



The Influence of Graphic Design Elements in Museum Cultural and Creative Products on Consumer Satisfaction

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Abstract

The museum embodies the traditional culture of all countries in the world today. From a certain perspective, it carries the legacy and spread of the history and culture of all nations. The cultural and creative products of the museum represent the cultural spirit and artistic level of the local people. Since its inception, the cultural and creative industries have become an increasingly important industrial sector in today's society due to continuous development. Coupled with the state's policy support, China's cultural and creative industry has an increasingly prominent impact on national life. People's acceptance of museum cultural and creative products is also rising steadily. Through the sale of cultural and creative products, museums have been able to secure a certain level of revenue. However, not all cultural and creative products in museums have a significant sales volume, and there are some cultural and creative products that do not meet people's expectations. From the perspective of graphic design elements in cultural and creative products, this paper aims to identify the factors influencing consumers' satisfaction with such products through comparison and proposes relevant optimization measures.

Keywords

Museum, Cultural and creative products, Graphic design, Consumer satisfaction

Introduction

With the gradual development of China's economy, residents' living standards are improving day by day, and consumers pay more attention to the enjoyment of the spiritual level. Therefore, the museum's cultural and creative products have come to the public's eyes. The cultural and creative industry has been developing rapidly in all countries in the world and has become a hot topic in China and the focus of attention from all walks of life. Compared with the West, China's cultural and creative industry started relatively late. At present, the cultural and creative industry in some regions lacks innovation, and the development of the cultural and creative industry in different regions is also uneven. But what is exciting is that the national level has successively introduced relevant policies to encourage the development of China's cultural and creative industries, which has won the support of the public and all sectors of society. The cultural and creative products of museums rely on the cultural relics in their collections and independently or cooperatively design related products, which make the cultural and creative products of museums become an important carrier (Chen Geng & Li Chenlu, 2024) of the public cultural functions of museums. On this basis, how to carry out graphic design of museum cultural and creative products has become an important factor to attract consumers.

1. Related concept elaboration

1.1 Museum cultural and creative products

Through the historical and cultural heritages collected within museums, they can be displayed to the outside world and exhibited to the public, so that people can directly feel the local and even the national cultural heritage. Museums shoulder the functions of cultural education and entertainment, and are usually non-profit public institutions open to the public free of charge.

The concept of cultural and creative products gradually prospers with the continuous development of cultural and creative industries, which is equivalent to the extension and expansion of the cultural and creative industries to a certain extent. Cultural and creative products themselves have a certain cultural atmosphere, while they have a certain influence in a limited regional scope, and contain the national spirit of the nation, which is the combination (Zhang Zuyao & Pang Hanyu, 2024) of cultural, and regional and national characteristics. On the basis of inheriting the characteristics of cultural and creative products, the cultural and creative products of museums have deeply integrated with museum culture, from which we can fully feel the reflection of museum collections. To develop cultural and creative products of museums, first of all, we should take the museum collections as the design prototype, dig deeply into their cultural attributes, reorganize them in a clever way, and design cultural products (Wang Zhiping, 2023) with cultural, aesthetic, practical and functional characteristics.

Cultural and creative products of museums can be used in daily life. In a broad sense, cultural and creative products are deeply related to the development of modern science and technology and the diversification of daily life products, such as museum-themed leisure shopping malls, convenient digital experience museums, hotels with museum-themed hotels such as the Forbidden City, museum-related mobile phone applications, and so on. The most common ones are film and television works and variety shows with museum themes. With the development of the Internet, especially the mobile Internet, the proportion of museum cultural creation products in a broad sense will be increasing. In the narrow sense, museum cultural and creative products mainly refer to the cultural goods sold in the physical stores of museum cultural and creative products, including offline and online. In the narrow sense, cultural and creative products, in popular terms, refer to those visible and tangible objects, such as museum collection reproduction, joint clothing, bags with museum elements, furniture and so on. In order to facilitate consumers to distinguish and select, the museum will classify the majority of products.

1.2 Graphic Design

The concept of graphic design first appeared in the United States, and then with the accelerated process of globalization, it has had a certain influence in all parts of the world. Graphic design, as the name suggests, mainly involves two-dimensional space, typesetting design of two-dimensional space elements, and display them on the plane.

Graphic design has distinct characteristics. Drawing images is the subjective creation of the creator. At the same time, when conveying information, people can spend time analyzing and understanding; In real life, people are surrounded by all kinds of information in the environment, and the attention time for information is not very long, usually ten seconds, then, in such a short period of time to complete the transmission of information, it requires the graphic design to be as simple as possible. At the same time, graphic design should actively adopt more vivid methods to highlight the theme and convey the information. It can be changed and fictionalized appropriately, but it is necessary to grasp a degree, so that the graphic design has a lively premise, and show the romantic color. With the rapid development of the Internet and the continuous improvement of the popularity of today, when carrying out graphic design, it is also necessary to show The Times on the basis of retaining the original characteristics and making full use of electronic technology for design. Only in this way can information be conveyed more effectively and accurately. The impact of graphic design on museum cultural and creative products is great, and it can even be said that it is directly related to whether consumers will pay for cultural and creative products.

2. The influence of graphic design elements in museum cultural and creative products on consumer satisfaction

2.1 The influence of text level

Text is the most basic element in graphic design. As a symbol to convey vision, text not only has the characteristics

of graphics but also has the advantage (Lu Yinguang, 2024) of directly conveying information. The good application of text can improve the overall beauty of cultural and creative products to a certain extent. Good font, can put consumers in a happy mood, and improve consumer willingness to consume and satisfaction; If the font is not good enough, it will not only make consumers have the desire to buy but also have an adverse impact on the overall image of the museum's cultural and creative products. The number of words in different cultural and creative products is also different. For products with fewer words, font is a very important point; For products with more words, typography is the key for consumers to have an aesthetic experience while obtaining information.

Text in museum cultural and creative products can be roughly divided into expository text and decorative text. Explanatory words play the role of the main explanation in cultural and creative products, intending to accurately convey information to consumers and make consumers grasp the theme of the product. Explanatory text is best not to appear alone, should not be too long, to a concise explanation of the product, and should not occupy too much space in the product typesetting. Compared with explanatory text, some text plays a decorative role in cultural and creative products, mainly beautifying the product itself, and information transmission plays an auxiliary role. Since ancient times, Chinese characters have been hieroglyphics, which itself has a certain sense of beauty. Proper arrangement and font design are of great help to enhance consumers' aesthetic experience of products. Take the product launched by the National Palace Museum in Taipei, China, as an example, "I know" paper tape. It is just a kind of paper tape, without a special shape or other functions, but it has attracted the attention of consumers. Because the four words "I know" on the tape are supplemented by decoration, consumers feel very novel and interesting, and this product has quickly become a hot product. It can be said that the words on the cultural and creative products play a certain role in advertising, and promoting the museum's cultural and creative products to consumers.

2.2 The influence of color level

In graphic design, color is also one of the basic elements, is a more important part of the design process, but also one of the embodiment of product differences. In essence, color is people's subjective feelings, but also an important factor affecting consumers' attention. To some extent, whether consumers buy the original products depends on the color (Zhao Keming, 2022) of the products to some extent. The color of the museum's cultural and creative products should be close to the collection, but it should also be adjusted according to the actual situation. Some consumers think that the color is too bright and will give people a grandiose impression, which is beautiful and gorgeous, but it makes consumers unable to buy what they desire.

The color of cultural and creative products is inseparable from the three elements of color. The first is the tone, the tone represents the light degree of color, coupled with different consumer personalities, different tones bring different consumers' feelings is not the same. For example, cold colors can give people a calm, cold feeling, warm color makes people feel warm sunshine, pure colors are simple and generous, and light colors are soft, with affinity. Bright tones have a fault tolerance rate, dark tones solemn. When designing cultural and creative products, museums should design the appearance of products with different colors according to different consumers' preferences, which is conducive to improving consumers' satisfaction. The second is the color position. Cultural and creative products mostly use different colors, these colors will be adjusted in the graphic design, different colors or juxtaposition or overlap, making the cultural and creative products present diversification. Then is the color proportion, different colors in the overall color of the proportion are different, and the overall color of the product is not the same. Different consumers have their own preferences for the color of cultural and creative products, which affects consumers' overall satisfaction with the product.

It can be said that in contemporary times, every museum has its own unique theme color, which can bring different experiences to people's vision, so as to leave a deep impression on people. Moreover, the color of the cultural and creative products of museums is mainly based on the color of museum collections, which is equivalent to the inheritance and expansion of the color of museum collections. In the design of museum cultural and creative products, making full use of the role of color can be drawn into the distance between consumers.

2.3 The influence of image level

Images convey information more intuitively and quickly than words. And images occupy a large part of the process of graphic design. The images commonly used in museum cultural and creative products are photos, illustrations, paintings and other images. Photographic images are the best way to truly show the appearance of cultural relics in the collection, and to objectively show the details. At the same time, it also draws the distance between consumers

and the cultural relics in the museum, making consumers feel that these collections are no longer cold cultural relics. The expression forms of illustrated images are more free and diverse. An illustration is the language of cultural and creative products, and with the continuous development of computer technology, illustrations with the help of computers or AI, have more abundant performance effects. The good use of illustration in museum cultural and creative products can not only inject new vitality and vitality into museum cultural and creative products but also play a positive role in the inheritance of Chinese folk culture. The use of painting images can improve the artistry and aesthetics of cultural and creative products. This has certain requirements for the designers of cultural and creative products. They should not only have certain artistic accomplishments but also firmly grasp the aesthetic trends of today's consumers. Only in this way can they design popular products and improve the satisfaction of consumers.

In graphic design, the image elements in cultural and creative products of museums can be roughly divided into the overall image application and local image interception and rearrangement (Wang Shasha, 2023). That is, the whole image can be directly reduced by equal proportion processing and applied to the graphic design, or the most characteristic part of the whole image can be captured and arranged in a new combination to achieve the role of conveying cultural heritage to consumers. In the overall application, the overall image is enlarged or reduced and reproduced and transferred to the graphic design of cultural and creative products, such as calligraphy and painting cultural relics in museums. In this way, consumers not only appreciate the artwork, but also have the opportunity to "take it home", which will undoubtedly greatly improve consumer satisfaction. Local application has certain limitations, the designer should be more careful in the selection of key elements, to choose a recognizable image part for graphic design. At the same time, when rearranging and combining, on the basis of respecting the original collection, the more important images should be highlighted, the interference of unnecessary images should be minimized, and the original patterns with aesthetic sense should be creatively designed and applied to the appearance design of cultural and creative products.

2.4 Point, line, surface influence

In graphic design, any small shape can be seen as a "point". Of course, in museum cultural and creative products, the concept of a point is not determined by the size, there is no fixed shape, circle, or square can be the shape of a point. The point of some cultural and creative products is a single point, which will appear in the middle of the product plane, which will make consumers have a more concentrated and comfortable visual experience. Of course, the point will also appear in the non-center of the plane, so that the design will make people's visual experience more hierarchical. Some cultural and creative products will appear in more than two points, and the connection between the points makes people's visual experience more rich.

Lines in museum cultural and creative products are different from straight lines and curves. The lines are interleaved and complex and will be symmetrically parallel or vertical, extending along the horizontal and vertical directions, giving people a sense of regularity and harmony. The curve is more soft, so that cultural and creative products have more freedom in expression.

The surface can make the cultural and creative products changeable. The same surface can be segmented to create a new picture; It can also recombine different faces to bring more possibilities to the design of cultural and creative products, and further enhance the appeal of museum cultural and creative products to consumers.

3. Conclusion

Good museum cultural and creative products can create a situation with a heavy historical flavor, lead consumers through the ancient and modern, and form an experience across time and space. In the process of creation, graphic designers should fully consider the relationship between text, color, and image, and use it comprehensively in the conceptual framework of points, lines, and surfaces to create works that consumers are satisfied with.

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