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Emotional design in blind box for reference and development of cultural and creative products

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Abstract: This paper will take the design of blind box products, which has risen rapidly in the cultural industry in recent years, as the research object, aiming to analyze its reference and application in the cultural and creative industry. Taking the development status and trend of cultural and creative industry as the background of the research, the psychological and emotional design of blind box products are deeply discussed. By combining development and protection, we will dig deeply into national cultural resources and update the design form of cultural and creative products in the market. Using blind box effect to promote the role played in the development of cultural and cultural entrepreneurship and reasonably adjusting the design of cultural and creative products by means of reference is of practical reference significance for the development, design and marketing of cultural and creative products.

Keywords: Emotional design; Psychological; Cultural and creative products; Blind box.

1. Introduction

This paper mainly studies the reference value of emotionalization in blind box design for the development and design of cultural and creative products. Since the development of hot blind box, the audience of hot play is gradually expanding. Through the research of the market and consumers, establish the orientation of meeting the inner needs of users as a new direction of cultural and creative products, in line with the modern aesthetic emotional design. For the low market coverage of the current cultural and creative industry, this paper discusses the selling points of blind box design and marketing for reference. However, in addition to the blind box doll itself, the surprise and satisfaction brought by the process of drawing the box are also consumed by the public. It is this uncertainty and mystery that makes blind box a current craze. This paper reviews the cultural and creative industry from the perspective of emotion, and carries out the design strategy from its perspective, and provides the direction for the further development of cultural and creative products and industries with the design of blind boxes. Each link from the development to the marketing of the blind box has practical reference significance for the development, design and marketing of cultural and creative products. Therefore, the following discussion can be used to analyze the reference value of the blind box for the effective development and marketing of cultural and creative products in the strategy of productive transformation through national cultural resources.

2. The development background and reference value of blind box

2.1. Blind box formation and development

The origin and development of blind box is due to the invention of commercial vending machines and the development of the animation industry. The blind box can be said to be the advanced version of twisted egg under the background of the new era. Twist the doll in the most recent anime games as the theme, there are classic anime as the theme of the nostalgic twist egg. The blind box mainly relies on the flow of "stars", because there is no profound connotation culture and story background. In the second half of the 19th century, the prototype of the modern vending machine appeared in Britain after the Industrial Revolution, selling items such as tickets, cigarettes, drinks and snacks, and then various modern concepts of the vending machine. After the world economy began to recover after World War II, Coca-Cola entered the Japanese market in 1962. Mitsubishi Heavy Industries and Vendo Company jointly developed the first Coca-Cola vending machine in Japan. The commercialization of modern vending machine was initiated by the bottled beverage vending machine, which developed and expanded in the 1970s. At the same time, the Japanese manga industry, led by the "god of Japanese manga", Osamu Tezuka, moved into new territory in an effort to repair the postwar psyche and, for the first time, to make money from anime licenses. In the early 1980s, Japanese model lovers began to sell matching model components made by themselves through vending machines. In combination with the "Fu bag" marketing mode of Japanese department stores, the concept of combining twisted eggs in the shape of round capsules with dolls appeared. In the 1990s, "SAILOR MOON", "New Century EVANGELION" and other character models in anime stories began to appear in the market of twisted eggs. These twisted eggs combined with anime IP were immediately popular and gradually became a unique cultural phenomenon in Japan. In the early stage, Blind box will frequently launch new models and new series to maintain consumer stickiness. These data demonstrate the market potential of blind box to a certain extent, and provide a strong support for the value of blind box emotional design concept. According to the statistics of popular play APP, Japan Dreams' Sonny Angel blind box has launched 16 series in 2019 alone, including hidden models ranging from 1 to 14 in each series. In the 21st century, blind box gradually came into people's sight and gradually joined the tide of play. Through Internet search, the current popular fashion image is summarized, including Original Fake, a fashion brand founded by American designer KAWS, Sonny Angel, a fashion brand launched by Japanese Dreams Company, Bearbrick of Japanese Medicom Toy, and Kenny, a designer

from Hong Kong, China Molly, a little girl with a toot mouth designed by Wong. Domain IP content roles, there are also through co-branding or signing a copyright agreement to design the styling of the hand, and with brands specifically designed for the blind box product line of fashion play. Blind box products are launched in series, and new products are launched quickly. Each series will also introduce rare models such as special edition and limited edition, so players cannot choose the doll image independently, which is highly random.

2.2. Emotional design value points in blind boxes

In the current period, the material living conditions of the public have been greatly enriched, which makes the public urgently need emotion beyond material needs. Therefore, emotional design is the core of product design. Blind boxes are the product of emotional design. Design is about meeting people's basic needs from the beginning. After people's basic living needs are guaranteed, they will be eager to meet their spiritual needs. The blind box was developed based on this environment. In 2012, there was little discussion about the Chinese blind box, and in 2016, the foam bazaar company's vigorous promotion gradually gained popularity. This was the period when China's economy developed and gradually became the main force of consumption. Today's young people are living in the Internet age. In the era of rapid development of information technology, there is no rich spiritual life. The Internet is the main way of life, leisure and entertainment. The blind box is the result of a spiritual and emotional need to design for intense consumption. Designers rely on their own emotions into the design of products, which is an important way to meet the spiritual and emotional needs of consumers. Consumers can not only experience joy and excitement in the process of interacting with the "blind box" of emotional design products. When it comes to emotional stimuli, psychological researchers define "surprise" as a neutral emotion. Plutchik (1980) describes "surprise" as a combination of two emotions: surprise and joy. The conditions that make a surprise a surprise are as follows: consumer satisfaction. As a "fun" economy, consumers are often based on psychological expectations, uncertain nerves and entertainment experiences. Moreover, the hidden spirit and emotion conveyed by the dolls in the blind box can also meet the spiritual needs of consumers. Blind box designers realize that only by incorporating real feelings into product design can they achieve empathy with consumers and let consumers feel humanized feelings through products. Express your design needs strongly. Through the blind box design, product appearance color and product material texture modeling, can realize the accurate satisfaction of consumers' inner emotional needs. In the design of blind box, we can investigate the emotion from the connotation level, find the unique needs of consumers, and realize the emotional construction between consumers and blind box. Designers consciously integrate positive emotions into the blind box through emotional design, so that consumers can feel the positive energy contained in the product, which is also the focus of emotional design in the blind box. Blind boxes are also the product of art and games. When talking about the artistry of digital games, Huang Shi and other scholars elaborated on the criteria of game art, including emotional expression, artistic reflection and innovation. In discussing the design of the blind box, it considers the aesthetic external performance image, the narrative internal story expression, and the constantly updated product shape, which indicates that the design of the blind box meets the game art standards to some extent. Therefore, it can be said that the blind box in a design is a set of emotions, art, game sense. The sale of such useless fashion toys shows that the actual needs of contemporary young people for design tend to be in the direction of emotional design experience, toward compensatory consumption in spirit. From the development of blind boxes, we also get the concept of "cross-domain integration". The early Blind Box, which combined vending machines, the animation industry and the "lucky bag" marketing model, can be seen as a successful combination of technology, culture and commercial marketing.

3. Cultural and creative market development status

3.1. Domestic cultural and creative status quo

As the name implies, the so-called "cultural creative products" refer to high value-added products produced by the development and application of intellectual property rights and modern scientific and technological means, relying on wisdom, skills, talent and wisdom. The creation of cultural creators creates and improves cultural resources and goods. The core of cultural and creative products is to convey cultural and homogenous emotions, while the essence is to convey the meaning of products and arouse the resonance of users. National culture is the crystallization of creation and wisdom in a country's long-term labor, production and life. It is the sum of material culture and spiritual culture with national characteristics. At present, development and protection are combined to tap ethnic cultural resources and transform them into cultural products on the market. Cultural products will be influenced by the market, and whether they can meet the needs of consumers has become the key. As far as the current situation is concerned, there are few cultural and creative products with the characteristics of the Forbidden City cultural and creative works, and the general cultural products cannot meet people's aesthetic needs. It can be concluded that the effective transformation of cultural resources is not enough. The market is not timely; The expansion of resources is far from enough. The supply chain of domestic cultural and creative products is not perfect, and there is a lack of replicable successful experience in the market (except for the Forbidden City). As a result, the lack of substantial financial support prevents the industry from thriving. In contrast to blind boxes, national cultural resources can be subdivided into many cultural intellectual property rights. If we can start from its historical background, combine with the characteristics of the new era, give it a new contemporary form of expression, activate the culture, find its root, and combine with the aesthetics of The Times, in order to develop and use appropriate interests, will bring considerable economic and social benefits.

3.2. Self-cognition and development trend of cultural and creative market

Nowadays, with the gradual increase of cultural consumption, cultural and creative products have become an important part of the economic interests of many scenic spots and museums. Cultural and creative products are often closely linked to the history and culture of various regions. However, due to the late start of cultural creative product design theory and the lack of professional designers, the whole cultural

creative market is in a state of confusion. A large number of cultural and creative products only reflect the basic point of "retro", but do not really express its connotation, regional culture and other unique characteristics. From the product point of view, the product is a single, polarizing and low creative product. With the development of market culture and creative industry in recent years, the products have gradually shifted to the creation of planar visual images and the use of a variety of products. From a product design perspective, designers often misunderstand and ignore the needs of cultural and creative products. Cultural creative products need designers to start with cultural emotion, but the existing products lack the grasp of users' real emotion, designers lack a rational analysis process in the early stage of design. Lack of thorough market analysis leads to lack of in-depth analysis of users' emotional needs during product development. In the perception stage, designers can predict or test the interaction state between cultural and creative products and users during the design process, display its commercial, cultural and emotional characteristics, and convey the intrinsic value of cultural and creative products. It emphasizes that a rational analysis of users at the beginning of design can lead to a shift in perception. Mozi said: "Clothes must always be warm, then is beautiful, living must be permanent peace, then is happiness." This idea fits into Maslow's hierarchy of needs theory. Considering the needs of users, the concept of emotional design should be adhered to from the perspective of humanization, and emotional elements should be better integrated into design modeling. Cultural and creative products are related to brands, that is, based on a certain culture, through the creative regeneration of designed goods, is the embodiment of intellectual property rights. Cultural and creative products not only convey emotions but also regional cultures and nationalities, but also ensure the concept and value of cultural and creative products.

4. Design principle of blind box and case analysis of cultural and creative products

4.1. Psychoanalysis of blind box design

The consumption of contemporary young people shows a trend of diversification and individuation. Under the invisible pressure of social groups, individuals unconsciously produce a psychological state consistent with the majority of people, which is a kind of compliant psychology. According to the data, the rise of blind boxes in 2015 is five years old. As a growing craze, blind boxes continue to come up with new ideas. Adhering to the advanced innovation ability, in the business channel expansion and innovation. With each generation of products, new selling points are introduced to stimulate the feelings and psychology of the consumer group, so that new consumers are constantly emerging to join the blind box war team. In the 19th century, the empathic aesthetics represented by the German psychologist Friedrich Vischer believed that aesthetic activities occurred because people usually have an instinctive, involuntary, spontaneous tendency to put their experience into practice, which leads to empathy and aesthetic judgments. In the process of this aesthetic phenomenon, the audience will give the cognitive object vitality. When it is closely related to the object, it will reach the emotional level of the transference state between the object and the object, and it is easy to produce emotional dependence. This can be explained by the blind box that attracts consumers. From a psychological point of view, because people are always overconfident, even in the face of objective facts, people will highly adhere to their confident judgments, predictions and beliefs, and think that the probability of good things happening to them is relatively high. Big. Donald A. Norman, an American cognitive psychologist, proposed in his book Emotional Design that human brain activity can be divided into three levels: the instinctive level is the innate part of human beings; The behavioral level controls what the body does; The reflection layer controls the mind While drawing the box, the player becomes addicted and satisfied with the small surprises that come with the unpredictability of the blind box. In addition, from a psychological point of view, since people are always overconfident, even in the face of objective facts, people will highly adhere to their confident judgments, predictions and beliefs, and think that the probability of good things will be reduced. It's bigger by itself. How can products be used to stimulate the reflective layer of consumers? In order to meet consumer needs, it is necessary to use blind boxes throughout the product to meet consumer needs. We should pay attention to the penetration and application of emotional concept in the color matching of cultural creative products, the application of emotional design concept in product operation design, and the application of emotional concept in product curve design. Cultural and creative product design should adhere to the concept of people-oriented. Norman expounded the important position and function of emotion in design from three aspects of instinctual behavior. Designer Norman will tackle visual and emotional design issues. The buyback rate of blind boxes is high and most blind box buyers have a high loyalty to the blind box brand. Great uncertainty comes with great surprises. Driven by a stamp-collecting mentality, most consumers buy in succession, often ignoring the fact that it is difficult to collect the entire collection. Their ultimate goal is the complete set of products, so they have a dependency and obsession with the blind box. In the process of extracting blind boxes, consumers can fully embody a kind of obsession and overconfidence. Blind box consumers can be divided into three categories, the first category is the pursuit of a certain feeling and obsession with designers, consumers will tend to collect and will spend a lot of money to buy limited series. The second tended to cling to the doll's shape and put their inner feelings on the doll. The third category is consumers who follow the trend of buying blind boxes. Their understanding of blind boxes is not very comprehensive. However, these consumers will largely transform into the above two types of consumers, and become loyal consumers of blind boxes. Meanwhile, the launch and release of new media platforms such as Dither and Little Red Book have had an impact on audiences. The online platform has facilitated a shift from wait-and-see to action among its target customers, even in the hope that TikTok will be included among loyal customers. In addition, through the secondary communication between the blind lovers on the main network social media, the communication channels will be increased and broadened, and the next group of potential consumers of the blind will be created.

4.2. Emotional reference and analysis of cultural and creative products

Cultural and creative products pay more attention to the role of culture and innovation in design, and form an interactive medium between products and users. Designers

must tap into their core emotional points and do their best to satisfy the needs of their users. Consumers rely on the doll's artistic modeling to interpret their different feelings and attitudes towards life, and create a stimulating and endless feeling to the psychological and physiological aspects of consumers through interactive ways. As can be seen from the blind box consumption, it accurately grasps the consumer group's emotional and aesthetic needs. Consumers will feel so lucky to get their favorite doll that they will continue to draw prizes. This result is exactly what marketing planners expect. Of course, they will put carefully designed products into the blind box sales, consumers can accept the blind box into their lives. In the design mode of cultural creative products, it is necessary to consider the embodiment of the intrinsic value of cultural creative products, so as to help consumers transfer their emotional needs to cultural creative products, inject vitality into products, and generate creativity. The sense of belonging. It can be used as a reference in the development and design of cultural and creative products. First of all, market objectives and positioning are clearly defined so that consumers can accurately determine their objectives and define the market direction. Secondly, in order to meet the aesthetic needs of consumers, cross-regional design can be combined to meet the market demand. Thirdly, by referring to emotional design elements and starting from the psychological and physiological direction of consumers, it not only conforms to the consumption concept of contemporary people, but also maintains consumers' loyalty to the brand. Fourth, improve the interest and interest of cultural creative products (take the cultural creative works of the Palace Museum as an example). Consumers can achieve spiritual level through material consumption, obtain satisfaction and happiness, and thus have certain emotional sustenance. We should improve the popularity of domestic cultural and creative brands, pay more attention to the development of cultural and creative industries, and strengthen the relationship and interaction with consumers. The industry sells not only cultural and creative products but also the exploitation of ethnic cultural resources. The emotional design of cultural and creative products should pay attention to People's Daily life and incorporate it into the design according to people's internal emotional needs.

5. Study on the design strategy of cultural and creative products based on blind box design

5.1. The innovation direction of cultural and creative products

Further interpretation of cultural and creative products will have a completely different understanding, cultural and creative products = culture + innovation + products, on the other hand, it is first a product, then a product with innovative value, and then an innovative product with cultural connotation. The innovation of cultural creative products can be expressed as technological innovation, form innovation and content innovation. The essence of product design innovation can be summarized into four aspects, namely "4I" : interest, innovation, interaction and personality. In the process of innovation, we need to rely on the development of science and technology and the progress of design concept. Under the new cultural economy, there will be affordable prices and mature technology. The collision between them will open up unexpected opportunities for cultural and creative products. Content innovation is to dig deep into the cultural connotation, through refining the design, and in the way of symbols and elements into the product design. It is necessary to enrich the content and form of cultural creative products, grasp the big data of the market, design distinctive cultural brands, so as to realize product innovation and make culture deeply rooted in people's hearts. At the same time, designers should actively analyze and study the aesthetic needs of consumers and design cultural and creative products to fully attract the target groups and ensure the aesthetic appeal of consumers. Japanese designer Kurokawa said: "In design, we should start from scratch and design the value of objects to human beings." It is necessary to draw lessons from the design concept and marketing principle of blind box, integrate cross-border design, show art works to the public, make cultural and creative product design collide with users' cognition, and let consumers naturally understand the semantic connotation. Products. The function of cultural and creative products can not only enhance economic capacity, but also improve and change the cultural image of the whole country, so as to achieve the inheritance and development of social and cultural functions. Blind boxes are widely known to the public through social media channels. Cultural and creative products can also be pushed through online media to achieve a blind effect and transform from a wait-and-see perspective to an action consumer, reflecting the role of mass media communication.

5.2. Under the reference of the cultural and creative market overall development and breakthrough

Great changes have taken place in the values of consumers in the 21st century. The demand for products is not only practical, usable and easy to use, but also the expectation of obtaining additional value and seeking spiritual and feeling satisfaction. The psychological mechanism in the creation of most touching products is "empathy", which treats things from the perspective of consumers and then designs products that can produce emotional resonance. Therefore, in addition to creating practical products for people, designers also strive to find the emotional connection between consumers and products, and find the possibility of product design between function and emotion. (1) Instinct level: Instinct level is the most direct level among the three levels, and the level that consumers are most likely to accept and pay attention to. The application of instinct level focuses on improving the first impression of the product on the consumer and satisfying the aesthetic needs of the consumer through the shape, color and material of the product. When designing cultural and creative products, it is necessary to extract cultural elements and convert them into symbolic shapes or graphics. At the same time, color matching is carried out according to cultural symbols and consumer preferences. In addition, when selecting materials for cultural and creative products, the psychological feelings brought by materials to consumers and the inheritance of traditional culture and technology should be fully considered, so as to subtly build an emotional bridge between consumers and culture. (2) behavior level; Compared with the instinctive first impression of a product, the behavioral level focuses more on the use value of a product, including its practicality, interactivity and experience. In the past, the most common tourist souvenirs in the market were ornaments, dolls and handicrafts. Because of their ease of use,

they eventually hit the shelves of consumers. Such products can only be regarded as handicrafts or artworks, without the value and characteristics of cultural and creative products. Excellent cultural and creative products should pay attention to the emotional experience of consumers, so that traditional culture can be passed on and truly integrated into People's Daily life. In the design of cultural and creative products, designers can enhance the sense of pleasure at the level of product behavior through interesting functional experience, emotional experience of ritual sense and interactive experience, so that consumers can feel the positive and satisfactory emotional experience of products. Use process. (3) reflective level; The reflective level is the highest level of emotional design, which is more complex and variable than the instinctual level and the behavioral level. Because of the different environment, culture, education level and life experience of each person, the level of thinking will be different. Therefore, designers need to accurately grasp the psychological dynamics of consumers, so that people can express their emotional needs, personality and self-value through products. Cultural and creative products themselves are rich in cultural deposits. Therefore, the design positioning of cultural creative products is not only functional products, but also enables consumers to trigger emotional memory and cultural identity through products. In this regard, designers need to dig deep into the core values of the culture, sell "feel" and "story" to consumers, and inspire their emotional resonance. At the same time, the consumer group can be subdivided to meet the needs of consumers in terms of uniqueness and difference, and try to improve the added value of products by establishing brand emotion. The design and development of cultural and creative products presents the traditional and national culture in a more popular, practical and down-to-earth way, which not only realizes the "living" inheritance, but also transforms the culture into an approachable and suitable life tonic for all ages. This study introduces the three-level theory of emotional design into the design of cultural and creative products, examines the problems and strategies in the development of cultural and creative products from the perspective of emotional design, and hopes to build a bridge between culture, product and emotion through emotional design.

Cultural and creative products carry the inheritance and transmission of culture and create a more modern new look for culture. Seeking spiritual satisfaction when using products is also the biggest difference between cultural and creative products and general commodities. However, the cultural and creative products on the market have some problems, such as serious homogeneity, lack of individuality, separation from consumer demand, and weak cultural connotation. Emotional design concept is needed to improve the design level. The introduction of emotional design concept into cultural and creative products can improve the artistry and culture of cultural and creative products, enhance consumers' cultural identity, increase the added value of products, and bring more business opportunities for products. Bring culture into life, integrate life with emotion, and the integration of emotional design will open a new look of cultural and creative products, and promote the development of Chinese culture and design. Finally, design sustainability should be emphasized. In the sustainable development advocated today, design is the most closely related part of human life, and its sustainability is closely related to the realization of sustainable development of the whole society. Compared with traditional design, sustainable design pays more attention to product reduction, environmental protection, efficiency (long-term), health and other factors. At the same time, it also pays more attention to the physical and psychological impact of products on people, as well as the use effect and experience of the design. When designing cultural and creative products, designers should establish the concept of "cradle to cradle", and according to the evaluation method of "life cycle assessment", so that materials can be used continuously in the cycle to achieve better results. To achieve the goal of sustainable design and promote the sustainable development of human society.

6. Conclusion

In the above text, blind box is a product of design, which has produced considerable economic benefits by satisfying consumers' emotional needs and aesthetic experience. Therefore, in the cultural and creative industry, we should establish a distinctive cultural brand, and actively respond to the market and refine the market. Blend in emotional design, between text and make full use of good interdisciplinary design, update product line and design form, increase and horizontal and vertical market coverage, meet market demand and stimulate the development of cultural products, cultural resources into full play the huge commercial potential and cultural resources protection in the effective development and spread. Opening up a new face of the cultural and creative industry while promoting the development of Chinese culture and design.

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