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RESEARCH ON MUSEUM CULTURAL AND CREATIVE PRODUCT FROM THE PERSPECTIVE OF NARRATIVE DESIGN AND ATMOSPHERIC AESTHETICS

The purpose of the study is to explore how to uncover the aesthetic value of museum cultural and creative products and create an atmosphere through narrative design from the perspective of atmospheric aesthetics, to meet users' daily aesthetic needs and contribute to the further development of museum education.

Methodology. The research methodology is interdisciplinary. This study adopts atmospheric aesthetics as the research perspective and combines a literature review and empirical research to elaborate on the subject.

Results. The research provides a comprehensive analysis of the narrative elements and characteristics of museum cultural and creative products, proposes narrative design approaches, and explores the elements, methods, and strategies of narrative design in depth.

Scientific novelty. In this study, the narrative design strategy of museum cultural and creative products is discussed from the perspective of atmospheric aesthetics, and a narrative model of museum cultural and creative product design from the perspective of atmospheric aesthetics is constructed.

Practical significance. By exploring in depth the aspects of museum cultural and creative products, such as the meaning of form and spirit, and the emotive narrative language, we can better understand the importance and value of museum cultural and creative products in contemporary society. These narrative strategies will not only enable people to better understand and appreciate the cultural connotations of cultural relics but also bring museums closer to the general public and promote cultural heritage and aesthetic education.

Keywords: atmospheric aesthetics; museum cultural and creative products; cultural heritage; narrative design; art education; culture; product design.

Introduction. In recent years, with the flourishing of museum tourism and the active promotion of aesthetic education in museums, museums, as a gathering place for culture and art, have brought together a rich collection of cultural heritage and artistic treasures. The public is gradually becoming aware of the immense aesthetic value and aesthetic significance that museum collections contain. At the same time, museums have also become popular online tourist destinations for young people, and are much loved by the public.

As an extension of museum culture and art, museum cultural derivatives play an important role in society. They enable museum culture and art to be integrated into everyday life. Through museum cultural derivatives, the public can gain a deeper and more comprehensive understanding and appreciation of the museum's collections and culture. This not only enhances the public's artistic perception

and aesthetic awareness but also cultivates their aesthetic and cultural literacy.

Therefore, it becomes particularly important to explore the aesthetic values and connotations embedded in museum collections in depth and to promote the creation and perception of beauty with narrative design.

Analysis of previous research. Atmospheric aesthetics is an aesthetic theory developed by Gernot Böhme (1937–2022) and is a prominent representative of the many new contemporary German aesthetic schools. "Atmosphere" (atmosphere), an important aesthetic category, returns to its roots and refocuses on people's feelings and emotional experiences of being present at the moment. The sensual aspects of feeling and emotion are the aspects that Boehmer seeks to emphasize [1; 7; 8].

Atmospheric aesthetics aims to link the aesthetics of reception and the aesthetics of making, thus achieving a transcendence of

traditional aesthetics. Boehmer argues that beauty is understood as how that thing is present, that atmosphere is made, and that such things as garden design, stagecraft, and merchandising are atmosphere makers [2; 9]. Museum cultural and creative products can currently create an atmosphere through aesthetic work such as product design, which attacks human feelings and mobilizes users' emotions; it evokes strong emotional resonance and enriches users' aesthetic perceptions and cultural experiences.

Since the 1960s, the narrative has been widely studied and discussed as an expressive process of reproducing events through language, text, sound, and image. The narrative theory was first applied in the fields of literary studies and criticism, such as 'narrative structure analysis', 'narrative poetics', and 'narrative discourse'. Tzvetan Todorov formally introduced the concept of "narratology" in his book "The Grammar of the Decameron". In the field of design, narrative was first applied to spatial design. Subsequently, the study of the narrative was extended to the field of product design. In recent years, narrative design has received a lot of attention in the design of cultural and creative products due to their cultural attributes.

"Narrative design is a method of expression that uses a narrative to present stories to achieve communication and exchange of information between people and products, resulting in an emotional or cultural experience" [3]. Narrative design is an art of communication in the field of design that goes beyond a simple external style into a deeper realm [4]. The use of narrative techniques in the design of museum cultural and creative products can greatly mobilize users' emotional feelings and help them to perceive the product, which is also the sensual aesthetic advocated by the aesthetics of the atmosphere.

Analysis of narrative elements of museum cultural creation. Zhao Shuhua and Tension Li (2016) systematically discuss the components of narrative design: "Narrative design uses linguistic symbols to constitute

product forms to narrate stories, focusing on cultural contexts such as narrative perspective, narrative mode, narrative environment, narrative plot and product functions such as function, structure and behavior, and on the questions of who narrates and how to narrate" [5]. From the atmospheric aesthetics perspective, the main purpose of the narrative is to create atmosphere, and how to create atmosphere and frame the situation through narrative techniques is the focus of research. Atmospheric aesthetics attempts to bridge the subject-object divide in perceptual epistemology through the atmosphere. The atmosphere is the common presence of subject and object, the shared reality of both. The narrative design of the museum's creative products aims to facilitate the 'emergence' of the products and to perpetuate the 'presence' of the aesthetic subject through the creation of a context.

The relevant theories of atmosphere aesthetics have a strong guiding significance to the research related to narrative design. In previous studies, researchers have explored how to create a beautiful atmosphere in stage art design and museum exhibition space design and enable the audience to feel the beauty [10; 14]. It is pointed in the study of L. Liu and A. Zhang (2023) that, although museum cultural and creative products do not belong to the spatial design, they can also use scenario design thinking to create an atmosphere. It is clarified in the article that, the use of products to build narrative scenes helps to better understand the behavioral interactions and information exchanges between users and products under the scene perspective, enhances the attractiveness of the products, creates a good cultural communication scene, improves the sense of user experience in the scene, and then promotes the development of the museum cultural and creative industry [12]. However, there is no relevant research on narrative design strategies and models from the perspective of atmosphere aesthetics in museum product design, which proves the practical significance of this topic.

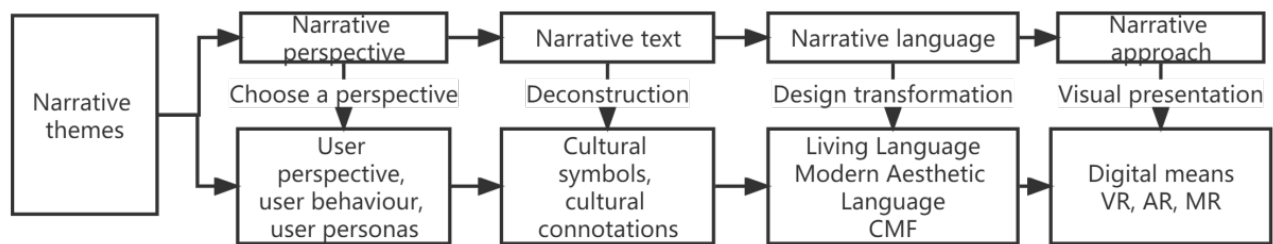


Fig. 1. Museum Cultural and Creative Narrative Design Model

As shown in fig.1, the narrative perspective determines whether the user is engaged or outside of it, which also distinguishes the difference between listening to someone else's narrative and experiencing it physically. Creative museum products aim to bring the art of the hall back into the lives of the public. Therefore, in the narrative design process of the museum's creative products, the user's perspective is used to set up behaviors or actions related to the narrative theme, so that the user unconsciously participates in the event as an experience in the process of interacting with the product, can feel the connotation expressed by the narrative theme, complete the psychological experience and achieve the narrative purpose.

For example, the Henan Museum (CHINA) launched a blind box for archaeology and heritage restoration [6]. The design creates an archaeological feast from the user's perspective, with the user becoming the protagonist in the archaeological event, from the archaeological excavation to the restoration of the artifacts, and then giving the restored 'artifacts' the function of everyday life. This narrative structure is progressive and reinforces the user's experience of 'presence'.

In the design process, designers use the cultural imagery contained in the cultural relics and artworks as narrative content, using a variety of design narrative languages such as color, material, function, and human-computer

interaction, combined with technology, to create an environment rich in cultural atmosphere and aesthetic experience. From the perspective of atmospheric aesthetics, this is where the art in the collection perpetuates the common presence of its subject and object through cultural and creative products. The emotionally charged narrative text, the unique narrative style of the design combined with the physical material, creates a narrative context of 'fluency' that appeals to different groups of viewers, breaking down the barrier of lack of expertise and making the mysterious and uncapturable atmosphere feel dynamic.

Statement of the problem. This study aims to explore how to uncover the aesthetic value of museum cultural and creative products and create an atmosphere through narrative design from the perspective of atmospheric aesthetics, to meet users' daily aesthetic needs and contribute to the further development of museum education. This study adopts atmospheric aesthetics as the research perspective and combines a literature review and empirical research to elaborate on the subject. This study combines analysis with typical case studies to provide insight into product narrative elements, narrative features, and narrative strategies.

Results of the research and their discussion. Narrative characteristics of museum creations in the context of atmospheric aesthetics as shown in the fig. 2.

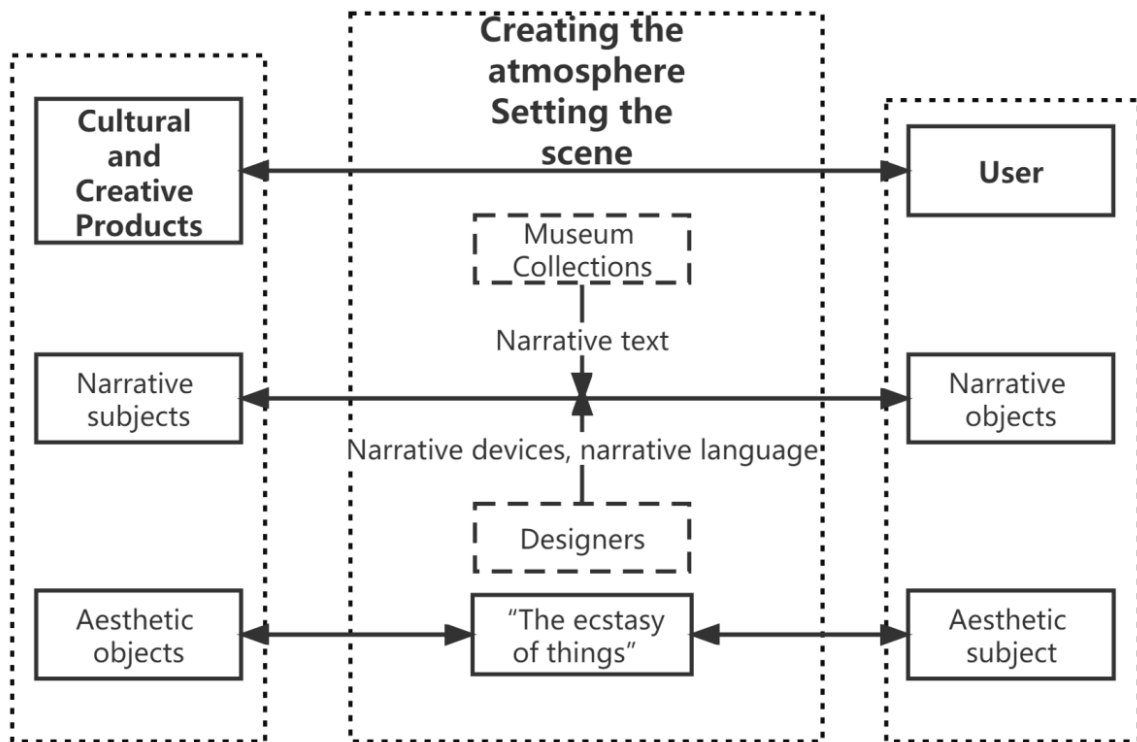


Fig. 2. Museum Cultural and Creative Narrative Design in the Perspective of Atmosphere Aesthetics

As shown in the fig. 2, the process of designing a product's narrative is also a process of creating an atmosphere. The museum's cultural and creative products accumulate their social, emotional, and aesthetic meanings, and the focus on the 'atmosphere' that permeates the products through 'events' echoes Boehmer's idea that 'atmosphere is made'. This "manufactured" atmosphere allows "the subject and the object to permeate from their respective boundaries and to meet to form a middle ground between them" [7]. The 'middle ground' is created by the interaction of those present with the environment and the creation of emotional tones through 'events'. The aesthetic value of museum collections is created through the emotional 'event' design of cultural and creative products, which allows the atmosphere to be created and the user to gain access to the aesthetic interest through physical perception. The narrative design of cultural and creative products in the context of atmospheric aesthetics is characterized by the following:

Atmospheric constructions. "Atmosphere is something diffuse and indeterminate, a space

that fills with a certain emotional tone, somehow like a haze". As Boehmer says, the atmosphere has certain spatial properties, and in the process of designing the narrative of museum cultural products, it is particularly important to construct 'space', i.e. a context of scenic use. Particularly in the current social context of the development of the aesthetic economy, design, as a form of 'aesthetic labor', 'constitutes a large part of social work, no longer serving the production of commodities, but their sterilization, or such a commodity production, the use value of which itself lies in its scenographic use by people, by the public, by corporate images, etc." [7]. This means that aesthetic consumption is, to a large extent, the consumption of perceptual experience. As commodities, museum cultural and creative products can create 'scenes' with specific emotional qualities by choosing and using aspects such as the color, material, shape, and interaction of the object. As such, they not only meet a practical value but also provide a cultural experience and emotional value to users, meeting their everyday aesthetic needs. By using design narratives to create scenes of cultural and

creative products, the impact of museum cultural and creative products can be enhanced, enhancing users' perception of culture and inspiring cultural consumption.

The aestheticization of the everyday. Mike Featherstone first introduced the aesthetic concept of the 'aestheticization of everyday life', which has become the aesthetic situation of the present day [8]. In this aesthetic situation, the aesthetics of atmosphere takes the sensual experience of nature and the relationship between human beings and their surroundings as the starting point, rescuing aesthetics from the elite, defending everyday aesthetics, calling for equality in art, and returning the right to aesthetics to the general public. This is in line with Featherstone's concept of the aestheticization of everyday life.

The cultural heritage and works of art in museum collections are no longer confined to the elite but have entered people's everyday lives. Designers have more rights and freedom to create art and can give full play to their imagination and creativity in the development of cultural and creative products. Art has re-entered people's daily lives in a lifelike way.

Museum cultural and creative products, whether in terms of the choice of subject matter or the use of narrative language, need to be designed around the public's daily life scenarios, using narrative techniques that are popular with the public. Such a design approach can increase people's sense of involvement and empathy, bringing cultural products closer to the lives of the general public and thus enhancing their aesthetic experience.

Focusing on emotional perception. Atmospheric aesthetics is, on the macro level, a contemporary aesthetics dedicated to the return of sensuality, leading people to recover the disappeared 'body' and 'sensuality', bringing aesthetics back to sensual perception. Product narrative design, on the other hand, derives from narrative theory in the field of literature, and "it is the creator of two such different aesthetic products that reveals a heightened awareness of the materials through which a specific

atmosphere can be created" [2]. This means that, although different from the forms of beauty in literary works, there are similarities and differences in the use of materials for the production of beauty. Narrative in literature focuses on the mobilization of emotion, and this is also true in product design. Museum cultural and creative products, using outstanding cultural heritage and art treasures as the narrative text, are more capable of touching people's deep-rooted cultural genes and evoking emotional resonance in users. By using narrative design to design products, narrative design not only achieves a fusion of 'instrumental rationality' with artistry and emotion but can also find emotional triggers by focusing on the behavioral and emotional characteristics of users. By gaining a deeper understanding of the user, narrative design can more precisely create a product experience that touches the user's emotions.

It is therefore important to place the user at the heart of the narrative design of museum cultural and creative products, to focus on their behavioral and emotional needs, and to create a compelling narrative and atmosphere that creates an emotional resonance and connection with the user. In this way, product design can go beyond the functional level to provide users with a richer, deeper experience that triggers emotional resonance within them and inspires deeper reflection and appreciation of culture and art.

Narrative strategies for museum cultural and creative products in the context of atmospheric aesthetics:

Being there – a participatory narrative perspective. Atmospheric aesthetics advocates the immersion and participation of the viewer instead of superficial viewing. As users of products and perceivers of beauty, users experience beauty best through physical presence. To achieve this, designers need to consider the user's behavioral habits, personal experiences, and emotional changes to set the appropriate narrative structure and choose the narrative perspective. In transforming things into

events, the product needs to be made one of the touch points of the event experience from the user's point of view. The user not only feels the function and usefulness of the product but also creates contextual associations and imagery through its relevance to the event, leading to a deep emotional perception.

Traditional museum products are usually storytelling-based, with the user playing a passive role as a listener. However, in the context of atmospheric aesthetics, creative products should give the user an active role, breaking the limits of time and space, and making the product and the story behind it observable, perceptible, touchable, and experienceable. As Boehmer puts it, 'things only appear as ecstasy to the perceiver who is capable of perceiving them as ecstasy, and the opening of atmospheric space depends on the physical presence of the perceiver' [9]. The traditional aesthetic appreciation of museums often requires a high level of professionalism, which makes it impossible for most people to understand the mystery. However, in the present day, design as an aesthetic endeavor should promote the perception of beauty in a way that is accessible to the general public, so that everyone can have this ability to perceive beauty. And there is no more direct and effective way to do this than to engage with it, to put yourself in the context of the time in which the work was created.

Take the example of the Narcissus Qingxiang fragrance, a cultural and creative product launched by the Suzhou Museum (fig. 3). The 'elegance' of the traditional Chinese literati is often obscure and difficult to understand. Therefore, by using natural jade as the base and the Narcissus in the painting in the collection as the imagery, the designer has made the concept of elegance more tangible and approachable by allowing the user to become the character of a literary scholar himself. The user can manipulate the flowers and plants like a literary scholar and savor the aesthetic ideas of the design of bonsai and stones in *The Book of Longevity*. At the same time, the literary product creates a realm of flux by creating a specific

scent. "It is a structure of experience beyond the sense of smell, a whole-body way of aesthetic experience" [10].

Through the lens of participatory narrative, users no longer just watch the work, but become part of it. They feel the connotations and emotions of the work through first-hand experience and participation, thus creating a deeper connection with the work. This participatory approach to design makes cultural and creative products more engaging and interactive, while also enabling viewers to better understand and appreciate the value of culture and art, bringing aesthetic pleasure into their daily lives.

Shape, spirit, and meaning – a layered narrative text. The museum's collection of cultural objects and art treasures is a manifestation of the ideology and culture of its time, especially traditional craftworks that carry the essence of national and contemporary cultural thought in terms of shape, color, and pattern. As a link between society's past and present, museum artifacts are a vivid record of the cultural history of mankind. Narrative museum artifacts often reflect the cultural connotations of religious beliefs, regional cultures, and customs. The choice of narrative text should not be confined to the shape of the artwork, but should also dig deeper into the stories behind the collection. For example, the 'grape' and 'bird, and flower motifs in the Shaanxi History Museum's collection have a meaning that goes far beyond the art form itself. Behind them lies the exchange and transmission of multi-ethnic cultures, as well as inter-regional economic and trade exchanges. By using this as the subject matter for the tabletop game, the user can gain a deeper understanding of the exoticism and aesthetics contained within.

Through a layered narrative text, the products go beyond the appearance of the artwork to convey cultural connotations. This approach stimulates the curiosity and imagination of users, giving them a more comprehensive understanding of the diversity and depth of culture. At the same time, by

combining historical stories with modern experiences, cultural and creative products can establish an emotional resonance with users, allowing them to feel the continuity and vitality of culture in the experience. Therefore, when designing narrative cultural and creative products, emphasis should be placed on selecting representative and connotative narrative texts to demonstrate the diversity and richness of culture. This layered narrative not only enhances the aesthetic experience of the user but also promotes the transmission and exchange of culture. By incorporating cultural connotations into the product, the cultural creation will become a vehicle to touch hearts and provoke thoughts, allowing users to deeply engage and perceive the charm of culture.

Virtual reality – a digital narrative device. In the age of mechanical reproduction, the aesthetic approach of the viewer has changed dramatically. The "flow of sound and picture" is a powerful, uninterrupted impact on the viewer, as the content rushes in like a tidal wave, shattering the calmness that used to characterize the silent observation of a work of art. The audience is constantly moving from 'wonder' to 'trembling' [12] as the senses are continuously stimulated. With the continuous development of digital technologies such as motion capture, 3D scanning, and virtual reality, the means of communication and presentation of museum cultural and creative products have become richer, broader, more diverse, and more convenient.

As shown in Fig. 4, the calendar based on augmented reality (AR) technology launched by the National Palace Museum is an example of this. By scanning the QR code attached to the calendar, users can learn about the cultural connotations of cultural relics and the aesthetics of life in the Forbidden City in the form of dynamic images and narration scenarios on their mobile phones. In recent years, digital cultural creation has become increasingly popular in the cultural and museum industry thanks to the development of virtual blockchain technology.

Digital cultural creations break through the limitations of time and space to achieve a fusion of visual, auditory, interactive, and communication and also cater to the aesthetic habits of younger consumer groups.

Digital narrative means have brought new possibilities for the creation and dissemination of cultural and creative products. Through digital technology, museum artifacts can be presented to audiences more vividly and interactively, allowing them to experience them in an immersive way. Virtual reality technology allows visitors to immerse themselves in a virtual museum space, interacting and experiencing the artifacts. And digital communication channels, such as social media and online platforms, allow cultural and creative products to be more widely distributed and reach a wider audience.

The development of digital narratives has not only enriched the form of cultural and creative products but also provided more opportunities for audiences to engage and interact. Audiences are no longer passive receivers, but subjects who can interact, explore and create cultural and creative products. This participatory experience enables viewers to understand and perceive cultural connotations in greater depth, deepening their understanding and emotional connection to heritage and art.

Using objects to express emotion – an emotional narrative language. Museum art collections often require a high level of expertise to appreciate the essence of the art. This has led to museum art being confined to a niche class, making it difficult for museum art to enter the lives of the general public. Nowadays, in the aesthetic context of the aestheticization of everyday life, it is particularly important to tell the cultural stories behind the collections in a narrative language that the public can understand. In this way, boring inscriptions and obscure masterpieces can be transformed into creative products through modern design language. In product design, the design language of color, material, and shape is also the narrative language of storytelling.



Fig. 3. Suzhou Museum Cultural and Creative Product – Narcissus Fragrance Diffuser Ornament [11]:
 a – enameled daffodil scent piece; b – packaging design for the elements
 of Zhang Wu Zhi; c – use of scenes illustrated

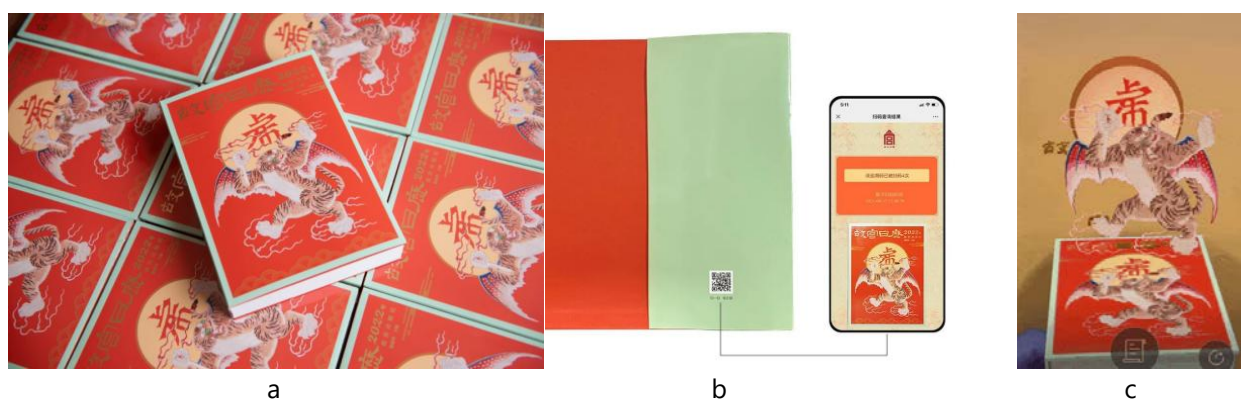


Fig. 4. The Palace Museum Creative Products – Palace Calendar, 2022 [13]:
 a – Palace calendar; b – AR scanning method; c – AR stereoscopic imaging



Fig. 5. Suzhou Museum Cultural and Creative Product – Tang Yin Tea Bag [15]

For their work on children's aesthetic education, the designers have designed a fun treasure-hunting research storybook for children. The colorful images and lively cartoons on paper lead the children on an unusual adventure and treasure hunt. It is certainly a booklet that draws on the booklet to express the feelings of children.

The designer realizes the aesthetic value of the product through the language of the design narrative. The aesthetic value of a product can be considered as an intangible attribute of a product with a certain utilitarian nature under certain conditions with the material as the carrier to meet the aesthetic needs of consumers as the main purpose [14]. In design, the beauty of the atmosphere to be expressed by the product needs to be realized based on physical constructs. The core of the narrative in product design includes the concept, the choice of materials, and the understanding of shape, color, and light, but also involves the perception of the natural environment and the care of human activity, as well as a review of culture. The atmosphere is diffuse and emotional. Interesting and vivid narrative language can evoke emotional resonance in the user, as in Figure 4.2, which shows the design of a 'Tang Yin bubble' tea bag for the Suzhou Museum. The designer uses this to focus on the current situation and mental state of the 'working man' and creates a cartoon image with the storybook 'A Short Biography of Tang Bohu' to provide some spice to the life of the 'working man'. Instead of focusing on the objects, the design focuses on the human emotions that the objects contain and uses an emotional narrative language to relay the aesthetic meaning of traditional culture, to emote and beautify people.

Conclusions. 'Atmosphere' is a new turn in contemporary aesthetics, with its multiple characteristics of presence, diffusion, uncertainty, and immersion. As an important way of creating atmosphere, narrative design

can transform objects into events, and through the use of a unique design narrative language and means, the objects can display their unique charm. From the perspective of atmospheric aesthetics, the construction of narrative strategies for museum cultural and creative products helps to explore the cultural and aesthetic value of museum collections and is also important for the promotion of aesthetic education in museums and the popularisation of museum aesthetics. In addition, the cross-cultural qualities of atmospheric aesthetics are also important for the development of regional cultural dissemination and cultural diversity.

By exploring in-depth aspects of museum cultural and creative products, such as the meaning of form and spirit, real and imaginary, borrowing things to express emotions and the emotional narrative language, we can better understand the importance and value of museum cultural and creative products in contemporary society. These narrative strategies not only enable people to better understand and appreciate the cultural connotations of cultural relics but also bring museums closer to the public and promote cultural heritage and aesthetic education. As technology advances and aesthetic perceptions change, we look forward to seeing more innovative narrative approaches and tools emerge, so that museum cultural and creative products can continue to play their unique charm and role in an evolving era.

Through the above discussion, the author proposes that, under the perspective of atmosphere aesthetics, four narrative design strategies, namely, "being there – participatory narrative perspective", "shape, spirit and meaning – hierarchical narrative text", "virtual and real – digital narrative means", and "borrowing things to express feelings – emotional narrative language", can create an atmosphere and explore the aesthetic value of the museum's cultural and creative products.

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ДОСЛІДЖЕННЯ МУЗЕЙНОГО КУЛЬТУРНО-КРЕАТИВНОГО ПРОДУКТУ З ТОЧКИ ЗОРУ НАРАТИВНОГО ДИЗАЙНУ ТА АТМОСФЕРНОЇ ЕСТЕТИКИ

Мета дослідження полягає в розкритті естетичної цінності музейних культурних і креативних продуктів і аналізі принципів створення атмосфери музею через наративний дизайн з точки зору естетики атмосфери задля задоволення естетичних потреб відвідувачів музеїв і сприяння подальшому розвитку музейної освіти.

Методологія дослідження є міждисциплінарною, що приймає атмосферну естетику як дослідницьку перспективу та поєднує огляд літератури та емпіричні дослідження для детального розгляду теми.

Результати. Дослідження забезпечує комплексний аналіз наративних елементів і характеристик музейних культурних і творчих продуктів, пропонує підходи до наративного дизайну та висвітлює елементи, методи та стратегії наративного дизайну.

Наукова новизна. У дослідженні стратегія наративного дизайну музейних культурних і креативних продуктів обговорюється з точки зору атмосферної естетики, а також побудована наративна модель дизайну музейних культурних і креативних продуктів з точки зору атмосферної естетики.

Практичне значення. Досліджуючи аспекти музейної культурної та креативної продукції, такі як значення форми, духу та емоційну мову оповіді, можна краще зрозуміти важливість і цінність музейної культурної та творчої продукції в сучасному суспільстві.

Ключові слова: атмосферна естетика; музейна культурно-креативна продукція; культурна спадщина; мистецька освіта; культура; дизайн продукту.

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