting and analyzing users'needs with big data, and collecting network opinions. In addition to routine information feedback on the use of sold products, users'inclination to product appearance and function can be collected from the source of product development, that is, from the beginning of design.

#### **2.1.2 Controlling the Timeliness of Products**

As a commodity, the timeliness is also very important besides the basic appearance function. The current cultural material demand of the society is the object of design service. The large data analysis of the network also brings the grasp of the social frontier demand for product design. For example, in the early stage of the Starbucks cat's claw cup event, people have different comments on the cat's claw cup, while Jinsha timely launched the double-eared mask cup, which can be said to be both fame and wealth in terms of form and cultural value. Similarly, the Forbidden City Museum, the representative of cultural creation of domestic museums, grasped the social background of the Qing Palace Opera fever, and timely launched a series of products with the cultural tone of Ming and Qing Dynasties. It has created one sales miracle after another.

### **2.2 “Internet + Marketing Perspective”**

#### **2.2.1 Advantages of Network Sales**

Some domestic museums are consciously developing online sales channels. The official online stores of museums can be found on Taobao: Palace Museum, China National Museum, Suzhou Museum, Dunhuang Research Institute, Shanghai Museum, Shaanxi History Museum, etc. Network sales can overcome the limitations of time, season and region, save the area of physical stores and maintenance management costs, and facilitate brand and word-of-mouth building, forming user stickiness.

#### **2.2.2 Network Propaganda Strategy**

Take the online marketing mode of the Forbidden City in recent years as an example. Since the end of 2014, Taobao's micro-blog has started to release soft articles. It attracts readers to start articles by combining the history of popular science with the “Title Party”, and at the end of the article is the advertisement of new products. [7] In addition to micro-blog publicity, the

simultaneous promotion of Weixin Public Number and APP has greatly promoted the marketing publicity of Palace Museum Wenchuang.

### **2.3 “Internet + User Perspective”**

As a two-way platform, users' psychology will be affected by sales, evaluation, publicity and other factors. Building a good audio-visual model of products will be more conducive to the transmission of product ideas and bring users a good psychological impression.

## **3. Development of Creative Products for Jinsha Heritage Museum**

### **3.1 Clear Positioning and Brand Building**

#### **3.1.1 Orientation of Literary Creation**

The core is commodity, additional design, quality, service, culture, marketing, brand and other concepts. In addition to clarifying its basic attributes as a commodity, such as function, utility, quality, appearance, an excellent Museum creative product also needs to fully integrate museum culture with better cultural and artistic qualities. Good marketing means, a unique and attractive creative product can be created.

#### **3.1.2 Cultural Orientation**

It is clear that the cultural orientation of Museum creative products is modern in form, but the spiritual connotation behind it must be rooted in traditional culture. There is bound to be a game between traditional culture and modern design. Different choices will lead to different product forms. Finding the balance between tradition and modernity, and using it flexibly, can help to design creative products that are both smart and rich in cultural connotations. At the same time, regional culture is also an indispensable essence of the museum's literary creation products. If one side nourishes the other side, the products without local culture will eventually lose their soul. Like culture, literary creation needs the soil and water nourishment of local culture and cannot be transplanted without space. [8]

### **3.2 Idea Transmission, Both Physical and Spiritual**

Implicative design refers to the functional design based on a certain understanding of the cultural connotation of cultural relics and cultural significance, so that products can bring certain cultural perception to users. Fusion of symbols extraction and function, both cultural connotation and artistic conception transmission, the combination of virtual and real, has higher value in creativity.

Museum literary creation should not only focus on the design of cultural relics. From the perspective of Jinsha, the culture of architectural design, the concept of garden planning and the atmosphere of Jinsha festival exhibition can all serve as the cultural basis of design, and have more Jinsha characteristics. Developing such cultural products will be more conducive to the spread of Jinsha culture.

## **4. Epilogue**

The development of Museum creative products is not a simple product design, but is influenced by many factors, such as Museum culture, region, timeliness and so on. Museums want to develop good products, first of all, they should define their own orientation, find out the direction of development and design, combine their strengths and weaknesses, and then use the Internet to comprehensively analyze the market and policy, and control all aspects of the situation in place, so that they can develop smart, unique and full-flavored creative products.

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