

On the Development Strategy of Cultural and Creative Product Design of Nanyang Han Painting Museum

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Abstract. The Han Painting Museum in Nanyang is an art museum specializing in the study of Han Dynasty portraits and stone carvings with high artistic value. Due to the special display of antiquities in the museum, the number of visitors is very small at present, so the design and development of cultural and creative products for the Han Painting Museum can be of great significance to the commercial development of Nanyang. This paper focuses on the excavation of Nanyang Han painting culture and the refinement of Han painting stone pattern symbols, and the use of contemporary technology for innovative design, so as to explore a road of design and development strategy of cultural and creative products close to life, and to further enhance the popularity of Nanyang Han painting museum. this will further enhance the cultural and artistic value and social value of the Nanyang Han Painting Museum.

Keywords: Nanyang Han Painting Museum; Cultural and Creative Product Design; Development Strategy.

1. Introduction

With its unique geographical location and long history and culture, the Nanyang Han Painting Museum has become an important tourism card for the history and culture of Nanyang, Henan Province. However, at present, the design and development of the Nanyang Han Painting Museum's cultural and creative products are relatively weak. The design of creative products is of great value to enhance the popularity and commercial culture of the Han Painting Museum by exploring the historical and cultural connotations of the portrait stones in the museum, extracting the core visual elements and decorative symbols, and designing a variety of practical creative products that can promote and inherit the Han painting culture in use.

2. Limitations of the Nanyang Han Painting Museum's Survival and Development

Although the Nanyang Han Painting Museum's rich collection of portrait stones has high cultural value, there are limitations to the dissemination method based on the exhibition of portrait stones, and since the Han Painting Museum itself is a thematic museum, it is difficult to meet the diversified needs of the public with the traditional exhibition and promotion mode. We can feel that in recent years, the development and development of the Palace's cultural and creative products have spread the culture of the Forbidden City, and the development and design of these products seem to bring the Palace closer to the public. For example, the Palace's "Palace Cats" series of ornaments (Figure 1), whose design inspiration comes from the Imperial Cats of the Forbidden City, are designed as cute little cats that are loved by the public. In recent years, the Forbidden City has taken the "cute" route and designed a series of pictures that have attracted a lot of attention, such as "Yongzheng, feeling cute", this is why Yongzheng has become the ambassador of the Forbidden City culture in Beijing. The products, such as the "Dynasty Pearl Headphones", "I miss you too" folding fan, and "Palace Cat Cup", are loved by many young people and have sparked a buying frenzy. The design and development of the Forbidden City's creative products are a powerful means of spreading the culture of the Forbidden City and are widely used in real life, as well as an important way to maintain the operation of the Forbidden City Museum and relieve economic pressure, which is of great value in promoting the development of creative products in China [1].



Figure 1. "Forbidden City Cat" series ornaments

In its current state, the free opening of the Museum of Chinese Painting may increase the flow of visitors for a certain period of time, but as society develops, the public may gradually lose interest in the Museum if it remains in a static display mode and lacks updates.

3. The Path of Nanyang Han Painting Museum Towards New Development

3.1 Innovation of Business Model

As we can see from the development of the Forbidden City Museum and other museums, the current development of Han painting museums does not meet the current needs of the public. In the new social environment, what can facilitate the development of Han painting museums is to update the business model to spread the culture of Han painting while meeting the needs of the public, so that Han painting museums can develop in a healthy way. Therefore, in order for the Nanyang Han painting museum to reach out to more travelers and the public, it is necessary to improve the old, middle-of-the-road business model of the museum and give it a new look to be known by the public.

Today tourism is considered a common consumer behavior by the general public. The old-style tourism activities were sightseeing activities. Therefore, it is possible to use tourism to provide tourists with a more participatory experience, and this participation is linked to the business model of the Han painting museum. Therefore, the Han painting museum can break through the original development idea and innovate the development model to enhance the visibility of the museum through the research and development of cultural and creative products and marketing to promote the publicity and development of the museum.

3.2 Research and Development of Cultural and Creative Products

At present, the development of cultural and creative industries is gaining momentum and new opportunities for the development of cultural and creative products in museums by the state and the public. The development of cultural and creative products for the Han Painting Museum echoes the national policy of promoting national development through innovation and bringing historical relics "to life"; secondly, it can meet the needs of the public; thirdly, it promotes the spirit of craftsmanship, explores the excellent traditional craft techniques contained in cultural relics, and provides ideas for upgrading and transforming the concept in the field of Chinese art and creative design. In summary, the development of cultural and creative products for the Han Painting Museum is very necessary.

4. The Necessity and Feasibility of Developing and Designing the Cultural and Creative Products of Nanyang Han Painting Museum

4.1 The Need for Self-Cultural Communication

Nowadays, with the renewal of the society, people have a respectful attitude towards cold cultural relics, and the portrait stones exhibited in the Han Painting Museum are mostly in Han Dynasty tombs and ancestral halls, so people who visit the museum are somewhat intimidated, and therefore the

number of visitors is slightly low, which makes people's understanding of the artistic value of Han portrait stones weak. Obviously, looking at the development and design of the Forbidden City's cultural and creative products, we can see that the development and design of cultural and creative products is particularly important as an effective solution for the present time. As an auxiliary means of communication for museums, cultural and creative products have undoubtedly become one of the best tools for promoting the cultural connotations of museums [2]. The development of creative products in line with the theme of the exhibition and their placement in the Han Painting Museum store will allow the public to visit the museum and gain a deeper understanding of Han painting, so that their special attachment to history and culture will be transferred to the creative products, which is a good substitute for the museum's own cultural dissemination.

4.2 The Need for Sustainable Operation

Having sufficient funds to operate a Han painting museum is a necessary condition for sustainable operation. At present, the main sources of income for museums are admission fees, social donations, corporate sponsorship, government support, income from extended operations, income from ancillary services, membership dues, and income from exhibition activities, and the proportion varies among museums of different nature [2]. The Nanyang Museum of Chinese Painting is an open museum, and as society develops, the museum's business situation is not very optimistic. In this case, the design and development of the museum's creative products can yield some economic benefits, and the more widely they are disseminated, the greater the social impact they will have, and the higher the economic benefits will be. The Han painting museums can make appropriate profits through the design and development of creative products, and eventually return the profits to the museums, so that the value created by the creative products can be reflected in the display, conservation, and education of the Han painting museums' collections, thus realizing the sustainable operation of Han painting museums.

5. Design Principles for the Development of Cultural and Creative Products of Nanyang Han Painting Museum

The development of Nanyang Han Painting Museum's cultural and creative products needs to be created through the materialization of art forms to express its core cultural values and lean cultural heritage. In the process, it is necessary to follow certain development and design principles, combine its unique core elements, develop and design patterns with the Han Painting Museum's own regional cultural characteristics, enrich its new vitality and cultural value, and at the same time spread the historical and cultural connotation of the Nanyang Han Painting Museum to people, let more people appreciate the artistic wisdom of the Han Dynasty, and thus enhance the popularity of the Han Painting Museum. Therefore, it is necessary to follow the following principles to develop and design the Han painting museum's cultural and creative products.

5.1 Presenting the Regional Cultural Characteristics of the Han Painting Museum

In the development and design of the Han Painting Museum, we should follow the local cultural characteristics of the Museum, and reflect the decorative art of the portraits of the Museum, the rich phenomenon of Han Dynasty life and the auspicious decorative meanings in a series of creative derivatives, so as to develop creative products that can truly reflect the core cultural connotation of the Museum. The Han Painting Museum in Nanyang City is located at the south end of Wolonggang in Nanyang City, where the Marquis of Wolonggang used to be the place where Emperor Liu Bei "visited Maolu" and the place where the "three parts of the world" originated. We should make use of this advantage to analyze the Han Dynasty portrait stones in depth and make innovative designs. The Han Painting Museum, as the art museum with the largest collection of Han portrait stones in China, has many fine portrait stones on display, which can be divided into eight exhibition halls according to the content of the portraits: production, architecture, historical stories, social life, astronomy and mythology, jiaojie, dance and music, and auspicious ascension to immortality. All

aspects of the Han Dynasty are vividly expressed in the Han paintings, which have great regional characteristics. According to evidence, most of the surviving Han portrait stones in Nanyang were unearthed in the tombs and ancestral halls of middle- and lower-level officials and wealthy families in the Han Dynasty [3].

Nowadays, with the increasing competition in the market economy, more and more cultural and creative products are lacking in innovative applications. However, different regional cultures are accumulated through years of historical development, including tangible regional cultures: architecture, cultural relics, etc., and intangible regional cultures: humanistic thoughts, historical culture, traditional language. We should integrate and refine these two regional cultures and design innovative cultural and creative products to give the public a new perception of the Han Painting Museum.

5.2 Focus on the Refinement of the Cultural and Symbolic Elements of the Chinese Painting Museum

The design of cultural and creative products should strive to meet the needs of many consumers, whose demand for products is constantly rising. One of the essential principles in the design of creative products is to pay attention to the refinement of the cultural and symbolic elements of the Han Painting Museum. The Chinese painting museum has a variety of elements, mainly symbolic, allegorical, harmonic, analogical, epithet and textual, all of which are expressed in the form of portrait stones. For example, in the Hall of Social Life, the "Chariot and Rider Travel" (Figure 2), which shows a number of carriages with horseback riders in the front and those following, shows the nobility traveling in the Han Dynasty and the prosperity of social life in the Han Dynasty. "In the Hall of Astronomy and Mythology, the combination of the Canglong and the sixteen stars fully demonstrates the level of development of astronomy during the Han Dynasty; the "Immortal Deer" design (Figure 3) in the Hall of the Ascension of the Immortals (Figure 4) has the meaning of "jinlu", reflecting people's The "immortal deer" motif in the Hall of the Ascending Immortals has a harmonic meaning of "jinlu," reflecting people's prayers for wealth and good fortune and their hopes for the future [4]. In summary, these rich cultural symbols of the Nanyang Han Painting Museum are the source of visual symbol extraction for cultural and creative design. In the development of cultural and creative products nowadays, we should transform these core auspicious forms of the Han Painting Museum into visual expressions of cultural and creative products, so that the public will eventually resonate with the cultural connotation of the Nanyang Han Painting Museum.



Figure 2. Car ride travel map



Figure 3. Canglong astrological chart



Figure 4. Immortal Deer

5.3 Pay Attention to the Innovative Application of Contemporary Technology

Nowadays, human beings cannot live without science and technology, so the design of Nanyang Han Painting Museum's cultural and creative products can be appropriately made use of technological means to meet the aesthetic and usage needs of contemporary people. The Han Painting Museum can try to use modern technology to interpret the historical allusions of Han painting and use artificial intelligence to answer visitors' questions; secondly, according to the needs of different age groups, it can develop and design products suitable for different people. The introduction of these modern technologies will not only allow visitors to readily understand the cultural connotations behind the history of each cultural relic in detail, but also enable people to better grasp the historical and cultural background of the Han Painting Museum, while also enhancing its tourism and viewing value.

6. Design of Creative Product Development for Nanyang Han Painting Museum

A systematic design and development program can create unique cultural and creative products that not only give the public a sense of beauty, but also are important for spreading the culture of Han Dynasty portrait stones and increasing the number of visitors to the Han Painting Museum. In the author's opinion, the design and development strategy of the Han Painting Museum can be discussed from the following aspects.

6.1 Product Design Classification based on the Cultural Connotation of Chinese Painting Collections

A product is a product of human civilization, and the creation of a product is a combination of the designer's ideas and the user's demands, where the dominant role is played by the user's needs and expectations of the product [5]. Therefore, the Han Painting Museum collection should be selected for its auspiciousness, or for its ability to reflect the prosperity of Han society and the well-being of the people. Based on their respective cultural connotations, the author has designed a series of designs based on the main elements to be used in the derivatives, which are divided into two categories: school supplies and daily necessities:

(1) School supplies

The architectural culture of the Han Dynasty was very elaborate, and the pavilions, pavilions and queens in the Hall of Architectural Art of the Han Painting Museum show the characteristics of Han Dynasty architecture in a more comprehensive way. For example, the "Qingming Shanghe Tu" bookmark (Figure 5) is a bookmark of the Forbidden City, which is a collection of representative buildings and scenes from the "Qingming Shanghe Tu", transformed into a sticky note and presented clearly and interestingly to the public. In this project, the architectural images can be used as inspiration, and the necessary auxiliary graphics such as scenes can be added to create a simple, clear and intuitive pattern to be used in a series of creative derivatives of school supplies.



Figure 5. "Qingming Shanghe Tu" bookmark

(2) Daily necessities products

For example, the images in the Hall of Social Life mostly show the life scenes and conditions of Han Dynasty people. The core visual symbols are extracted and designed to be used in clothes and

canvas bags, bringing "Han Dynasty life" to "modern life. The images in the Astronomy and Mythology and Rising Fairy galleries are all symbols of good fortune and beauty, and some of the images are slightly romanticized. The core motifs of astronomy, astrology and auspicious animals are extracted and applied to a series of derivatives such as pillows and silk scarves to bring good wishes to the public.

6.2 A Case Study of Product Design to Refine the Visual Symbols of Han Painting Collections

Visual symbols symbolize the artistic value of history and culture, and there is a relationship between artistic value and cultural value that is both antithetical and unified [6]. For example, the main visual symbols of the portrait stones in the Hall of Social Life focus on figures, while those in the Hall of the Ascension of the Immortals focus on animals. This is also an important strategy to develop the design of Nanyang Han Painting Museum's cultural and creative products. In my graduation design, I selected the portrait stones in several of the many exhibition halls of the Han Painting Museum and refined the core visual symbols of the representative portrait stones in the corresponding exhibition halls. The main visual symbols of the following exhibition halls were extracted.

(1) Symbols of architectural art halls

The Han Dynasty was an important period in the development of our ancient architecture, and the architectural images of the pavilions, double quoins, and halls displayed in the Nanyang Han Painting Hall express the main forms and stylistic characteristics of Han Dynasty architecture, which are more comprehensive. Therefore, the core visual symbols of the pictorial stones in the Architecture Art Gallery are all Han Dynasty buildings (Figure 6). The design is used in bookmarks and notebooks.



Figure 6. Double queue



Figure 7. Car ride travel

(2) Symbols of social life hall

The stable politics and prosperous economy of the Han Dynasty brought a rich and colorful life to the people of that time. The portraits in the Hall of Social Life of the Han Painting Museum in Nanyang show the life of all social classes in the Han Dynasty in a vivid and visual way. Since there are many elements of figures and life scenes in the portraits of this hall, the canvas bag pattern design of my graduation design (Figure 7) mainly extracts the core elements of the "Chariot and Rider Travel" in the social life hall, depicting the spectacular scene of the nobles' travels in the Han Dynasty, and the matching of lines and colors gives a simple pattern, which is reasonably applied to canvas bags and clothes, which are daily necessities.

(3) Astronomy and Mythology Hall Symbols

One of the important themes of the Nanyang Han Painting Museum is astronomy and mythology. The images in the exhibition hall include the actual records of astronomical observations such as the "South and North Dipper" and the "Comet Chart", astronomical signs and myths such as the "Canglong Xingxue", and images showing the composition of heaven and earth. The level of astronomical development and the mythology of the Han Dynasty are well expressed in these portraits, some of which are romanticized and have endless astronomical charm. In this design, I have extracted

the core elements of the "Cang Long Xing Su Shi" (Figure 8), which represents the constellation of Cang Long in the eastern palace, with the moon symbolized by the disk at the top of the picture, and the moon in the shape of a circle, a symbol of eternity and immortality [7]. The sixteen astrological directions are sparsely distributed in the picture, indicating that the moon runs into the constellation of the Dragon, and these astrological signs recorded in the form of dragons provide a valuable basis for the study of astronomical science in the Han Dynasty [7]. The dragons are also the beasts of prey in the picture, and the motifs are extracted and fused into the pillow to embrace the good fortune.



Figure 8. Canglong astrological chart **Figure 9.** Fairy riding a deer chart

(4) Symbols of the Hall of the Ascending Immortals

The Hall of the Ascended Immortals is another important theme of the Han painting gallery and accounts for a large part of the images. Most of the images represent the Han dynasty people's desire for immortality, and some of the images have harmonic meanings, such as "deer", which is pronounced "Lu", symbolizing people's desire for immortality and praying for a good life. In this design, I extracted the core visual symbols of the "Immortal riding a deer" in this exhibition hall (Figure 9), which means "Immortal riding a deer" and "Immortal living forever", with auspicious meaning. The design was extracted and applied to the design of the silk scarf of the Han Painting Museum's cultural and creative product development, highlighting the meaning of the portrait stone and bringing good wishes.

6.3 Design Creativity That Reflects the Decorative and Auspicious Meanings of the Han Painting Collection

The main purpose of the design of cultural and creative products is to express history and culture through artistic forms, and the design of cultural and creative products in the Han Painting Museum should focus on the application of decorative and auspicious symbolic techniques [8]. These exquisite techniques, together with the Confucianism, astronomy, and divine authority respected by the ancients, reflect the continuity and tradition of Han culture, art, and religion, and their skill and peace of mind are worth learning from. Their exquisite skills and peaceful mentality are worth learning from and applying to the design of cultural creations. In addition, the many decorative patterns in the portrait stones provide a strong reference for our design, such as the pure expression of clouds and thunder patterns in the images, the peach-shaped leaf form made by the repeated combination of clouds, symbolizing the vigorous vitality, and the peach-shaped cloud symbols arranged in an orderly "S" shape, symbolizing the infinite cycle and extension of life. In the auxiliary graphics and silk scarf design of this graduation design (Figure 9 and Figure 10), the decorative patterns of clouds and thunder text in the portrait stone are combined with the auspicious elements of immortal deer and five swan to vividly depict and reproduce the "immortal deer" portrait stone, and the lines and colors are reasonably matched to draw a beautiful pattern, which is reasonably applied to a series of silk scarves. The design is used on a series of silk scarves to express the meaning of blessing and celebration of longevity. These creative designs are based on the refinement of the core visual symbols on the portrait stones, highlighting the meaning of the portrait patterns.



Figure 10. Five swan

7. Conclusion

The design of the Han Painting Museum's cultural and creative products originates from the unique Han Painting Stones. We should extract the unique visual image element symbols based on the cultural connotation of the Han Painting Museum, extract the core cultural symbols by exploring their unique cultural meanings, further convey the cultural connotation of the portrait stones in visual aesthetics, continue to maintain the preservation of the precious portrait stones in the Han Painting Museum, and inherit the history and culture expressed in the Han paintings, so as to further enhance the cultural value of the Han Painting Museum.

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