

The Application of Psychology in the Design and Research of Cultural and Creative Products

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Abstract: Cultural and creative products have great particularity compared to ordinary goods, so in the design and research process of cultural and creative products, it is necessary to fully pay attention to the study of people's psychology, so that it can better meet people's spiritual and psychological needs. This paper combs the theory of cultural creative products, analyzes in detail the problems existing in the design of cultural creative products in China, and expounds the application of Social psychology, consumer psychology and design psychology in the design, so as to gradually improve the design and research of cultural creative products, and make them have rich cultural connotation and era characteristics, So as to meet the growing spiritual and psychological needs of people and promote the rapid development of Creative industries.

Keywords: Cultural and creative products, Design research, Psychological Research.

1. Introduction

With the progress of society and the prosperity and development of the economy, people not only pursue material abundance, but also pursue spiritual abundance. The pursuit of products has gradually shifted from practicality to emotional and psychological needs. Therefore, as a kind of spiritual product, cultural and creative products have attracted more and more people's attention and love, and Creative industries have achieved unprecedented development. However, there are many problems in the design and research of cultural and creative products. We have conducted a detailed analysis and explored specific ways to use psychology to help and guide the design of cultural and creative products.

As a spiritual product, Creative industries is a kind of integration of Cultural resource management based on cultural knowledge, with innovation as the concept, with the shaping of ideological connotation as the core, and with various means to meet people's emotional and psychological needs. For consumers, material abundance can no longer satisfy their psychological desire to pursue a better life. Therefore, consumers' demand for products has shifted from emphasizing practicality to emotional, aesthetic, and other psychological needs. For products that showcase traditional and regional cultural characteristics, have a sense of social identity, and stimulate cultural memory, consumers have inexplicable attraction and empathy, and stand out among many products with unique cultural connotations. Cultural and creative products have such characteristics. They integrate traditional cultural elements and regional cultural elements, enhance consumers' aesthetic experience, make consumers feel cordial and happy, have the function of situation representation, and meet people's psychological needs for Product differentiation, aesthetics, and experience. Overall, cultural and creative products are designed by designers to deeply explore the social and cultural connotations and essence, adapt to the characteristics of the times, people's aesthetic characteristics and psychological needs, extract and apply culture to product design and innovation processes, endow products with rich artistic and

cultural connotations, reflect historical and cultural development, and thus be accepted and recognized by consumers and users. Cultural and creative products meet people's functional requirements and become carriers of cultural inheritance, enhancing the cultural confidence of the nation, increasing people's sense of identity, belonging, and happiness towards culture, and having a significant impact on cultural dissemination and economic development.

2. Theoretical Review of Cultural and Creative Products

2.1. Definition of Cultural and Creative Products

The so-called cultural and creative products, as the name suggests, are culture+creativity+products. They are based on cultural knowledge, deeply exploring social culture and essence, and fully utilizing innovative concepts to design and research products, so that they have rich artistic, cultural, and ideological connotations, and can adapt to the characteristics of the times, meet the aesthetic needs of contemporary people, and enhance people's cultural confidence.

2.2. Properties of cultural and creative products

The content of cultural and creative products determines their dual attributes, namely economic value attribute and cultural value attribute. On the one hand, cultural and creative products also belong to a commodity that can be used to obtain corresponding economic benefits; On the other hand, it is not equal to ordinary goods. It is a carrier of cultural content and a spiritual product. Through it, traditional cultural elements can be well displayed, bringing people a sense of cultural identity and belonging, and meeting people's psychological needs of differentiation, aesthetics, and experience.

2.3. Characteristics of cultural and creative products

2.3.1. High development cost but strong dissemination

The development process of cultural and creative products

is more complex and difficult than general products, because in the design and research of cultural and creative products, various factors need to be considered, which is a huge innovation in both content and form. The so-called “everything is difficult at the beginning” refers to the creative investment in the early development process of cultural and creative products, which is very high and costly. However, once the product is created, it will be quickly and widely disseminated due to its high added value of cultural connotations.

2.3.2. The effect of value accumulation in the process of consumption and dissemination

There is a significant difference between cultural and creative products and ordinary commodity circulation processes. This is not only the circulation of products, but also the dissemination of culture. In the process of people consuming and disseminating products, cultural and creative products will bring consumers novel psychological experiences and unique spiritual enjoyment, thus generating a value accumulation effect.

2.3.3. Dual standards of expression quality and content quality

Due to the particularity of cultural and creative products, they have dual standards of expression quality and content quality. Therefore, people’s evaluation criteria for them are also very different from ordinary goods. They not only evaluate the functionality and practicality of the product itself, but also consider the cultural connotation of the product.

2.3.4. High demand elasticity

People’s needs are actually hierarchical, with both rigid and non rigid soft needs. Cultural and creative products belong to non rigid soft demand products for people, and people’s demand for them is not fixed, but elastic.

3. Problems in the Design of Cultural and Creative Products in China

In recent years, China’s Creative industries has developed rapidly. Many museums and tourist attractions have launched cultural and creative products. Compared with ordinary goods, cultural and creative products are much more expensive, but they are strongly welcomed by consumers. At present, the design and development of cultural and creative products in China is still in its early stages, with a large market demand and promising development prospects. However, it is precisely because in the early stages of development, there is a lack of experience and insufficient understanding of people’s psychological needs that there are many problems in actual design and research.

3.1. Lack of cultural tension and social identity

While some regions in our country have launched cultural and creative products and received good responses, many regions have blindly followed the trend driven by economic interests. In the process of designing and researching cultural and creative products, they have not delved deeply into the local traditional culture and the psychological needs of consumers, only focusing on superficial articles, resulting in the production of cultural and creative products being shoddy and lacking cultural tension, Not possessing sufficient attractiveness and influence, unable to gain consumer recognition, and unable to receive good communication and market expansion.

3.2. Lack of Self Culture

Cultural and creative products should be supported by culture and reflect the characteristics of the times. However, in actual design research, many designers have not fully understood this. In order to cater to the preferences of some people, they use Western design concepts and models to design cultural and creative products in China, resulting in a lack of local culture in the designed products, which cannot reflect the charm of traditional Chinese culture well, and cannot meet the expectations of Chinese consumers for cultural and creative products.

3.3. Lack of regional cultural differences and characteristics

The concept of cultural innovation products is innovation, therefore, an excellent cultural and creative product must have distinctive features. However, in practical design research, many designers often resort to opportunism and plagiarism to save time and energy. As a result, the products they design tend to converge in terms of appearance, category, and other aspects, without innovation and regional cultural differences, and without obvious recognition. People will lose their curiosity and interest when they face cultural and creative products that are similar but slightly different, and thus cannot promote the efficient and healthy development of Creative industries.

3.4. Lack of emotional experience and aesthetic taste

In the design and research of cultural innovation products, some designers only make simple improvements to the images of historical figures or natural landscapes, without deeply exploring the cultural connotations, or adding some innovative and interactive elements, which cannot provide people with a good emotional experience or meet the diverse aesthetic tastes of the current era. It is urgent to optimize and upgrade products from the perspective of Experience design. Thus effectively balancing the internal connections and dynamic changes among culture, products, and experiences.

3.5. Lack of continuous thinking and iterative innovation

For cultural and creative products, in order to achieve sustainable development, new design styles, forms, and content must constantly emerge. However, many designers often use the same method to design and research cultural and creative products, lacking sufficient continuity thinking. They only rely on piecing together and transplanting traditional patterns or elements to generate so-called new designs, resulting in works that are only superficial in culture and not truly innovative. Constant design is detrimental to the sustainable development of creative cultural products. From this perspective, iterative innovation of cultural and creative products is a challenge and also a bottleneck encountered in the design of cultural and creative products.

4. Application of Psychology in Cultural and Creative Product Design

As the saying goes, “Know yourself and know your enemy, and you will never be defeated”. Only when you fully understand the customer groups you are facing and analyze

from a psychological perspective can you innovate the design of cultural creative products and promote the sustainable and healthy development of Creative industries.

4.1. The design of cultural and creative products should conform to social psychology

4.1.1. Designing product logical attributes with social behavior as the core

Culture is a combination of past life experiences and customs, which not only includes symbols but also a series of social behavior rituals. They form a cultural context through the specific behavioral activities and operational patterns of users when using items. Behavior, social ceremony and habit experience are the deep level of cultural representation. These are intangible cultural prototypes formed based on product functions and operation pattern formation to convey deeper culture. When designing, it is first necessary to analyze cultural behavior, reinterpret the interactive relationship between users and products, reconstruct the product's usage behavior, operation process, and service mode, in order to establish a new product image. Users of this type of product do not exhibit specific cultural entity images when using the product, but perceive cultural signals through the use of the product. Using cultures of different ages and regions to create different personality styles. The original local characteristics are easy to pay attention to, forming local styles and emotions. The advantage and influence of local culture lies in endowing products with unique value through culture, and then inheriting and recreating them.

Social psychology believes that culture is the sum of the ways that a specific group forms in social life and can coexist with social members, including art, beliefs, values, life attitudes, customs and codes of conduct. In the long process of social development, members of society or groups learn life skills from each other, share scientific knowledge, establish social norms, and products, as a medium of communication, transmit information and knowledge, so that individuals can understand the relationship between the external world and themselves, increase knowledge and experience, and gradually form a stable social psychology, and accept and identify with the mainstream culture of the whole society. With the rapid development of technology, people's lives have undergone tremendous changes, and they are constantly revising and supplementing social behavior patterns in their learning. In the process of individual growth, it is necessary to master and use various products to meet changing needs. The concentrated reflection of the product's psychological qualities in various aspects such as perception, thinking, emotion, will, motivation, interest, etc. during user use reflects the relatively stable social psychological tendencies and psychological development level formed by the joint action of user's innate genes and acquired environment. Cultural and creative products are rooted in traditional Chinese culture and contain the social psychology of the Chinese people. Traditional Chinese culture, such as auspiciousness, benevolence, righteousness, propriety, wisdom, and trustworthiness, embodies aesthetic principles and philosophical ideas, conforms to Chinese values and aesthetic psychology, and reflects China's unique cultural temperament and literacy. For example, the auspicious patterns in traditional Chinese culture are traditional patterns and patterns that originate from life but are higher than life. Traditional patterns and patterns of animals and food such as

auspicious clouds, cranes, bats, persimmons, pomegranates, etc. all symbolize people's longing for a better life. These cultural elements with strong traditional styles can be embedded in the design of cultural creative products; On the contrary, images such as paper figures, snakes, and mythical beasts are not very popular, forming a psychological tendency of social identity. Therefore, for cultural and creative product design, aligning with social psychology can better grasp the direction of design.

4.1.2. Adapting to social psychology can better grasp the direction of design

Cultural and creative products are rooted in traditional Chinese culture and contain the social psychology of the Chinese people. Cultural and creative products should be like the auspicious, benevolent, righteous, courteous, intelligent, and trustworthy elements in traditional Chinese culture, containing aesthetic laws and philosophical ideas, in line with Chinese values and aesthetic psychology, and reflecting China's unique cultural temperament and quality. For example, auspicious patterns in traditional Chinese culture refer to traditional patterns and patterns that originate from life and are higher than life. Traditional patterns such as auspicious clouds, cranes, bats, persimmons, pomegranates, animal patterns, and food patterns all imply people's longing for a better life. These cultural elements with a strong traditional style can be embedded in the design of cultural and creative products; On the contrary, the imagery meanings of paper humans, snakes, and divine beasts are very unpopular, forming a psychological tendency of social identity. Therefore, for the design of cultural and creative products, if it conforms to social psychology, it can better grasp the direction of design.

Consumer psychology is an important indicator to judge the market environment. Consumers have their own needs and demands for cultural and creative products they buy, and they will constantly change. Therefore, designers should take consumer psychology as an important link in the early design, and must carefully analyze consumer psychology issues such as users' purchase motivation, Consumer behaviour and consumption ability.

In today's social form, reflecting consumer psychology plays a core role in disseminating cultural connotations in the design of cultural and creative products, and has deeper cultural value and practical significance. Based on consumer psychology, cultural and creative products must have functionality and cost-effectiveness, in line with people's living habits. Based on the perspective of user experience, the integration of traditional Chinese cultural symbol elements and functions should not be flashy or rigid. To ensure that cultural and creative products meet the needs of daily life while also carrying traditional culture and playing a role in dissemination. Let the decorations, costumes, patterns, and texts left by different eras, regions, and civilizations in China shine with youth and create new ideas.

The design concept of cultural and creative products that conform to consumer psychology is also reflected in the designer's extraction of representative cultural elements during the design process. The designer uses innovative methods to transform the image features required for cultural and creative products, and by adjusting and creating the form and meaning of cultural and creative products, combined with their functions, for example, The cultural and creative products of Palace Museum in Beijing are designed to determine the functions of cultural and creative products

according to the relevant culture of the Palace Museum. The function not only reflects the value of use, but also permeates the cultural information of the Forbidden City cultural relics, achieving good design results.

Of course, the desire of consumers to purchase products is an important core of cultural and creative product design. Only by being deeply moved by the product can consumers be deeply impressed and linger. Excellent design has a profound and profound artistic conception, which not only attracts attention, but also accurately conveys cultural information, creates rich associations and beautiful memories, touches the soft emotions in people's hearts, stimulates consumers' desire to purchase, and thus is loved by the public. Therefore, designers need to directly strike the hearts of consumers in their design, allowing them to feel the imprints of the times and ideological concepts, experience emotional resonance, and experience, empathize, and empathize with each other in contextual memories, in order to reflect the spiritual level of cultural and creative products.

4.2. The design of cultural and creative products should conform to consumer psychology

Consumer psychology is an important indicator for judging the market environment. Consumers have their own needs and requirements for cultural and creative products, and they will constantly change. Therefore, if designers want to take consumer psychology as an important part of the preliminary design, they must carefully analyze consumer psychology problems such as consumer motivation, Consumer behaviour, and consumption ability [3].

As a cultural and creative product, it adds cultural information to the product design, endowing it with spiritual and cultural services and functions. From the perspective of design psychology, designers need to grasp the styling characteristics of cultural and creative products during the design process. Among them, "form" is a material attribute, and it is necessary to grasp the elements of design psychology in terms of graphics, materials, colors, and functions. "state" is a spiritual attribute that exists subjectively and with emotional colors, endowing design with emotion and interactivity. For example, in the extraction of graphic elements in cultural and creative products, psychological design methods such as "Gestalt" are used to decompose and integrate the graphics, that is, to extract local or overall patterns, combine and arrange them together, and achieve a design effect of $1+1>2$. The symbolism of semantic symbols and the expression of graphic meanings provide better design methods for cultural and creative products, forming infinite imagination space and creative inspiration. Secondly, in the selection of materials for cultural and creative products, design psychology should also be reflected. Designers should consider people's different feelings about the material's material, weight, color, luster, and texture, and generate unique associations through stimulating the five senses, thus forming a comprehensive psychological feeling. So, cultural and creative products processed with materials have a more experiential sense of "form" and "form" functions. Cultural and creative products are extended through the integration of different functions of materials, combined with aspects such as shape, graphics, and color, to guide users' cognition and improve market competitiveness. For example, the "Great Wall Thirteen Passes" created by Great Wall Cultural and Creative, the first reaction to everyone was shock. The

cultural elements of the design originated from the famous Thirteen Passes of the Great Wall in China, and the building blocks were used to restore the image of the Great Wall's majestic pass 2700 years ago. Using the way children like, they manually pieced and built the blocks, from splicing, forming the pass to interaction, allowing each user to experience the process of building the Great Wall in China. Users create a perfect combination of visual and tactile experiences while experiencing touch, bringing unexpected emotions and fun to users. This is how design psychology is fully reflected in cultural and creative products.

4.2.1. Design should start from the perspective of user experience, making the product functional and cost-effective

In today's social form, reflecting consumer psychology plays a core role in disseminating cultural connotations in cultural and creative product design, with deeper cultural value and practical significance. Based on consumer psychology, cultural and creative products must have functionality and cost-effectiveness, in line with people's living habits. From the perspective of user experience, the symbolic elements and functions of traditional Chinese culture should be integrated with each other, and should not be flashy or rigid. Cultural and creative products should not only meet the needs of daily life, but also carry traditional culture and play a role in dissemination. Let the decorations, costumes, patterns, and texts left by different eras, regions, and civilizations shine with youth and create new ideas. The design concept of cultural and creative products that conform to consumer psychology is also reflected in the designer's extraction of representative cultural elements during the design process. Designers use innovative methods to transform the image features required by cultural and creative products, and through adjustment, combine the form, meaning and function of cultural and creative products. For example, the cultural and creative products of Palace Museum in Beijing decide to design the functions of cultural and creative products according to the relevant culture of Palace Museum. This function not only reflects the practical value of the Forbidden City, but also permeates the cultural information of its cultural relics, achieving good design results.

4.2.2. Consumers should be moved by the product and have a desire to purchase

The desire of consumers to purchase products is an important core of cultural and creative product design. Only when deeply moved by the product will consumers leave a deep impression and linger. Excellent design has profound artistic conception and significance. While attracting attention, it can also accurately convey cultural information, provide people with rich associations and beautiful memories, touch people's soft emotions, stimulate consumers' purchasing desire, and thus be loved by the public. Therefore, in design, designers need to directly touch the hearts of consumers, allowing them to feel the imprint of the times and concepts, experience emotional resonance, and experience, empathize, and empathize in situational memory, thus reflecting the spiritual significance of cultural and creative products.

4.3. The design of cultural and creative products should conform to the design psychology

As a cultural and creative product, it adds more cultural information than ordinary products, and endows spiritual and cultural services and functions on the basis of product design. From the perspective of design psychology, designers should grasp the styling characteristics of cultural and creative products during the design process. Among them, 'form' is a material attribute. We should master the design psychological elements of graphics, materials, colors, and functions. State "is a spiritual attribute. It has subjectivity and emotional color, making the design emotional and interactive. For example, in the extraction of graphic elements in cultural and creative products, psychological design methods such as "Gestalt" are used to decompose and integrate the graphics, that is, pattern extraction is applied locally or as a whole, combined and arranged with each other to achieve a design effect of 1+1>2. The symbolism of semantic symbols and the expression of graphic meanings provide better design methods for cultural and creative products, forming an infinite space for imagination and creative inspiration.

The material selection of cultural and creative products should also reflect the design psychology. Designers should consider people's different feelings about the material's material, weight, color, luster, and texture, and create unique associations by stimulating five senses to form a comprehensive psychological feeling. Therefore, cultural and creative products should have experiential "form" and "state" functions after material processing [9]. By integrating different functions of materials and combining them with shapes, graphics, and colors, users are guided to understand and improve market competitiveness.

5. Conclusion

In recent years, the state has vigorously supported Creative industries, and Creative industries have also continued to flourish. This article explores the design concepts and application strategies of cultural and creative products from a psychological perspective. Firstly, the design of cultural and creative products contains social psychology; Secondly, the design of cultural and creative products should reflect the psychology of consumers; Thirdly, the design of cultural and

creative products should also conform to the design psychology. For designers, they should deeply study the important value and significance of psychology in the design of cultural creative products, and use Social psychology, consumer psychology, design psychology and other relevant theories to design excellent cultural creative products that are popular, so as to promote the long-term development of China's Creative industries.

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