

Literature Analysis of Museum Cultural and Creative Product Design

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ABSTRACT

Social and artistic aspects of the well-known home Unquestionably, Beijing, China, has been the focus of attention in recent years. Stationery, updates, question packages, and other products have sold out, and the stores are frequented by over 120 million Taobao users. The items are grouped to represent common Chinese culture and were selected from the Imperial home exhibition. To intentionally showcase their intriguing historical rarities and documented insights, a variety of real revolvers profit from invoking the Imperial House Exhibition Hall's social development techniques. This paper's objective is to provide an overview of current thinking regarding the factors that contributed to the Illustrious Home Presentation lobby's commercial and social success, as well as to assess the web representation and review, given that numerous experts have already carried out research and shared their findings. The social and creative endeavors of the Illustrious Home Historical Center are successful for two reasons: fundamental and intrinsic. As far as one is concerned, the Regal Home Exhibition enjoys a great reputation for its exquisite design and delicate curios, as well as the advantages of its wealthy, cozy space with many fascinating features; yet, the Illustrious. Home Display advertises through virtual entertainment, television environments, and the creation of a wide variety of creative and social items that are typically affordable and appropriate for people of all ages.

Keywords: Taobao clients, palace museum, cultural and creative product, Marketing Strategies, Chinese Traditional Culture.

INTRODUCTION

A wide variety of socioeconomic traditions and stylish fortunes have come together in presentation corridors, a gathering place for culture and workmanship, as a result of the growth of the show trip sector and the powerful progression of elegant advise in displays [1]. The public is increasingly aware of the show lobby collections' immense beauty attention and sophisticated value. At the same time, authentic themes have become well-liked online destinations for active individuals, and they are highly regarded by the public. Sincere social servants have a big influence on the public arena as show culture and handicraft develop [1].

They make it possible to organize display corridor culture and craftsmanship into reality. The public can get a deeper and more comprehensive understanding of and passion for the gallery's collections and culture through exhibition corridor social subordinates. This broadens the public's fashion and social skills in addition to improving their sophisticated care and tasteful intellect. In order to improve the structure and wisdom of heavenliness through account planning, it will be crucial to look at the sleek elements and recommendations that are inherent in display collections in significance [2]. The involvement economy has witnessed a boom in the social involvement sector due to the increasing popularity of creative participation parks and the tourism industry.

One of the most important languages in the world is Chinese, and works written in Chinese have a big influence on literature around the world. In China, periodicals had a major role in forming political and cultural beliefs as well as popular opinion [3]. Over the past century, Chinese periodicals have expanded significantly, reflecting broader changes in Chinese politics, society, and technology. Notwithstanding the problems, magazines play a vital role in influencing and educating the public. Communication problems arise, too, as non-Chinese scholars find it difficult to comprehend these Chinese journals because of language limitations [4].



Figure 1: Classification of historic and artistic works from the Palace Museum

One of China's largest databases of educational literature is CNKI (China National Knowledge Infrastructure), which houses a wide range of scholarly materials such as publications, papers, patents, and newspapers. With access to a wide variety of information, CNKI has grown to be an essential tool for scholars, researchers, and students both inside and outside of China [5]. Additionally, CNKI significantly advances scientific and technical innovation, education, academic research, and other fields. The periodicals that the Peking University Library deems to be of high academic merit are considered Peking University's core journals. The Peking University Library created the journals platform after years of screening and evaluation, and it currently includes a sizable collection of excellent scholarly works from the Chinese mainland. The journals on Peking University's journal platform are well-known in the academic community and exhibit excellent research.

Innovative social product design has emerged as a major social transmission medium and a global market trend. There are two types of item capacities: helpful and useless. The arrangement of the Palace Museum's artistic and cultural treasures is shown in Figure 1 [6]. Both abilities can be simultaneously possessed by a single being. Cement tape, which captures copies of Taiwanese artist Head Kangxi's artwork, is one of the creative social artifacts that has gained popularity in recent years. Additionally, it has caused us to consider consumer culture [6]. Presently, manufacturers have focused on incorporating and using traditional culture in product design; yet, issues like the need for progress and the absence of item culture introduction still exist. They can be summed up like this: (1) The current plans that are adjacent lack relevance. The creation of a personal culture is required by the existing plan. By incorporating Western ideas into products that appeal to Asian cultures, many designers want to slavishly replicate Western design models. It is challenging to illustrate Chinese civilization to other civilizations because they require the capacity to view situations from a Chinese point of view. (2) The passing down of customary social traits. Nowadays, a lot of Chinese businesspeople understand the importance of understanding traditional Chinese culture, and as a result, many of their projects incorporate it.

However, a lot of purported community projects continue to concentrate on the straightforward transfer of item looks, like shapes and patterns. The authors sensed an intangible impact on their viewers and chose to ignore the odd element. The beauty of social representations entices artists to look to traditional culture for inspiration, yet often miss the importance of intangible culture. As a result, fabric culture and intangible culture are not successfully combined throughout the design phase.

LITERATURE REVIEW

2.1 CULTURAL BACKGROUND

The primary benefit of the Royal Residence Historical Center is its intellectual property (IP). The Royal Residence Historical Center itself can be a priceless gem, in contrast to other antique displays. Over the past 600 years, thousands of people have called it home, and each gallery's corners are clearly marked. The Royal Residence Exhibition Hall can learn about Illegal Town from people or stories because of its 600-year history [7]. For instance, phone holders are designed to resemble regal watches, and hoops are fashioned after royal home illumination.

Usually, these things are listed according to a particular Royal Residence Historical Center component. It might be as large as the royal palace itself, or it might be a tiny pattern on a wall. A gallery like the Royal Residence [8] Historical Center is known to have millions of stories and an endless number of elements that can be skillfully combined to provide imaginative and social goods. Usually, the Royal Residence Gallery's inherent advantage.

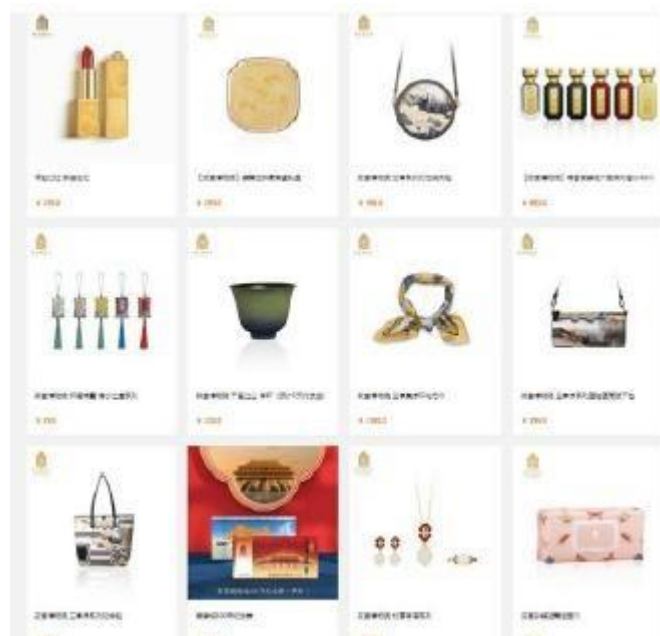


Figure 2: Culture and Innovative Product from the Palace Museums.

It developed into the framework of pursuing higher heavenly goals after experiencing immense satisfaction. Samples of the Palace Museum's artistic and cultural treasures are shown in Figure 2 [9]. At the same time, individuals started looking for unique and dissident characters due to global multiculturalism and social antagonism, which encouraged individual innovation. In this context, some nationalities and regions have sought cultural distinctiveness in the context of open, expanded competition and participation, so the distinctive local culture has become the foundation of the social and creative industry [10]. More and more countries recognize that in order to create their own social brands in the increasingly open world design, they must be creative, incorporate locally distinctive culture into products, and social

In the United Kingdom, the term inventive industry in South Korea, the term social industry and in the United States, the term copyright industry are examples of the diverse definitions of social and inventive businesses that result from the distinct authentic and social situations as well as the social and cultural concepts of different countries worldwide [10]. The Frankfurt School's idea of "social industry," which was initially recognized as a creative sector by the UK before being accepted and balanced by numerous other nations, serves as the foundation for the concept of social and imaginative enterprises.

Generally speaking, the social and creative industry is a mechanical cluster that emphasizes creativity and culture while fusing invention with contemporary technology to create and produce goods or offer associated services that satisfy consumer demands [11]. As with the categorization of social and inventive sectors, the notion of social and inventive firms differs from nation to nation. Shanghai primarily concentrates on design, cinema and television,

benefit, handicraft, and other fields. There are minimal debates on the topic, with a few academics offering their own perspectives, and no widely agreed-upon definition of social and innovative items.

Wei Pengju acknowledges that the social and innovative industry, which is composed of two parts social and inventive substance and equipment carrier provides social and creative items, and that their disposition is in social and imaginative substance. In his book "Social Industry Inventiveness and Arranging, Gao Xiaokang defines social products as goods created by people to suit their own requirements [12]. Social and innovative products contain the social variables incorporated in social artifacts in a cutting-edge frame, and such items can meet people's outlandish expectations," says Lin Rongtai, a teacher at the Founder of Imaginative Plan at National Taiwan College of the Expressions. According to Liao Shizhang, innovative and social products are exterior items that incorporate creative processes and social essences.

The creator acknowledges that social and imaginative items are those that put culture and imagination at the center, turn social elements into imaginative elements through innovative planning and innovation, and creatively blend the two to produce items that satisfy the demands of cutting-edge aesthetics and usage, based on the opinions of different researchers regarding the definition of social and inventive items [13]. Different classification strategies are used in academia since social and innovative goods lack a common description.

According to the mechanical chain of social and imaginative items, researcher Pi Yongsheng divided them into three categories: inventive social and creative items [13], which use plan creativity to exchange culture with items; amplified social and innovative products can offer intangible forms and services for experiencing culture; and substance social and imaginative items, which include traditional culture and popular inquiry and advancement, vivified movies, news, and distributions, among others.

2.2 POSITION

Being a national gallery with a sizable collection of well-preserved antiquities, the Royal Residence Gallery prefers a fitting designation. Sales of the company's most inventive and socially conscious products may be influenced by this. A positive reputation allows the historical center to connect with top producers and discover incredible artisans, which makes the business trustworthy and draws clients to buy its goods [14]. Products with a wider range of alternatives and plans are the consequence of the increasing number of collections on show as well as the entry of new producers who offer creative and appealing forms of design.

2.3 ASSORTMENT OF ITEMS

With the help of the original focus areas, a thriving social foundation, and consequently, high visibility, the Royal Residence Historical Center produces a wide range of items, including lipstick, tape scratch pads, cosmetics, and so on. It also produces one-of-a-kind items for special events [15]. Because the deals are limited, buyers are willing to pay a premium. For instance, the Royal Residence Exhibition Hall sells a calendar with one item for each day on the last day of the year. It offers hosiery and scarlet pockets during the Spring Celebration. Mooncakes are also served at the Midsummer Festival.

These items inspire people to pay more attention to traditional Chinese society, but they cannot be used to raise wages or advance the center of history [15]. Additionally, a wide range of income levels are catered for in the item's pricing. As mentioned earlier, the Royal Residence Galleries offer standard items like food, cosmetics, and stationery.

Table 1 : New Media to Market and Promote Culture and Creative Products in Museum

Product Type	Product Characteristic	Target Population	Product List
Creative Life	the Palace Museum	consumers at all levels	notebook, U-pillow
Creative Life	life allusions	consumers at all levels	carved paper lamp, audio, glasses cloth
Palace Museum Doll	the germination of the mascot of the Palace Museum	consumers at all levels	royal cat series, imperial concubines series
Clothing Bag	the Palace Museum colors and patterns	female consumers at all levels	silk scarves, headscarves, handbag
Ornament and Colorful Makeup	the Palace Museum's characteristic craft	female consumers with middle and high Income	key chain, earrings, bracelet, hand rope, lipstick, eye shadow, blush
Furnishing	high imitation of paintings in the Palace Museum as a creative point	consumers with middle and high Income	ceramic cup, small vertical shaft, decorative painting, tea set, ornament
National Ceremony	Chinese characteristics	high-income people, consumers with the need to donate to others	jade pendant, white porcelain

Table 2 : New Media for Marketing and Promoting Cultural and Creative Products in Museums

Classification	Price Interval	Product List
Low-end products	0.8-579yuan	greeting card, bookmark, heat insulation pad, paper tape, gift bag, hanging
Mid-end products	580-2879yuan	brooches, teapot, cup, tray, gift box, decorative painting, art towel
High-end products	2880-16800yuan	dehua white porcelain, lady's handbag, white jade Ruyi, advanced teaware set

Customers at the Royal Residence Exhibition Hall are of various ages, financial levels, and sexual orientations, as seen in Table 1 and 2 [15]. While some things are usually bought as gifts by wealthy people, others are accessible to consumers at all stages.

2.4 ADVANCEMENT

2.4.1. SOCIAL MEDIA

Nearly 10 million people follow the Royal Residence Historical Center on Weibo [16]. Two items are published daily by its main profile: one may be a daily climatic topic titled “Let's examine the year's schedule collectively,” and the other is typically about an antique or a story told through words, music, or images. The government website will update images of the royal palace and provide details about commemorative coins on significant events, such the 600th birthday and each of the 24 solar seasons.

Additionally, it reveals the palace's covert schemes: on the 22nd solar term, the Winter Solstice, the sun will shine on the plaque in Qianqing Royal Residence and the local mythological creatures. On stormy days, water will pour from the jaws of stone dragons at the crossings [17]. A popular Weibo blogger claims that “the Royal Residence Historic Center transforms back into the Ancient City every time it snows.” For instance, pictures of winter weather displayed around the museum inspire visitors to reflect more on the past. After reading these blogs every day,

visitors are able to engage with the Royal Residence Exhibition Hall. It might increase curiosity and draw more tourists.

The Royal Residence showcase hall is not your typical gem showcase hall, as these visual preparations illustrate. Rather, the Royal Residence Gallery is a priceless collection that merits more study. The *Final Head*, an Oscar-winning film, was filmed in 1987 at the Royal Residence Exhibition Hall [17]. It is ageless and historically significant because it was the first movie to be filmed at the Royal Residence Exhibition Hall. *I'm Restoring Collectibles* at the Royal Residence Gallery was a story that made waves in 2016.

By bringing up concerns about the need for trainees with specialized repair skills, it teaches people some basic antique restoration techniques, identifies the types of repairs from the displays, and surely moves us closer to a time when few undergraduates are expected to be technicians [17]. By asking different celebrities to visit the Royal Residence Historical Center and count the number of closed pieces, the 2018 television program *What's Unused At The Royal Residence Historical Center* successfully introduced the audience to another aspect of the Royal Residence Gallery and sparked their interest. Identifying certain antiques or stories in each setting is one of the many jobs assigned to these celebrities.

2.4.2. PARTICIPATION WITH BRANDS

The Royal Residence Exhibition Hall collaborates with well-known businesses and designers to expand its product and service offerings as consumers look for varied brands. Miniso and the Royal Residence Historical Center have partnered to provide 159 inventive and social items for fragrance-based therapies, with prices ranging from 10 to 40 RMB. Customers of various ages, genders, and socioeconomic backgrounds are drawn to our affordable rates and wide range of product alternatives. In order to preserve some Philips lights from the late Qing dynasty, the Royal Residence Historical Center collaborated with Philips to produce shavers for men [18]. Shavers are available in a variety of shapes and hues.

People are allowed to make their own decisions. As *Encourage* is included in the electronic book exhibition, enclosures are also created for it by the Royal Residence Gallery. Based on four antique paintings, the carrying cases include four different designs. Additionally, it transforms classic tales of love with creatures like caterpillars and cranes into flexible charges that can be sold and distributed. The Royal Residence Gallery cooks delicious treats in addition to basic requirements. NongFu Springs, for instance, offers limited-edition bottles featuring sovereigns and their sex workers.

Orio, McDonald's, Daoxiang Town, and Maotai are among its customers [18]. The association between Anta and credit cards is comparable. The integration of the Royal Residence Museum's advertising positioning to create a distinct brand image in the early phases of vertical integration will be the focus of this chapter since the entire vertical integration strategy refers to the dynamic fortification of the brand image in consumers' minds. Brand positioning and product positioning are the two perspectives from which the manufacturer will assess its display positioning.

2.4.3 BRAND SITUATING.

The Royal Residence Exhibition Hall, the most famous gallery in China, contains a number of key points in terms of audience, legal foundation, collection, design, and other areas. First of all, the Royal Residence Exhibition hall is the most common Chinese social picture, representing the strong sense of belonging that Chinese people have, as it is the Royal Residence of the Ming and Qing Lines in China [19].

The Royal Residence Historical Center should be in charge of social communication and educational capabilities in terms of brand positioning; in other words, the CACPs of the Royal Residence Gallery should be able to guide the public to learn more about Chinese history, satisfy people's evolving social and otherworldly needs, and increase national cultural confidence [20]. The Royal Residence Historical Center has done a remarkable job in this area: Its official WeChat account, "Micro Museum," shares articles about royal figures and events that can be verified, sometimes with intriguing images or videos as an outline. Its sophisticated products that showcase the social relics of the Royal Residence Museum, like the online apps "Daily Museum" and "Museum Exhibition," have also gained a lot of followers and downloads.



Figure 5: Detailed information of selected hot-sale products from Taobao.

As is evident, the Royal Residence Historical Center plays a major role in educating residential museums about Chinese history and traditional culture [21]. In keeping with its brand positioning, the Royal Residence Gallery uses (Cultural And Creative Products) CACPs to promote and cultivate great traditional Chinese culture in addition to raising funds for long-term development.

2.4.4 ITEM SITUATING.

Over 8,000 of the approximately 1.8 million pieces (or sets) in the collection are outstanding, according to the Royal Residence Museum's official website. This emphasizes the museum's function as an authentic repository for artistic heritage. Based on this basis, the museum's product positioning depends on identifying and utilizing the rich cultural elements that are embedded in these objects to create superior Cultural and Creative Products (CACPs). The Royal Residence Museum needs to differentiate itself in the current cultural and creative market, where CACPs are still highly sought after, by making sure that its CACPs combine originality and functionality while reflecting the museum's particular cultural traits.

In order to ascertain if the objects in the Royal Residence Museum align with its product positioning, the author then examined the specific data pages of a few popular products from the Taobao store and the JD shop as previously mentioned examples. Point-by-point statistics for popular products from Taobao and TMALL stores are shown in Figures 5 and 6, respectively [22].

When comparing these objects, it is evident that they all have separate creative sources of inspiration for their product development; in other words, they are all subordinate items of distinctive social relics and components, or verifiable records and foundations. In Figure 5, the popular “Palace Gallery Cat Series” is created based on the records of the cats living within the Royal Residence Exhibition hall in Ming Line, and the “Flower Bracelet” is also created based on blossom capsules won within a specific authentic period; as for the items available in TMALL, as shown in Figure 6, both are created based on the models of the referenced relics, which are highlighted in yellow [22].



Figure 6: Detailed information of selected hot-sale products from TMALL.

People are inclined to buy these distinctive models because they represent the culture of the Royal Residence Gallery or traditional Chinese social functions. Additionally, as noted in Ruddy, each of the CACPs at the Royal Residence Museum has a unique product name that reveals a commonplace Chinese fashion and traditional Chinese culture that customers would find appealing; more significantly, many of its items are well-known everyday necessities that not only contain innovative components but also satisfy people's practical needs[22]. Overall, the Royal Residence Museum's product positioning stands out from other historical center stores due to its distinct social meaning, unusual item naming, item common sense, and creative selling points.

2.5.5. UPDATING OF CHARACTERS

Customers perceive the gallery as more contemporary and approachable as a result of these elements. Customers are drawn inside the store by the use of humorous language [23]. There are also a lot of cats raised in the Royal Residence Exhibition Hall. Some of these cats are stray cats that have made the castle their home, while others are descended from the royal cats that used to reside there. Keeping mice out of the castle is their main responsibility. Due to their attractive looks, these cats have recently become well-known and have a large following. These components offer consumers the sense that the gallery is more modern and approachable. The usage of amusing language also attracts and draws customers into the shop [23]. In addition, the Royal Residence Exhibition Hall breeds a large number of cats. Some of these cats are descendants of the royal felines who once lived in the palace, while others are stray cats who have made their home there. Their major function is to help safeguard the castle by keeping mice away. These cats have recently grown in popularity due to their charming appearances, and they now have a large fan base. Many tourists come to the Royal Residence Exhibition Hall just to see the cats, and those who are unable to attend in person frequently send food for them. The Royal Residence Exhibition Hall generates a lot of revenue since it draws more customers and puzzle box users, and many people visit the Royal Residence Historical Center just to see the cats. In order to attract particular cats, some people even purchase a bundle of puzzle boxes.

METHODOLOGY

This study uses a qualitative research methodology to examine the creative and cultural practices of museum product design, with a focus on Beijing's Palace Museum. The research employs an interpretive approach to better understand the processes, motivations, and outcomes that drive the production of cultural and creative works [24]. The primary technique of data collection was conducting in-depth qualitative analysis with curators, designers, and other key stakeholders engaged in the production and marketing of museum cultural products. These interviews discuss the design influences, the creative process, and the challenges of incorporating traditional cultural elements into modern commercial goods.

Additionally, scholarly articles, reports, and historical documents from digital sources like CNKI were analyzed to create a theoretical framework for comprehending cultural heritage branding in museum product design.

Additionally, an observational study was carried out, concentrating on the ways in which the Palace Museum uses brand partnerships, storytelling strategies, and social media interaction to display and market its treasures [25]. To find out how digital marketing affects consumer interest and engagement with museum artifacts, online platforms such as China Weibo and Taobao were examined.

A case study assessment of the Palace Museum's popular cultural and creative product lines was conducted, with a focus on important components such as aesthetic value, cultural symbolism, and client acceptance [26]. Thematic analysis, which was used to evaluate the gathered qualitative data, revealed recurrent themes and patterns that highlight superior manufacturing techniques for museum cultural products. This scientific approach guarantees a deep understanding of how museums use cultural resources to create meaningful and lucrative products.

4. RESULT ANALYSIS

In order to analyze how the engineers plan their unquestionable articulations while organizing the Castle's social and imaginative elements, the experts would dismantle the current states of social and creative progress at the Imperial Home Display in Beijing. They would do this by conducting interviews with the creators. Additionally, the researchers classified data from conversations with and collectors of the social and artistic objects of the impenetrable city, determining which characteristics, from the perspective of the purchaser, make the goods desirable to purchase [27,28].

A video interview with the former head of the Imperial home Presentation corridor, a film that portrayed the Regal home's way of life and creative thing plan, and data from the lead shop of the Illustrious home Exhibition hall's social and inventive items were among the observational materials that helped with the consideration [29]. as well as evaluating and separating information from relevant print products and online sources.



Figure 7: The “Yongzheng Twelve Months of Fun” Dress

Throughout the conversation, the experts independently learned about the one artistic and social activity in which the artists were most proud to have created their own health and the one creative and social activity in which fans took part for the first time. After that, the certifiable components, plan applications, and structure portrayals were examined and evaluated. The design and application features of the Regal Home Historical Center's innovative items could be framed by the following [30, 31]. Numerous new and sociable objects from the Illustrious Home Exhibition are available on the market, each with unique design elements and limitations.

Interviews with the Public Illustrious Home Verifiable emphasis indicate that the most noteworthy proportion of the total number of social and inventive things in the Public Imperial Home Show lobby is found in the category of step-by-step necessities [32]. Generally speaking, commonplace items can be utilized in every aspect of people's life. A more obvious and effective approach to convey the way of life to guests via the presentation corridor is to use

the artifacts from the Regal Home Historical Center as inspiration for lifestyle products. Through interviews, the Illustrious Home Exhibition is able to analyze the organization and usage features of the social and artistic objects in the Regal Home Historical Center, as well as frame the main categories of these things [33].

They are under type one, which combined traditional and modern concerns [34]. Standard pieces, a picture misshapening technique, and Sort II. The experts independently gathered information throughout the discussion on the one creative and social activity that the creators were most pleased with after improving their personal health and the one creative and social activity that the fans engaged in for the first time. After that, the identified objects, plan programs, and structure portrayals were examined and assessed.

In order to meet the tasteful standards of modern design while maintaining the substance of traditional legacy fashion, this creative plan should suggest the use of essentially satisfactory strategies paired with advanced plan expressing themselves and conventional design designs for auxiliary design [34]. This is because the topicality, color, and structure features of design designs from different periods of time are diverse.

For instance, Wendy Zhang's creation, the "Yongzheng Twelve Months of Fun" Dress in Figure 7, is a contemporary reinterpretation of the "Yongzheng's December of Journey," which deconstructs the five seasons of life in a royal residence while fusing the human form with traditional elements of the "Moonman's Qing Explore" and utilizing the delicate and intricate creativity of Western French displays [35]. Yang Jianfei doesn't have a wide variety of shoe preferences. "Qing Yun Yue" canvas shoes are depicted in Figure 8 [36]. The tongue edges are finely stitched with a design influenced by the divider tiles of the Taihe Corridor, while the sandal's patterns are based on Taihe's Fengxian Corridors money lace design.



Figure 8: The "Qing Yun Yue" canvas shoes

The bands' strips, which create a flowing and alluring shoe that moves, are modeled after the spinning blossom artwork on the Cheon Yi Door in Qin'an's Corridor. In fact, the trademark cloud motif has been embossed on the heel and insoles, which are hardly noticeable when closely examined, keeping everything in place.

Designing artistic and cultural commodities is a popular usage for Type 2, which includes traditional shapes and forgotten artifacts [37]. The National Royal Living Gallery's evident collections and royal household objects serve as the inspiration for most of the ideas. The royal hotel buildings themselves, as a socially and historically documented construction, and especially the royal residential building, are integral to the culture of the Palace residential Exposition hall in the framework of the creative objects of the Royal Residential Museum. When the imperial houses were renovated by the renowned bloodline, they were brighter and more spectacular than other historic locations.



Figure 9: "ZhengdaGuangmeng"

The inventiveness and technological innovations of royal residence building during the Ming and Qing periods were noteworthy [38]. Taboo City's royal houses, which span many decades of the Ming and Qing dynasties, were not only distinctive and well-constructed, but they were also made of premium materials and decorated in a variety of styles until ultimately taking on the shape that is seen now at the Royal Residence Historical Center. In addition to the architecture of the building, the palace's social expression incorporates elements of royal housing engineering, such as the presence of well-known animals at the edge of the structure, which serve to preserve the edge tiles.



Figure 10: The Full Blessing Necklace

For instance, inventor Wu Yao created a series of "ZhengdaGuangmeng" figures 9 and 10 during the conference, which were modeled after the Taboo City skyscraper's perimeter monster [39]. Combining a modern impress box that is popular with young people with a demon's ancient edges might be a very inventive way to communicate the culture of the forbidden area and spark young people's curiosity about Illegal City's civilization. Prayer is symbolized by the shape of the urn and the subtle details of the flipped "Fu" qualities [40].

The altered "fortune" letters signify "fortune has arrived," while the gourd symbolizes "good fortune and fulfillment," both of which convey great luck and confidence in bringing each wearer security and happiness [40]. Sort 3 is a strategy that blends traditional elements with picture twisting, a popular method for producing inventive and social goods. Utilized visual elements include the National Royal Household Museum and the

Unlike the expected Fan, which is based on a traditional doughnut fan, the National Tide Smaller, designed by Kong Lingkai and his colleagues, is an annular fan with a connected handle that symbolizes collection, invitingness, and good fortune. In both Northern and Southern civilizations, responsible individuals carried fans, like a doughnut fan, to cool and shelter their homes [40]. The innovative products created in this course are usually easy to perceive and offer a good cognitive challenge for the audience because they are readily related to the Royal Residence Exhibition hall or its collection of artifacts.

The designer combined the concepts of a traditional collecting fan and a modern handheld fan to create these small, alluring fans, which have a tassel attachment at the end. The ornament, often called a spike, can be a single drop tied with velvet, quills of various colors, and other materials, adding an eastern touch of excitement and melancholy. Gong Xun likes hand warmers. The Taboo City Cat was inspired by a picture of a stray cat in Taboo City [41]. The Illegal City is home to a horde of guardian flag-bearers, each of whom is bossy, delicate, and cuddling the trees and vegetation in the area.



Figure 11: The National Tide small electric fans.

They passed past the banned city and ended up in a prime location with a view. Potential relics from the Royal Residence Museum's collections are included into the hand warmers, which are made with contemporary techniques and showcase a range of gorgeous elements to showcase a vibrant crafting style. The heated warmth in the hand inspires appreciation and contentment.



Figure 12: The Forbidden Town Cat Hand Heater.

The Royal Residence Exhibition Hall's staff claims that they draw a lot of young customers by fusing creativity and cutting-edge design. The items are somewhat changed into social representations, which sets Taboo City apart, and the ongoing social creation gives the Royal Residence more components [42]. The creation of innovative and social products should explore people's dynamic lives, dig deeply into their distinct social assets, blend fascinating and disparate elements, and interact with people's everyday lives. People anticipated needing these creative and social household items. In addition to taking part in the exhibition under the heading of product development, the Royal Residence Gallery explores the need for social interaction among the general public, enabling things to be recorded, learned, creative, inquisitive, elegant, and inherently hospitable.

5. CONCLUSION

In conclusion, the intrinsic and crucial element is what propels the Imperial Home Exhibition Hall's inventive and social achievements. The Regal Home Show corridor is renowned for its exquisite design and delicate antiquity, and it benefits from its wealthy, cozy setting with many unique features [43]. In addition, the Illustrious Home Authentic focus produces a range of social and creative goods at generally low prices, making them accessible to the young and well-off in Chinese society. It also promotes itself and its goods through TV series, internet entertainment, and, of course, partnerships with unusual brands. Additional categories, such non-Chinese foreign visitors, might be covered in future research.

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