

**CREATIVE CULTURAL CERAMIC PRODUCTS
DESIGN DEVELOPMENT: A CASE STUDY OF
CONSUMER PERCEPTION AT BEIJING PALACE
MUSEUM**

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**CREATIVE CULTURAL CERAMIC
PRODUCTS DESIGN DEVELOPMENT:
A CASE STUDY OF CONSUMER
PERCEPTION AT BEIJING PALACE
MUSEUM**

by

WU TINGFANG

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LIST OF ABBREVIATIONS

SPSS	Statically Package for the Social Science
KMO	Kaiser-Meyer-Olkin
CITC	Corrected-Item-Total-Correlation
AHP	Analytic Hierarchy Process
CA	Conjoint Analysis
Alpha	Basic Activities of Daily Living
R&D	Research and Development

**PEMBANGUNAN REKA BENTUK PRODUK BUDAYA SERAMIK
KREATIF: KAJIAN KES PERSEPSI PENGGUNA DI MUZIUM ISTANA
BEIJING**

ABSTRAK

Penyelidikan ini mengkaji persepsi pengguna terhadap produk kreatif budaya seramik di Muzium Istana Beijing dengan menggunakan data soal selidik yang terperinci. Berdasarkan pendekatan reka bentuk produk seramik inovatif di kedai produk kreatif budaya Muzium Istana Beijing, kajian terhadap penampilan dan fungsi produk kreatif budaya seramik, serta strategi baru untuk rancangan dan pembangunan produk kreatif budaya seramik telah dijalankan bagi memahami secara intuitif status pembangunan "produk budaya dan kreatif". Melalui data soal selidik persepsi pengguna yang telah dikumpulkan secara terperinci, kajian ini mengenal pasti beberapa kelemahan dalam reka bentuk peninggalan seramik kreatif budaya di Muzium Istana Beijing. Bagi mereka bentuk produk kreatif budaya seramik yang lebih memenuhi keperluan pengguna, kajian ini telah mengembangkan kriteria objektif untuk mengenal pasti keputusan pengguna mengenai penampilan dan fungsi produk seramik inovatif budaya dari Muzium Istana Beijing. Faktor-faktor yang perlu dipertimbangkan dalam mereka bentuk dan membangunkan produk kreatif budaya seramik di Muzium Istana Beijing telah dianalisis. Selain itu, faktor-faktor yang mempengaruhi kepuasan pengguna terhadap fungsi produk inovasi budaya seramik dari Muzium Istana Beijing turut dianalisis. Analisis data dan pengesahan telah dijalankan dengan menggabungkan kaedah penyelidikan kuantitatif dan kualitatif seperti analisis statistik deskriptif, proses hierarki analitik (AHP), dan temu bual

NVivo. Penyelidik juga mereka bentuk empat produk kreatif budaya seramik untuk mengesahkan kesimpulan analisis data. Pengesahan produk telah memberikan penilaian yang lebih adil terhadap persepsi pelanggan berkenaan penampilan dan fungsi item budaya seramik inovatif dari "Muzium Palace Beijing". Selain merumuskan dan menerangkan kesimpulan kajian, penyelidikan ini juga turut menggariskan penemuan dan objektif utama. Akhir sekali, penulis membincangkan keterbatasan kajian ini dan mencadangkan cadangan penyelidikan lanjut.

**CREATIVE CULTURAL CERAMIC PRODUCTS DESIGN DEVELOPMENT:
A CASE STUDY OF CONSUMER PERCEPTION AT BEIJING PALACE
MUSEUM**

ABSTRACT

This research analyzed consumers' perceptions of ceramic cultural creative products at the Beijing Palace Museum using detailed questionnaire data. Based on the design stance of innovative ceramic products in the cultural creative product store of the Beijing Palace Museum, the analysis of the appearance and function of ceramic cultural creative products, and new strategies for the design and development of ceramic cultural creative products, this study intuitively understands the development status of "cultural and creative products". Through an extensive collection of consumer perception questionnaires, this study identified several shortcomings in designing ceramic cultural creative relics at the Beijing Palace Museum. To design ceramic cultural creative products that better meet consumer needs, this study has developed objective criteria for consumers' decision-making on the appearance and functionality of cultural innovative ceramic products from the Beijing Palace Museum. The factors that need to be considered in designing and developing ceramic cultural creative products at the Beijing Palace Museum were analyzed. Additionally, the factors that affect consumer satisfaction with the functionality of cultural innovation ceramic products from the Palace Museum in Beijing were analyzed. Data analysis and validation were conducted by combining quantitative and qualitative research methods such as descriptive statistical analysis, analytic hierarchy process (AHP), and NVivo interviews. The researchers also

designed four ceramic cultural creative products to validate the conclusions of the data analysis. Product validation provided a fair evaluation of customers' perceptions of the appearance and functionality of innovative ceramic cultural items from the "Beijing Palace Museum." In addition to summarizing and describing the study's conclusions, this research also outlined the main findings and objectives. The author finally discussed the limitations of this study and proposed further research recommendations.

CHAPTER 1

INTRODUCTION

1.1 Introduction of Background

This section provides background information for the study and discusses challenges encountered during the design phase of developing culturally creative products from the Palace Museum cultural product store. As shown in Figure 1.1, the Beijing Palace Museum lays out the research's four primary goals and challenges, discusses the significance and limitations of the study, summarizes the quantitative and qualitative research techniques used to draw its conclusions, and provides an overview of the entire research. Many forms of literature are supplied to offer a background for the study and explain the issue that is the subject of the investigation. Following the four objectives outlined in the introduction, the research presented in this study was carried out. The purpose of this research is to meet the aim of the study by conducting quantitative and qualitative research, distributing a questionnaire survey at random, and then deriving appropriate conclusions.



Figure 1.1 Photo of Palace Museum Cultural Product Store
(Picture from the Beijing Palace Museum)

The Beijing Palace Museum covers an area of 720000 square meters and has a building area of 150000 square meters. Figure 1.1 shows the front view of the cultural creative shop of the Beijing Palace Museum. The museum is in the corner tower of the Donghua Gate of the Beijing Palace Museum, covering an area of approximately 2600 square meters.

According to (2023), a small museum refers to a museum with a small display area, a collection of less than 10000 items, and a building area of less than 4000 square meters. These museums are generally located in rural areas, small towns, or specific buildings. A medium-sized museum has a large display area, a collection of 10000 to 100000 pieces, and a building area of 4000 to 10000 square meters. A large museum refers to a museum with a large display area, a collection of over 100000 items, and a building area greater than 10000 square meters. These museums are generally located in national cities or internationally renowned tourist destinations. According to Jiang (2023), the Beijing Palace Museum has a total collection of over 1.86 million pieces (sets) belonging to a large museum.

1.2 Background of the Study

Affluence among consumers has led to a growth in the demand for cultural goods and activities, and China is actively supporting the establishment of new cultural firms. Museums play an essential part in culturally creative industries. Additionally, the manufacturing and designing of “culturally creative products” are becoming increasingly prominent, a crucial factor in promoting culturally creative industries (H. Yang, 2017). Customers follow creative and cultural companies run by museums with a greater amount of attention. According to Song and Li (2018), consumer interest in ceramic goods has risen in recent years, perhaps due to the

growing demand for China's culturally creative industries. In addition, ceramics are the products of China's cultural and creative industries that best exemplify the country's aesthetic and cultural values. Ceramics have been produced in China for many years, and their usage in traditional Chinese culture extends further. The study of modern ceramics can include both the aesthetics of traditional Chinese art and the aesthetic tendencies of the West (Ferruz & Elorza, 2021).

Customers follow the creative and cultural companies run by museums with a greater amount of attention. Consumer interest in ceramic goods has risen in recent years, perhaps due to the growing demand for China's culturally creative industries. Studying consumers' perception of creative ceramic cultural products in the Palace Museum cultural product store is beneficial for designing and developing creative cultural products that are popular and demanded by the public.

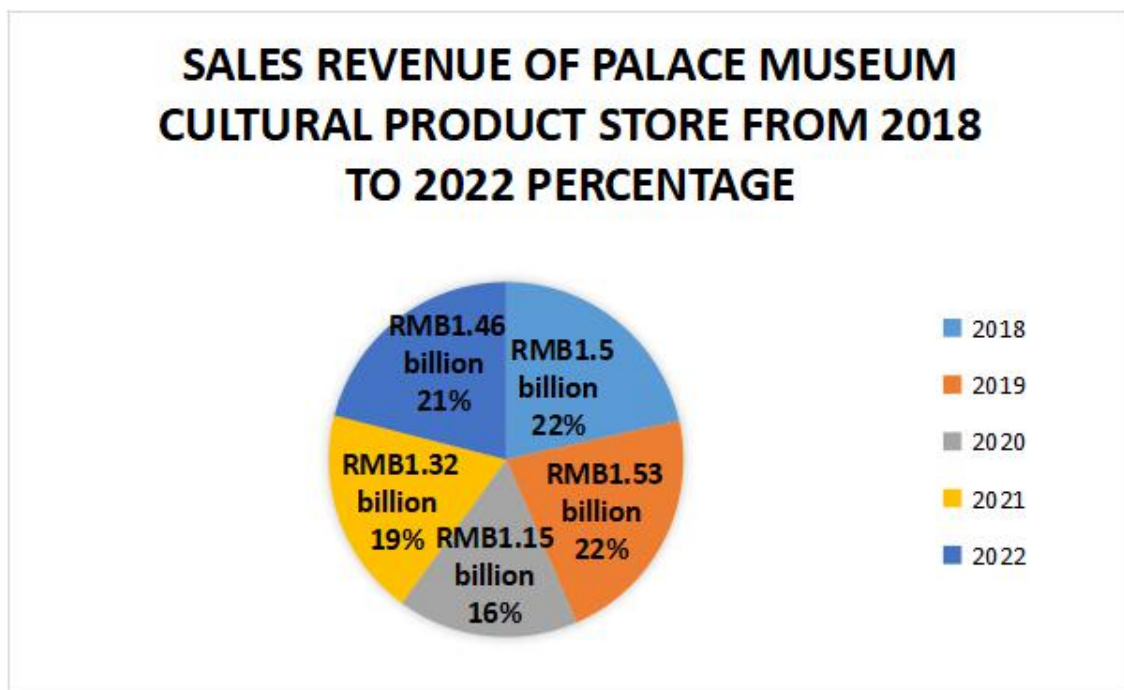


Figure 1.2 Sales revenue of Palace Museum Cultural Product Store from 2018 to 2020 (Data source: sorted out by National Cultural Heritage Administration and China Commercial Industry Research Institute)

According to Xinqiao (2022), the development of culturally creative products in the Palace Museum Cultural Product Store exceeded 10,000 types in 2018. Figure 1.2 shows that the Beijing Palace Museum Cultural Products Store has created the highest sales volume of cultural and creative products in Chinese museums. In 2018, the sales of cultural and creative products of the Palace Museum Cultural Product Store reached 1.5 billion, which means the successful transformation of a traditional museum. The sales revenue in 2019 was 1.53 billion yuan. From 2020 to 2022, due to the pandemic disease impact, the number of tourists to the Forbidden City decreased, and the sales volume also decreased to 1.15, 1.32, and 1.46 billion yuan, respectively. The overall sales volume of the Palace Museum Cultural Product Store has consistently ranked first in the country, according to Xiaohan (2021).

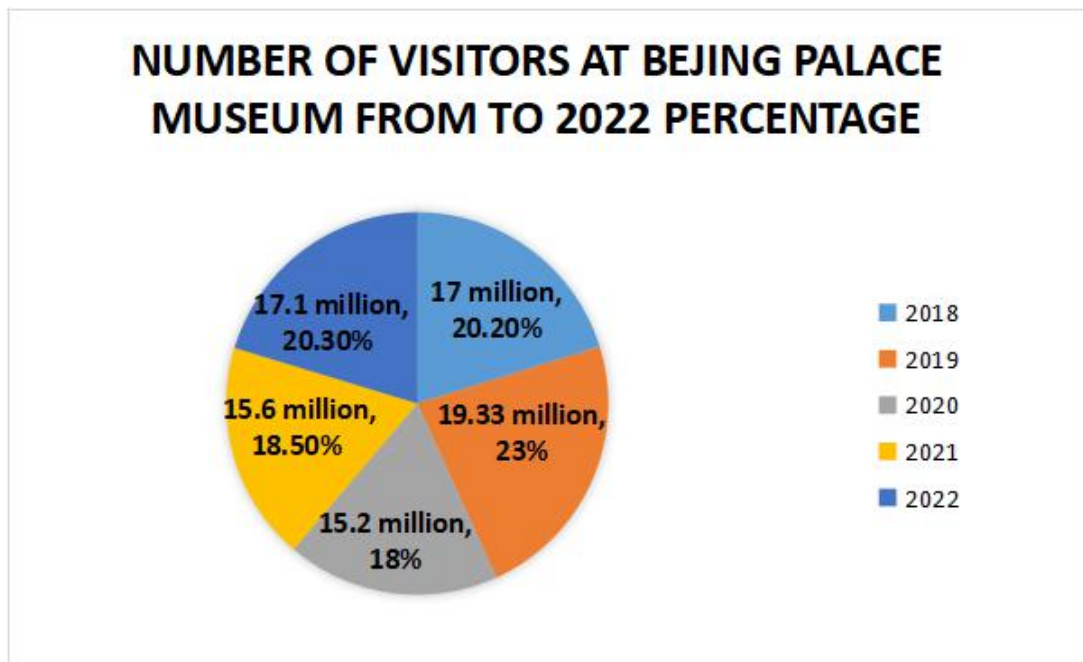


Figure 1.3 Number of visitors from 2018 to 2022 (Data source: sorted out by National Cultural Heritage Administration and China Commercial Industry Research Institute)

Figure 1.3 shows that the number of visitors received by the Palace Museum exceeded 17 million in 2018, creating a new historical record. In 2019, the number of

visitors increased to 19.33 million, constantly breaking the record for annual visitors. It deserves to be the museum with the largest number of visitors in the world. From 2020 to 2021, the number of visitors to the Palace Museum was also affected in varying degrees due to the epidemic, as it was closed during the epidemic and did not accept appointments. The number of tourists in 2020 was 15.2 million, 15.6 million in 2021, and 17.1 million in 2022.

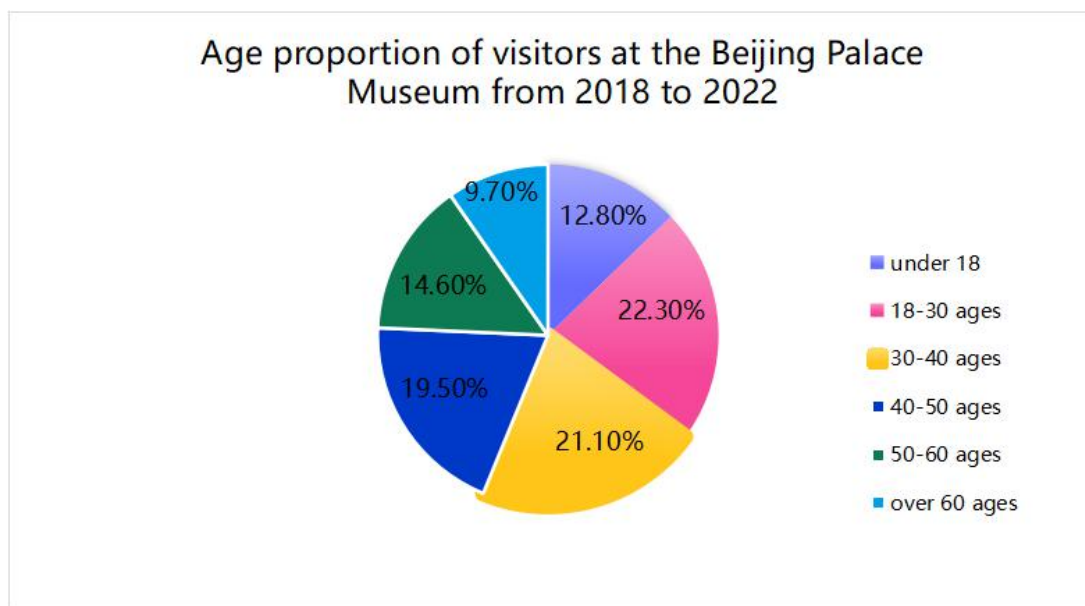


Figure 1.4 Age proportion of visitors at the Beijing Palace Museum from 2018 to 2022, Data source from Yan (2022)

The "consumers" studied in this research refer to the general population of different age groups, genders, professions, and regions in China; however, the questionnaire data collection only focuses on Chinese people. Figure 1.4 shows that the age proportion of visitors at the Beijing Palace Museum from 2018 to 2022, which is 35.1% under 30 years old, 21.1% of the audience is 30-40 years old, 19.5% is 40-50 years old, 14.6% is 50-60 years old, and 9.7% is over 60 years old. Young audiences, especially the post-80s and post-90s, have become the "main force" to visit the Beijing Palace Museum, and the post-00s generation is also close behind.

This data proves that the Beijing Palace Museum is attracting more attention from the public, especially young people.

Referring to Qiu and Wang (2023), younger customers show a greater interest in purchasing culturally creative goods, and as a result, the selection criteria for culturally creative products also undergo continuous development. In addition to looking for more individualized products, young consumers' shopping habits have changed in recent years. According to marketers, buyers' perspectives towards ceramic items with cultural significance are important to the design and creation of other things. According to the research conclusions, developing novel approaches to manufacture culturally unique ceramic products is essential.



Figure 1.5 Male-female ratio of visitors at the Beijing Palace Museum from 2018 to 2022, Data source from the official website of the Beijing Palace Museum

Figure 1.5 shows that from 2018 to 2022, most visitors to the Beijing Palace Museum were female, accounting for 56%, and 44% were male.



Figure 1.6 Proportion of Chinese and foreign tourists at the Beijing Palace Museum from 2018 to 2022

Figure 1.6 shows that Chinese tourists at the Beijing Palace Museum from 2018 to 2022 accounted for 97%, and 44% were foreign tourists. So, the consumer groups studied in this research are all Chinese.

China's consumer market for cultural and creative products has shifted from focusing on quantity to quality. According to statistics from the museum, the "Beijing Palace Museum" had 19 million visitors in 2019, and those tourists spent up to RMB 1.53 billion on things of cultural or artistic significance (Ferruz & Elorza, 2021). China's creative and cultural museum sector has a bright future ahead of its own because of China's increasing national wealth and changing consumer behaviour patterns.

1.3 Problem Statement

The efficient and accurate design and development of ceramic creative

cultural products in the Palace Museum Cultural Product Store can not only meet consumer needs but also guide the development of cultural and creative products in other museums in China (F. Wang, 2024), prompting researchers to explore the design and development of museum's cultural and creative products in detail, especially ceramic cultural and creative products for daily use. According to Zhou and Chen (2024), the blind pursuit of novelty in products and the lack of in-depth and detailed market research and in-depth exploration and insight into consumer needs have always been a concern for Chinese consumers.

Although developed nations such as Europe, the United States, Japan, and South Korea have been researching the development and design of culturally innovative goods for a few years (Xu, 2018), research on consumer perceptions of culturally innovative ceramic goods produced in China is still in its early stages and relatively limited. Many ceramic cultural and creative products and services today are not designed for the needs of consumers. According to Zhang's (2011) book on the growth of cultural derivatives in museums, it is believed that the development of cultural derivative products is in its early stages. A comprehensive museum cultural derivative product system can be constructed only by constantly changing concepts based on national conditions, drawing on successful foreign experiences, and following correct principles.

The design and development of creative ceramic cultural products in the Beijing Palace Museum in Beijing lacks corresponding theoretical correspondence, and this study fills the gap. Although there are many types and quantities of creative ceramic cultural products in the Chinese market, there is still no systematic policy in the design and development process. This research proposes criteria for designing and developing a museum's creative ceramic cultural products through quantitative

and qualitative sociological research methods. Using design and psychology, a comprehensive analysis is conducted on the design and development of creative ceramic cultural products, and multi-dimensional research is conducted on product appearance design, product functions, suggestions, and challenges faced in product design and development, and innovative design and development criteria are proposed, which are then distributed to designers, marketers, and course developers to verify their rationality. Guide designers and developers to design and develop creative ceramic cultural products that meet consumer needs more professionally and effectively.

When selecting population samples in this study, there are always people who are not fully considered, so the data obtained are often limited, and it is impossible to generalize all the possibilities. Therefore, we should consider all kinds of people and choose the population close to the research target. This study conducted a stratified sampling of consumers with various academic backgrounds in China, including junior college students, undergraduate students, and graduate students, some with art learning backgrounds, and some with no background in art and design. Some of them have purchased creative ceramic cultural products from the Forbidden City, while others have never purchased such products. As consumers, they are randomly sampled.

This study uses the analytic hierarchy process (AHP), which refers to treating a complex multi-objective decision-making problem as a system, decomposing the objective into multiple objectives or criteria, and then decomposing them into multiple levels of various indicators. The hierarchical weights and total ranking are calculated systematically to optimize decision-making with various indicators and schemes. The decision-making problem of the appearance and functional

requirement of consumer multi-creative ceramic cultural products is decomposed into different hierarchical structures in the order of general objectives, sub-objectives at all levels, evaluation criteria, and specific backup investment plans. The final one, which has the largest weight, is the optimal plan, and the conclusions of the criteria are drawn. After the research, qualitative NVivo interview data analysis was used to verify the conclusions and determine the correctness of the criteria. This study also designed four ceramic cultural creative products based on quantitative and qualitative research standards. The four products were validated and evaluated to determine the accuracy of the research conclusions.

1.4 Research Objectives

This study aims to propose a “culturally creative ceramic product” design and development based on consumer perception. The following is an overview of this study's aims.

First Objective: To identify elements influencing consumer perceptions of the appearance and function of creative ceramic cultural products at the Beijing Palace Museum.

Second Objective: To determine consumers' perceptions of the appearance of creative ceramic cultural products at the Beijing Palace Museum.

Third Objective: To investigate elements that affect consumers' satisfaction with the function of creative ceramic cultural products at the Beijing Palace Museum.

Fourth Objective: To propose good criteria for designing and developing creative ceramic cultural products at the Beijing Palace Museum.

1.5 Research Questions

The research topics of this thesis serve as a connecting relationship between the portions that came before and those that came after them. The literature search for the thesis was guided by the research questions, and the research methods, questionnaire design, data gathering, and analysis were pertinent to the study themes. The difficulties encountered in this study must be overcome to achieve the research objectives. This study answered these questions about the research.

Question 1: What elements impact consumer preference for the appearance and function of creative ceramic cultural products at the Beijing Palace Museum?

Question 2: Which artistic appearance is important for the design and development of creative ceramic cultural products at the Beijing Palace Museum?

Question 3: What factors affect consumers' satisfaction with the functionality of creative ceramic cultural products from the Palace Museum in Beijing?

Question 4: What are the criteria perception for the design and development of creative ceramic cultural products at the Beijing Palace Museum?

Problem Statement	Research Questions	Research Objectives
P1 :As leaders in China's cultural and creative industries, designers and marketers at the Beijing Palace Museum need to enhance their focus on consumer demand in design and development	Q1 : What elements impact consumer preference for the appearance and function of creative ceramic cultural products at the Beijing Palace Museum?	O1 : To identify elements that influence consumer perceptions for the appearance and function of creative ceramic cultural products at the Beijing Palace Museum.
P2 : The problems faced by cultural ceramic creative product designers when designing specific requirements for product appearance.	Q2 : Which artistic appearance is important for the design and development of creative ceramic cultural products at the Beijing Palace Museum?	O2 : To determine consumers' perceptions on the appearance of creative ceramic cultural products at the Beijing Palace Museum.
P3 : The problems faced by cultural ceramic creative product designers when designing specific requirements for product functionality.	Q3 : What are the factors that affect consumers' satisfaction with the functionality of creative ceramic cultural products from the Palace Museum in Beijing?	O3 : To investigate elements that affect consumers' satisfaction with the function of creative ceramic cultural products at the Beijing Palace Museum.
P4 : The Beijing Palace Museum does not have an efficient and unified reference standard for designing and developing ceramic cultural creative products.	Q4 : What are the criteria perception for the design and development of creative ceramic cultural products at the Beijing Palace Museum?	O4 : To propose good criteria for the design and development of creative ceramic cultural products at the Beijing Palace Museum.

Figure 1.7 Visual map of research questions and objectives

It can be inferred from Figure 1.7 that researchers suggest that designers and marketers at the Beijing Palace Museum should enhance their focus on consumer demand in design and development. The specific requirements for designing the appearance of ceramic cultural creative products and the specific requirements for the functionality of ceramic cultural creative products in design face challenges, and the Palace Museum in Beijing does not have an efficient and unified reference standard for designing and developing ceramic cultural creative products, leading to research objectives. The research methods for these four issues include a literature search, a questionnaire survey, and qualitative and quantitative research to guide the design of ceramic cultural creative products. The designed products were validated, and research questions and objectives were answered.

1.6 Significance of the Study

According to Yumeng (2021), the increasing focus that museums are placing on research and design for “culturally creative goods” is one factor that contributes to the growth of China's creative and cultural industries. Ceramics are considered China's most representative art form, and the design of ceramic artefacts that are considered culturally creative has greater research value (Y. Chen, 2024). Ferruz and Elorza (2021) stated that promoting new modes of consumption increased awareness of the distinctive cultural brands associated with museums. However, an in-depth investigation of culturally creative museum objects raises problematic questions and concerns. Some of the problems identified with culturally innovative ceramic products include an antiquated design, poor quality that is not in alignment with the brand, inaccurate consumer market positioning, limited marketing methods, insufficient budget and talent, and a lack of consideration for user experience. This thesis is centred on the study of consumer perception of culturally innovative ceramic goods, and its goal is to provide valuable insights from the consumer's perspective to aid in the better development of such goods. The study of consumer perception of culturally innovative ceramic goods will be conducted using qualitative and quantitative research methods.

The spiritual and cultural requirements of the people in Beijing are met by the culturally creative ceramic objects produced by the Beijing Palace Museum, which also contribute to the expansion of the museum's culturally creative sector (Zhu, 2024). The investigation of ceramic culture creative products carried out at the Beijing Palace Museum not only encourages the change of an institution's economic side but also functions as a model for other museums looking to promote culturally innovative goods. The history of Chinese porcelain may be uncovered, in addition to

tracing the culture of Chinese porcelain, by evaluating the consumers' impressions of museum ceramic artefacts that are culturally innovative. Ceramics from China are a prime example of an artefact's cultural significance. According to Li and Wang (2024), this study is also significant for figuring out how ceramic culture might be developed in the future. The design of culturally innovative ceramic goods can have a significant impact, including the broadening of people's recollection of cultural traditions, the encouragement of people's desire to travel, the elevation of people's national pride, the evocation of people's memories, and the creation of a tangible item with profound resonance. This study investigates how culturally novel ceramic products can be designed by considering various factors, including the type of ceramic cultural creative goods, appearance design, product functions, user experience, and the defining characteristics of the present and the social and aesthetic needs of consumers. Specifically, the research focuses on the ceramic industry.

1.7 Conceptual Framework

This study identifies problems that arise while making and enhancing ceramic culturally creative artefacts for museums and provides potential answers to those problems. This research investigates well-known culturally creative ceramic items, the current state of culturally creative ceramic product operations at the museum, and the “culturally creative ceramic product” design. By conducting many comprehensive evaluations of “ceramic culturally creative products” and user experience questionnaire surveys, one can better understand the development of the museum's culturally creative industry.

The significance of identifying the consumer's appearance is shown in Figure 1.7. This conceptual framework from doctoral research on the influence of

appearance on consumers' product selection was written by Jamalludin (2019). Jamalludin's research adopted a quantitative approach, distributing surveys online through Google Sheets and email to achieve research objectives. The acquired statistical data was analysed to ascertain consumers' happiness and perception of the degree of product appearance and to comprehend their preferences and demands. Results indicated that preference models were generated and used as the basis for designers to design products. The design and appearance of a product are important to users. In addition to attracting consumers, the product should meet their purposes, desires, and needs. Researchers studied consumers' satisfaction and perception levels of the appearance of products commonly used in daily life. This research also studied consumers' perception of the appearance and function of ceramic cultural and creative products, and the researchers used this conceptual framework.

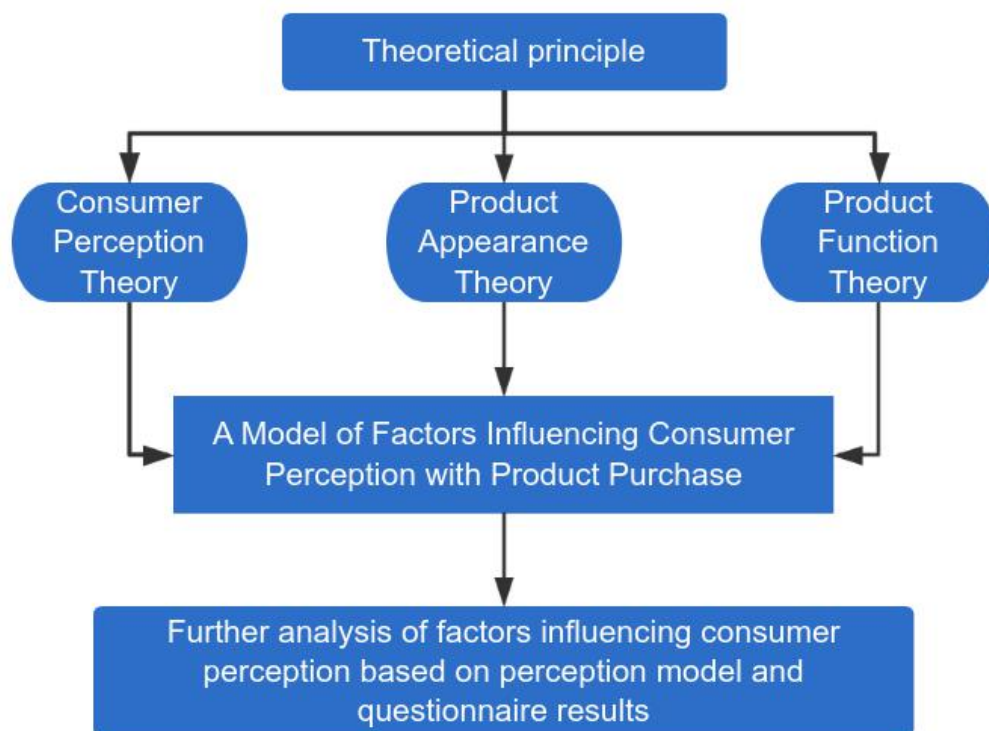


Figure 1.8 Theoretical framework

Based on the theoretical framework, a factor model influencing consumer product purchasing perception is developed, incorporating three main theories: consumer perception, product appearance, and product functionality. Finally, based on the perception model and questionnaire survey results, further analysis of the factors that affect consumer perception is inferred.

The conceptual framework examined the interaction between the components, factors, and theoretical underpinnings affecting the research phenomena and their inquiry. Specifically, this interaction was being looked at from the perspective of the research phenomenon. The conceptual framework underpinning this sketch concentrated on the product's appearance and how the shape, colour, material, function, and design components impact the consumers' product choices. Additionally, this framing chart influenced the following questionnaire surveys to assess the product's visual and functional aspects.



Figure 1.9 Conceptual framework, picture from Jamalludin (2019)

The keywords associated with Figure 1.9 are included in the essay's text at various stages of the research and writing processes for this research. These include the appearance of the product, its shape, colour, the material it is made of, its purpose, design features, customer satisfaction, perception, and acceptance.

Because 'product presentation' was the focus of this study, researchers must pay careful attention to its findings. This study investigates the physical characteristics of tangible object surfaces. These aspects include proportions, composition, hue, purpose, and style. This characteristic determines whether a product's appearance affects a customer's purchase decision.

In this era of the Internet and more, there is a straightforward need for cultural commodities, which necessitates expanding product features. In addition, clients have gained knowledge about a wider range of products using a few consumption channels. Consumers are no longer satisfied with the essential purposes of ceramic culturally creative things; they seek innovations in beauty, convenient usability, pleasure, and even collector value from the products they purchase. According to Sun, Lu, and Zhuo (2021), a customer's level of satisfaction with commonplace goods is considered an essential factor, and several factors may affect customers. The aspects of product appearance design that are particularly important in this investigation are the following: shape, material, pattern, colour, product function, basic function, psychological function, additional function, and product price. Research questions can only be addressed by investigating how customers accept the products.

The concept of "perception" played a significant part in the research. This is because first impressions are significant in making sales and ensuring client satisfaction. An analysis of how customers see a product in the real world may shed

light on its intangible attributes and highlight its value to those customers (Zhu & Zhang, 2009). According to William, Appiah, and Botchway (2016), the definition of perception is "the process of choosing, producing, and interpreting information." This definition suggests that perception is the mental image that people and companies have of different things, such as shops and factories.

In the context of this study, the term "acceptance" refers both to the subjective experiences that consumers have while making use of ceramic culturally innovative goods and to an objective assessment of the "sensory" and "functional" features of such things. Examining client approval, deducing customers' genuine needs and feelings based on the information they provide, and improving product design are all necessary steps to improve overall quality. This is the only way to produce positive acts (Lim, 2012).

1.8 Limitation and Delimitation of Study

The emergence of the museum's culturally creative products plays a major role in China's culturally creative industries as a direct result of the government's aim to encourage culturally creative industries. This research focuses on a series of museum ceramic cultural creative artefacts that actualize culture and spirit and are produced from the culturally creative industries. These pieces were chosen because of their museum status and connections to cultural and creative industries. Objects that are culturally creative have more depth and space than those produced using ordinary industrial methods. These items have the potential to attract buyers because of their innate cultural feelings. When traditional art forms are combined with modern ingenuity, a concept known as "tradition plus innovation" increases the creative value of the created items.

Due to the restrictions on the available materials, this inquiry was carried out in China and concentrated primarily on culturally significant ceramic artefacts. The objects of study are limited to ceramic items such as cups, tea sets, tableware, refrigerator magnets, lamps, porcelain sculptures, coasters, dolls, and jewellery. The scope of the research is confined to ceramic products. There are tens of thousands of culturally innovative items that can be found in Chinese museums. Some of these items include silk scarves, lipstick, books, tapes, bookmarks, handmade clothing, fans, paintings and calligraphy, metal jewellery, handbags, shoes, stickers, stationery, pens, mirrors, photo frames, mobile phone cases, umbrellas, pillows, thermos cups, notebooks, and moon cakes. In addition, a limited number of culturally creative objects will be made to celebrate a few traditional events. It is important to highlight that because of the limitations imposed by the materials, the conclusions of this research cannot cover all the design strategies and strategies for culturally creative items.

In addition, an online questionnaire survey was used to collect information from the participants throughout the investigation. Those who purchased culturally innovative ceramic pieces from the Palace Museum and those who did not purchase any of these items were included in this study. The number of participants was much higher than was anticipated. However, there were too many questions for some people, and others did not respond to all of them because they did not know the answers or because there were too many questions. As a result of this study, it becomes clear that a comprehensive investigation of people's knowledge, cultural backgrounds, consuming values, and psychological concerns has inherent boundaries. Due to the epidemic's impact, travelling internationally during the questionnaire survey was difficult. According to Zhu (2024), most of the consumers in the Beijing

Palace Museum come from China, so the questionnaire data of Chinese consumers are representative. Therefore, survey results cannot be extrapolated to other groups or countries. Due to the dynamic nature of consumers purchasing cultural and innovative products, this survey was conducted online.

The related issues studied in this research include the types of creative ceramic cultural products in the Beijing Palace Museum, how the appearance design of creative ceramic cultural products affects demand and sales, and how the functions of creative ceramic cultural products affect demand and sales. Moreover, it summarizes the design and development criteria of creative ceramic cultural products in the Beijing Palace Museum. The questionnaire scale studied in this research is all over China, and the ceramic cultural creative products studied were all from the Palace Museum Cultural Product Store. This study focuses on designing and developing creative ceramic cultural products that meet consumer preferences. Consumers do not need tall cultural relics but cultural products that are more grounded and closer to life. Putting consumers' user experience first, with a greater emphasis on aesthetics and practicality. According to Chen (2020), the development of culturally creative products must have a clear audience positioning, and the design of culturally creative products must also meet the aesthetic needs of the general public consumers. In addition, this study only chose ceramics as a material because the researchers have been studying ceramic design for both undergraduate and graduate studies, and they have a certain level of research on ceramic materials, properties, and design. In addition, with the long history of Chinese ceramic culture, research on culturally creative products of this material is more representative.

1.9 Summary

This chapter mainly starts from the following aspects: background introduction, problem statement, research question, research objectives, conceptual framework, research limitations and definitions, and research review. Through the statement of research questions and extensive literature search, the research background, significance, current status of research, and the four objectives of this research were determined. The follow-up research revolves around four objectives, a theoretical framework, and a conceptual framework, and clarifies the overall direction of this research.

CHAPTER 2

LITERATURE REVIEW

This section describes and investigates the domains related to this research and summarises the terms that influenced this investigation. Consequently, this chapter is divided into the five sections listed: (1) Beijing Palace Museum, (2) creative cultural products, (3) perception, (4) product appearance design, and (5) product functionality.

2.1 Beijing Palace Museum

Since it is the most popular historical and famous tourist attraction in China, it has the most popular online store in China. Because it has over 10 million admirers, this research utilizes the “Beijing Palace Museum” as an example. According to Li and Shu (2021), hundreds of other museums in China have replicated the model that they used for the creation and expansion of their museum. The “Forbidden City,” opened to the public in 1925, is a comprehensive museum showcasing Chinese culture. Dong (2020) emphasized the current facilities erected in the Forbidden City and its palace, with collections from the Ming and Qing dynasties on exhibit. According to Museum (2021), the biggest museum of ancient culture and art in China is in Beijing, known as the Palace Museum. During 1420 and 1911, the Forbidden City served as the royal palace for China's imperial family. It is a significant historical document of Chinese culture throughout the Ming and Qing dynasties. During this time, it served as China's primary power centre for 500 years. According to UNESCO (1987), its huge architectural buildings and gardens include furniture and art pieces.

2.1.1 History

The Ming Dynasty lasted from 1368 until 1644, and the Qing Dynasty lasted from 1644 to 1911, were the last two feudal dynasties in Chinese history Yu and Yu (2020), (VMFA, 2014). The courts of the Ming and Qing Dynasties were referred to as the Imperial Palace of the Ming and Qing Dynasties and the highest ruling core of the Ming and Qing Dynasties, respectively. The imperial courts of the Ming and Qing dynasties, both of which lasted over 500 years, were distinguished by their lengthy histories.



Figure 2.1 Plan of the Beijing Palace Museum

The “Palace Museum” is in “Tiananmen Square”, the heart of Beijing. The “Forbidden City” is surrounded by a wall that is 10 meters in height and a moat that is 52 meters wide in the Museum (2021). The building complex extends 961 meters north to south and 753 meters east to west. It is 1.12 million square meters long and 1.12 million square meters wide.

2.1.2 Works exhibited in the Beijing Palace Museum

The “Beijing Palace Museum” houses nearly 1.5 million cultural relics, with the Qing dynasty accounting for 85% of the collection. Artwork, calligraphy, inscription, bronze, gold, and silver; lacquerware, enamel, jade, sculpture, ceramics, weaving and embroidery, carving process, other processes; stationery, daily utensils, clocks and instruments, treasures, religious relics, military guards of honour, empress seal books, inscriptions, foreign cultural objects, other cultural relics, and antique books and documents are among 25 categories.

The Beijing Palace Museum, according to Xinqiao (2022), is rich in cultural relics and riches, making it a crucial tool for propagating Chinese culture. The Palace Museum has planned and designed various cultural creative items based on existing cultural relics. Clothing, metal jewellery, ceramics, needlework, bookmarks, lacquerware, sculpture, toys, and so on are classified according to material and technology. This study focused on culturally creative clay artefacts. This is not only because there are few studies of this nature but also because the researchers intend to use their findings in the Beijing Palace Museum’s development design of ceramic culture creative objects. This is the reason for the scarcity of studies of this kind.

2.1.3 Role of the Beijing Palace Museum

The Beijing Palace Museum is a significant cultural provider that promotes the enhancement of Beijing's cultural connotation, urban cultural taste, and urban cultural style, as well as aiding in the reflection of the city's unique cultural allure. According to Yang (2021), seeing the Palace Museum is like experiencing a vivid