

# Discussion on Key Factors Influencing Communication Design of Beijing Palace Museum Cultural and Creative Products from the Perspective of Sustainable Development

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## Abstract

In recent years, the development and design of the Beijing Palace Museum's cultural and creative products has become a hot topic in the field of cultural and creative products design. These products are also the focus of recent visits by tourists visiting the Palace Museum in Beijing; however, due to the designer's products for cultural and creative products The development, design cognition and expected effect are often unable to achieve the satisfaction of consumer satisfaction; many criticisms point out that cultural and creative products do not truly convey the meaning of the Forbidden City cultural story, and how to enhance the public's aesthetic power and deep understanding of culture. Especially worthy of improvement and thinking. This study explores the communication design of the Beijing Palace Museum's cultural and creative products from a sustainable perspective, and comprehensively discusses the cultural and creative products in the field of cultural creation and product design, and constructs a more comprehensive view from the outside, in view of the outside world's cultural relics for the Beijing Palace Museum. The criticism of the product, starting from the observation of the current situation of cultural and creative products design, in-depth analysis of the main problems in cultural and creative products design, to rethink the significance, positioning and function of cultural and creative products design, and finally, and the Beijing Palace Museum Cultural and Creative Products Forming and proposing new proposals to allow the development of the Beijing Palace Museum's cultural and creative product design to have a more solid foundation for thinking. Therefore, it plays a guiding and demonstrating role for other museums and is of great benefit to the promotion of traditional Chinese culture.

**Key words:** Beijing Palace Museum, cultural and creative products, communication design, sustainable design

## 1 Introduction

### 1.1 Research background and motivation

In recent years, the development of cultural and creative products in the Palace Museum in Beijing has become a trend of blossoming and self-contained. It has had a great impact at home and abroad and played a positive role in promoting our traditional culture. By the end of 2015, there were more than 8,700 products in the Forbidden City, and the sales of cultural

and creative products increased from 600 million yuan in 2013 to nearly 1 billion yuan in 2015. This sales is rare in the museums in China. Beijing Daily, 2016). The reason why cultural and creative products have been highly valued by the Palace Museum is that the hospital needs more channels to increase revenues for an increasingly competitive operating environment. Second, the success stories of the amazing economic benefits brought by cultural and creative products; Third, the design industry has prospered in the mainland in recent years, which has made cultural and creative products development activities more concerned. In 2010, the Chinese Museum Society issued the "Proposal on Strengthening the Development of Museum Cultural Products" to the National Museum, calling for the development of museum derivatives to assist in the daily maintenance of museum artifacts, and to expand and extend the social service functions of museum education and communication. Therefore, how to creatively develop museum cultural and creative products has become a common concern of all walks of life (Zhang Ai hong, 2015). At present, the overall level of research and development of museum cultural and creative products in China is still not high. From the process of cultural and creative products itself, the design team needs to have sufficient knowledge reserves and skills to master the cultural elements, product design, sales promotion and other fields carried by cultural and creative Hall, but such teams and human resources can be in the existing environment. No build? From the perspective of the cultural and creative Museum itself, the cultural and creative Pavilion is just an edge business area of its own. From the perspective of professional design, how can a team that can design and produce excellent cultural and creative products be built?

### 1.2 Research purposes and issues

The two major problems facing the Beijing Palace Museum's cultural and creative products are as follows: First, our cultural and creative museum lacks the signature products of the Forbidden City. 80% of them are from other places and cultural and cultural units. The desire to take away the Forbidden City culture is difficult to achieve. Second, our cultural and creative museum lacks a cultural atmosphere, and the commercial atmosphere is too strong. Just like ordinary shops on the street, it is not the atmosphere of a museum store. This study will comb and summarize the cultural and creative products and existing discourses of the Palace Museum in Beijing, and find the best combination of design from cultural and creative products, designers and consumers, and observe the practice of the hospital's cultural and creative products. The perspective of

sustainable development finds key factors and new directions for the development and design of the Beijing Palace Museum's cultural and creative products.

## 2 Literature review

In order to construct the theoretical basis of this research, the literature discussion mainly focuses on the development process of museum cultural creation products, cultural and creative products, classification of museum cultural and creative products, communication design, sustainable design and so on.

### 2.1 The Museum of cultural and creative products development process

The reason why the museum launched the cultural and creative products was to launch some products for the audience to buy at the museum store, let the audience visit the event and bring some museum souvenirs to go home. As for when the museum began to set up stores, it was not possible to test. The museums and galleries in the UK were only considered for commercial development in the 1950s. The United States was the first to establish a museum store association in the 1950s. It was only about 30 years later that the UK was established. The wider museum publishing and selling store group (Zuo Mangyi, 1988), Taiwan's museums pay attention to cultural and creative products decades later than the West. However, in order to celebrate the 90th anniversary of the Beijing Palace Museum, on the evening of September 28th, 2015, the Palace Museum Cultural and Creative Experience Hall opened in the East Palace of the Forbidden City. The museum is divided into a silk hall, a clothing hall, a living hall, a video museum, and a wooden art. The halls, ceramics halls, exhibition halls and the Forbidden Bookstore have eight distinctive exhibition halls that focus on displaying and selling all kinds of cultural and creative products developed by the Palace Museum. The Palace Museum is committed to the development and progress of the cultural and creative industries. On the one hand, it is to meet the growing spiritual and cultural needs of the general public, and on the other hand, it is a unique way to make the collection of cultural relics "live", giving the Palace a new life in the collection of cultural relics. The rich cultural treasures of the Forbidden City will be displayed to the public in a richer, more exciting, vivid and lively way (Shaanxi Cultural Industry Network, 2015).

### 2.2 Museum cultural and creative products definition

There is no unified statement about the terminology of "Cultural and Creative Products". For example, some media have called it "Creative Goods" (Wu Yu-hui, 2008), "Cultural Creative Products" (Xu Jia-li, 2006), "Showing Derivatives" (Li Wei, 2009), "Museum Cultural and Creative Products" (Chen Yi-xin, 2008; Huang Yuan-qing, 2006), and researchers believe that museum cultural and creative products generally refer to: "Based on the display theme in the museum collections, the basis for the design of goods, and should have museums The extended meaning of the item function. (Chen Hui-jun, Zhang Wei, 2012)" For the sake of discussion, this study is collectively referred to as "Museum Cultural and Creative Products", which is defined as: an institution with the attributes and functions of a museum, which is based on the collection, display, and features of the museum. Think about the source,

plus creative design, lifestyle aesthetics, popular trends and other factors, developed by the museum to commemorate the goods, and sell the cultural and creative products.

### 2.3 Classification of museum cultural and cultural products

For the observation of museum selling points and cultural and creative products (Chen Guo-zheng, 2005), the museum's cultural and creative products can be summarized into four categories: 1. replicas of the collection; 2. publications; 3. derivative goods; 4. selected goods. From the practice observations of the museum industry in China and the researchers in the literature, derivative goods are the protagonists of the museum's cultural and creative products, and this research discussion will focus on such derivative goods.

### 2.4 Communication design

Based on the cognitive relationship between the designer, the user and the product, the designer conveys the design intent, ie the identification of the enterprise, through the product image through the product image, and the user senses the product meaning from the use of the product. Image, cultural message is also an interactive communication mode between designers and users through similar procedures (He Ming-quan, Lin Qi-xiang, Liu Yi-jun, 1996) (Fig.1). This study is a clever and creative connection between the historical information of the Forbidden City in Beijing and the cultural and creative products to attract the favor of users. It is an important factor in the information communication design of cultural and creative products designers.

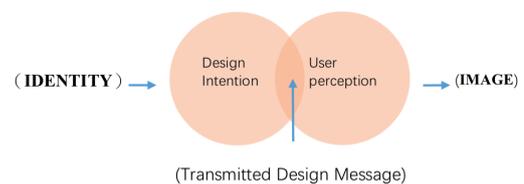


Fig1. Designers convey the identity of goods and businesses to consumers through the image of imagery

### 2.5 Sustainable design

Sustainable design is a strategic design activity that builds and develops sustainable solutions that balance economic, environmental, ethical, and social issues to guide the design and meet consumer demand in mind, sustaining ongoing demand. The concept of sustainability includes not only the sustainability of the environment and resources, but also the sustainability of society and culture. The sustainable design concept has gradually become an important theoretical support in the field of product design. This concept is used to propose the design strategy of cultural and creative products. From the perspective of researching cultural information, the design of the Beijing Forbidden City cultural and creative products was conveyed, and then the Beijing Forbidden City cultural and creative products should be guided by the sustainable design concept.

## 3 Research design

In this study, participatory observation, interview, and case analysis were used to collect data, and then the Delphi method was used for expert decision analysis. The research and implementation steps include three parts: research structure and

process, research methods, research scope and limitations, as described below.

### 3.1 Research structure and process

The research structure is centered on the Beijing Palace Museum's cultural and creative products Museum, which explores the three aspects of cultural and creative products, designers and consumers. Through the observation and description of the cultural and creative Museum, the conclusions are based on the designers and the conclusions. Conduct interviews to learn more about the design concepts of developing cultural and creative products. The research process is mainly based on the cultural and creative products of the Beijing Palace Museum. First, through the investigation and research, we collect relevant materials of cultural and creative products and consumers' recognition of the Forbidden City cultural and creative products. Then I went to Beijing Palace Museum cultural and creative in person. The pavilion will conduct a participatory observation on the content of the cultural products, and summarize the data collected, and the results of the relevant literature, based on this, discuss with the teacher to summarize the interview outline, and then conduct the relevant interview objects according to the interview outline. Collection and verification of related content, and collection of information. The flow chart of this study (Fig.2).

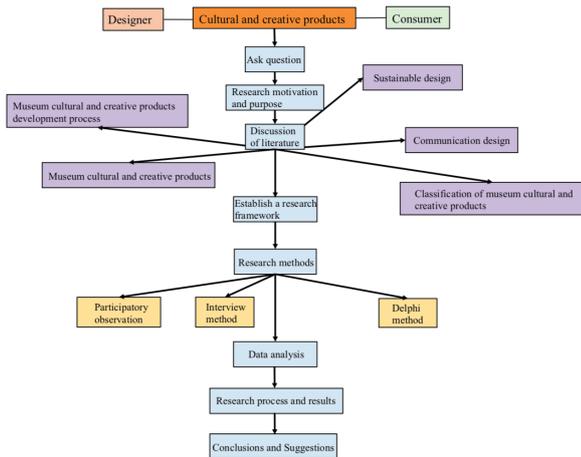


Fig2. Research flow chart (organized in this study)

### 3.2 Research method

#### 3.2.1 Participatory observation

Through the participatory observation of the investigation of the current situation of the Beijing Palace Museum's cultural and creative products, the core value of cultural and creative products is that, with the increase in the consumption of public cultural products, it not only reflects the significance of tourism commemoration and museum propaganda, but also more important. It is to enhance the public's aesthetic power and deep understanding of culture." The cultural and creative products Museum's cultural and creative product development design model is summarized into five categories (Fig.3).

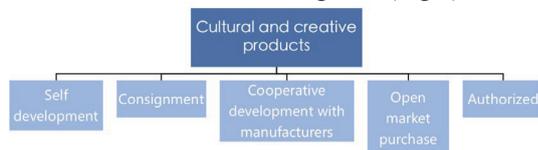


Fig3. Development and design model of cultural and creative products of the Museum Cultural Center

#### 3.2.2 Case analysis

Since 2013, the Palace Museum has reclaimed the dominance of cultural and creative products to the Forbidden City, and has developed a set of "three elements" principles for designing and developing products around the Forbidden City, namely elementality, storytelling, and inheritance (Fig.4). All cultural and creative products must highlight the elements of the Forbidden City; each product should be able to tell the story and meaning behind it, and it is easy for the public to accept; each product takes the culture of communication as the starting point, let the culture of the Forbidden City and the life of modern people for hundreds of years. Docking, through the message carrier of cultural and creative products "things", let people truly feel the atmosphere of the Forbidden City culture.



Fig4. The three elements of cultural and creative products design and development

The Forbidden City Cup (Fig.5) has a new design and refinement of the three auspicious animal images of bats, deer and cranes. It contains traditional cultural meanings and conveys three beautiful meanings of "Fu", "Lu" and "Shou". The paragraph constitutes a complete series of cultural porcelain cups. The designer uses simple lines to express the image of three kinds of auspicious animals. The simple design language conveys profound aesthetic skills, allowing users to feel the profoundness of Chinese Fu culture in their spare time. The communication design value of such cultural and creative products has: 1. cultural; 2. inheritance; 3. story; 4. modern sense; 5. fun.



Fig5. Forbidden "Fu Lu Shou" Cup Series

On October 23, 2014, an "in-ear" beaded earphone designed by the Forbidden City in Beijing (Fig.6) became a popular "explosive" fashion item overnight. The netizen ridiculed this earphone as "South Red Plus Chicken". Oil yellow old wax, Lafayette has a hundred years of patina, easy to have a royal posture, wear this headset to enjoy passers-by pilgrimage." There are also netizens who agree that "when wearing headphones to listen to songs and writing things, it is like a lottery, super cool!" Chaozhu is a string of beads worn in the Qing Dynasty, similar in shape to the rosary hanging on the chest of the monk, is the status and One of the signs of identity.

Fig6. Chaozhu Headphones

The design concept conveyed by the designers is to combine



the unique items of the Qing Dynasty court with modern fashion products, which are intended to reflect the characteristics of retro, fashion and practicality. This headset has become the explosive product of the Forbidden City, and has completely changed people's understanding of the Forbidden City and the cultural and creative industries. Fully embody the cultural derivative goods must show the deep connotation and human emotions contained in the life of culture and art. Through derivative cultural and creative products, the life, culture and memory of the past are extended. In addition to practicality, the products purchased by consumers include the shaping of the situation and the transmission of professional knowledge of culture and art.

The "Fo Guang Pu Jing Hee Lantern" is based on the "Northern Wei. Meditation Buddha Image" design prototype. The designer will bring the Buddha image element into life in the form of a doll, and use the concept of pure cloud as a concept to open the eyes. It seems to be non-seeing, looking at the red dust, calm and comfortable. The material is soft and



comfortable to handle (Fig.7).

Fig7. Buddha light night light

#### 4 Research results and discussion

At present, through the field observations and interviews and questionnaire surveys of the Beijing Palace Museum Cultural Relics Museum, the research conclusions are the cultural illusions that the derivative cultural and creative products face in the mass production, repetitive design, cost reduction and deliberate creation. The problem of poor product design is also an important issue facing other museums in the mainland. In addition, for the design of the Palace Museum's cultural and creative products and their products, there is currently no professional discussion.

This study takes a few perspectives on how to do well in the design of the Palace Museum's cultural and creative products from the perspective of sustainable development: based on the public; based on product research results; supported by cultural and creative research and development; Guided by scientific and technological means; taking exhibition opportunities as an opportunity; relying on pioneering and innovative mechanisms.

#### 5 Conclusions

Based on the new thinking viewpoint of the design work of the Palace Museum's cultural and creative products, this study found that the design of the cultural and creative products was excessively "visualized", so the cultural and creative products design still has Many of the elevated spaces are limited in cost and risk considerations. They are often caught in rigid and repetitive choices. The association between modeling and meaning is more focused on image-based notation. Cultural and creative products not only convey their own cultural characteristics to the public, but should also be regarded as a

powerful tool for communication and communication with the audience outside the exhibition. How to connect the message with the creative and creative products to attract the user's favor is the real challenge of cultural and creative products designers. How to make the interaction between cultural and creative products and users, and the deeper and more interesting connection between the information and meaning that cultural and creative products want to convey, the message is no longer just "printed on" the surface of cultural and creative products, but It is the message and meaning of the behavior of the audience to use the goods. This kind of connection method will really enhance the user's interest in the cultural and creative products, and then use the products frequently and heartily, thus truly enhancing the desire of the Palace Museum's cultural and creative products. The benefits achieved, so that cultural and creative products can better achieve the function of leading visitors and anticipation.

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