

Exploring the Development Value and Path of Cultural and Creative Products Under Youth Cultural Trend

Taking "Lady Painted Pottery" as an Example

Lili Wang¹ Haowei Zhu²

^{1,2} Hubei Institute of Fine Arts, Wuhan, Hubei, China

²Corresponding author.

ABSTRACT

This paper aims to study the development value and the way of cultural creation in the context of youth culture, taking "Lady Painted Pottery" as a case study. First of all, the paper reviews the main features of youth cultural trends. Emphasis is placed on the influence of digitalization, diversity and humanism on the design of cultural and creative products. This article analyses the potential appeal of "Lady Painted Pottery" among young consumers and the significance of its cultural symbols. It proposes a "Lady Painted Pottery" development plan for cultural and creative products in order to satisfy the needs of young consumers, and believes that it will help to develop cultural and creative industries in a sustainable way, while also passing on and promoting traditional culture. Finally, the document sums up the main findings of the study and highlights the potential and potential of cultural trends for young people in the next generation of creative products. It has some reference meaning to the development and design of modern culture and creativity.

Keywords: Cultural and creative products, Art cultural trends, User psychology.

1. INTRODUCTION: TRENDS IN YOUTH CULTURE

In today's society, youth culture trends play an important role in shaping culture and values. Young people are the trendsetters of society, creating, disseminating and redefining culture in the digital age. At the same time, cultural and creative industries are increasingly emerging as platforms for young people to express themselves and participate in social dialogues. This thesis aims to explore the development value and path of creative product design under youth cultural trends.

1.1 Background to the Development of Youth Culture

In recent years, along with the fast development of the Internet industry and so on, the development of the age has exerted more influence on the developing tendency of youth culture. And the spontaneity and openness of cultural development

has been strengthened. At the same time as the revival of traditional Chinese culture, the national style and humanistic have also been greatly enhanced in youth culture.

Now look at the contemporary youth to form these ideological characteristics of a variety of reasons, contemporary youth when the first batch of completely sedentary again the Internet era, making the more open-minded, access to information more efficient and comprehensive, on the information dissemination efficiency. At the same time, the rapid development of the economy also makes the material relatively abundant, more selective. Multiple factors constitute the social environment of modern youth cultural trends.

1.2 Overview of Trends in Youth Culture

With the rapid development of the Internet in recent years, it has become more and more obvious that youth culture trends have been influenced by the development of the Internet. Youth cultural

trends are gradually forming an ever-changing field full of creativity and innovation. The trend of spontaneity and openness in cultural development has increased significantly, and with the revival of traditional Chinese culture, there has been a marked increase in the national style elements of youth culture.

1.2.1 Networking, Digitalization Trends

Currently, in the statistics of the age structure of Chinese net names in 2021, teenage netizens occupy about 50% of them, as shown in "Figure 1". And it is a considerable group of netizens, and the sense of identity of teenagers can be greatly reflected in the Internet, which provides new opportunities for the dissemination and innovation of culture, and also influences their aesthetics and consumption habits.

Age structure of Chinese Internet users in 2021

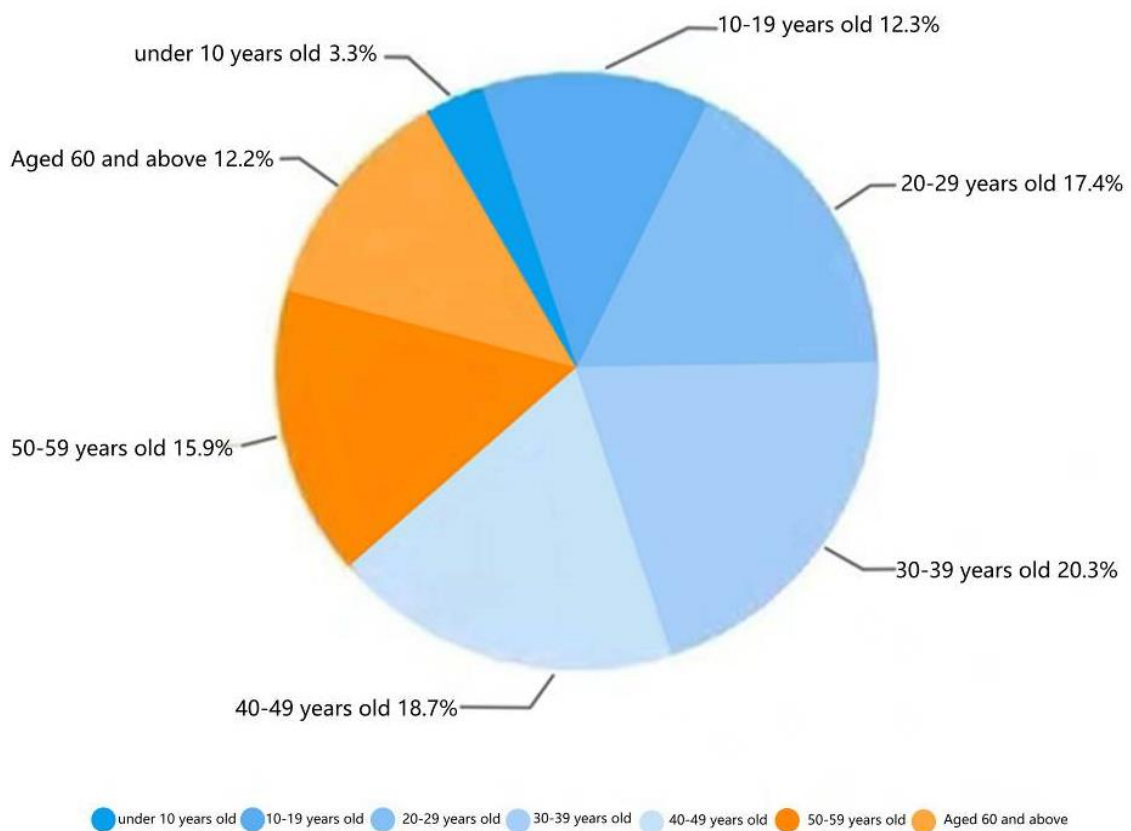


Figure 1 Age structure of Chinese Internet users in 2021.

Teenagers' cultural thinking is greatly influenced by online media, copywriting and audio, and their values are partly formed by the Internet, which influences their understanding of the form of product existence and their personal needs. At the same time, teenagers express their culture and identity through the Internet and social media. The form of the product can be a way for them to express their cultural identity, which is an important consideration for brands and designers.

1.2.2 Spontaneity, Diversity Trends

Under the status quo of the rapid development of the Internet, the network based on the autonomy and openness of young people's self-consciousness of young consumers gradually increased in the purchase of goods and choose to absorb the content of the views of most of the views of their own sense of identity and commodities, for the embodiment of their own characteristics and ideological point of view of the commodities and ideas have an

extraordinarily intimate feeling. At the same time, under the conditions of great openness and collision of ideas in society, young people are diversified and borderless in their thinking, and their understanding of the characteristics and attributes of things is breaking through the original boundaries and framework restrictions.

1.2.3 Humanization and Trendy

As the country attaches more and more importance to the development of traditional Chinese cultural connotations, the cultural trends of young people are also gradually integrated into the national trend of national culture, and the youth's love and pursuit of the "national style" is in fact a practical manifestation of their ever-increasing cultural awareness and cultural self-confidence. In the pursuit and admiration of this traditional culture, which has become popular in the form of fashion and cultural creativity, young people have shown their own personalities and attitudes to life, and have gained a sense of identity and cultural recognition. At the same time, in this trend, social hotspots and the values and spirit of the times have been incorporated.

2. STATUS OF CONTEMPORARY CULTURAL AND CREATIVE DEVELOPMENT

The Chinese government has introduced a number of policies and programs to promote the development of cultural and creative industries, which have fostered cultural development, strengthened the nation's cultural self-confidence, and enhanced the country's soft power. These include financial support, tax incentives, intellectual property protection, and the establishment of a specialized cultural and creative industry park. China's cultural and creative industries have shown an increasingly diversified development. Many of the cultural and creative products incorporate traditional Chinese culture and incorporate contemporary creativity. Such a combination not only perpetuates traditional Chinese culture, but also attracts more young consumers. However, there are still many problems and bottlenecks in the current process of cultural and creative development. As shown in "Figure 2".

2.1 Definition of Cultural and Creative Products

Culture and Creative Products are short for cultural and creative products, which include cultural elements and innovative concepts. Different types of creative works can be included in these products, for example, works of art, crafts, literature, films, music, design, fashion, and so on. The creators of cultural and creative products are usually creative and innovative individuals who produce these products through their own creativity and artistic talents. In general, such goods are intended to provide entertainment, cultural or aesthetic value in order to meet the cultural needs of consumers. They may be used to convey a particular emotion, message or story.

2.2 Lack of a Complete Business Model

The creation of cultural and creative products is usually led by individual creators or groups of creators. Such a development mode often ignores the fact that cultural and creative products are still commodities, and only considers the expression of self-worth in the process of creation, while ignoring the public demand and the widely recognized cultural core, thus lacking accurate research on the market and user needs, and lacking market-oriented thinking.

For the development of cultural and creative products, one of the most important points is to ensure that the degree of circulation and public acceptance is high, so as to achieve the dissemination of the cultural values contained in the cultural and creative products and the output of values. The prerequisite for this is a good marketing strategy, a good business model and a good plan. As a market entity, the main purpose of designing and producing cultural and creative products is to stimulate the consumption of young people with a certain degree of economic strength, and therefore there is a lack of positive initiative in integrating cultural factors with deep intrinsic value.

2.3 Cultural and Creative Products in the Form of a Single Design Backward

At present, most of the cultural and creative products on the market still remain in bookmarks, badges, postcards and other decorative products, the lack of research on user needs, as well as the lack of user demand points and the combination of the values of the main body of the cultural and

creative, for the youth of the age of z the content and style seems to be relatively single and outdated, cultural and creative products are usually based on cultural, historical or artistic elements of the creative design, but sometimes designers may lack of innovative spirit, relying on the traditional design mode, resulting in a single form of the product and the lack of novelty.

2.4 *Insufficient Cultural Connotation Value of Cultural and Creative Products*

The culture creation product is a kind of culture meaning or a series of cultural connotation, the

consumer's identity is the core of the marketing of the cultural creation product, but the majority of the products in the market only focus on the color and appearance of the visual impact, and do not coordinate with the cultural and aesthetic value. Therefore, the persuasive power of cultural creation products is not sufficient, and it is hard to bring out the appeal and market potential of cultural creation products. As a result, the persuasive power and expressiveness of cultural and creative products are not sufficient, and it is hard to fully exploit their appeal and market potential that do not correspond to the cultural value of the cultural and creative goods themselves. ("Figure 2")

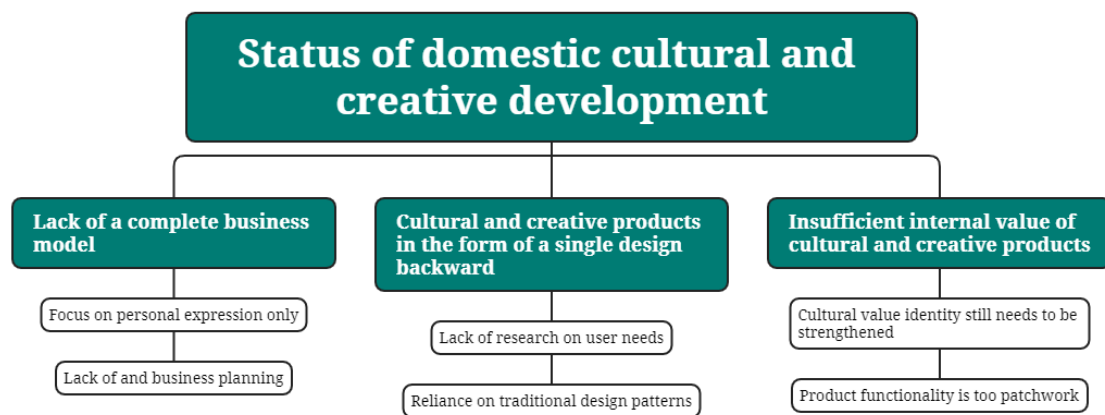


Figure 2 Status of domestic cultural and creative development.

3. OVERVIEW OF CULTURAL CHARACTERISTICS OF TANG PAINTED LADY TERRACOTTA FIGURINES

Painted figurines were used in ancient burial ceremonies in China, dating back to the Shang Dynasty, as shown in "Figure 3".



Figure 3 Lady painted pottery in museum.

3.1 Overview of the Cultural Characteristics of Lady Painted Pottery

Although painted figurines are a branch of pottery, their production process is very different from that of painted pottery. The brittle and waterproof nature of the tires made them far less practical than the celadon and white porcelain that had already appeared at that time. Painted pottery is

made of clay as raw material, and clay as material, on which colors and patterns are painted, and then placed in the kiln for baking to get the finished product. As for the painted pottery figurines, the pottery is pinched into a model with clay, then fired at a high temperature, and finally coated with natural mineral pigments. The differences between the three processes are shown in "Table 1".

Table 1. faience, Painted Pottery, Tang Tri-Color Glazed Ceramics difference

typology	materials	manufacturing process	coloring matter	dynasty
faience	clay	Draw and then burn.	Ochre and manganese oxide	Neolithic Era
Painted pottery	loam	Burn before you paint.	Phosphorus pentoxide or arsenic sulfide	Late Neolithic
Tang Tri-Color Glazed Ceramics	kaolin	Secondary firing method	glaze	Tang dynasty

3.2 Artistic Features of Lady Painted Pottery

Tang Dynasty figurines of ladies "ladies", after a long period of development, has developed into a "court women" and "aristocratic women" as a general term, its connotation and extension are closely related to the image of women in the Tang Dynasty. Its connotation and extension are closely related to the image of women in the Tang Dynasty. The Lady Painted Pottery had better material conditions and were able to receive a variety of educational resources, so they were well received by social customs, which is why the painted figurines are mainly women figurines. Although the Tang dynasty in various times of figurines of ladies in the shape and craftsmanship there are subtle differences, but they are in the color, shape and clothing on the artistic characteristics are similar.

instruments, sip tea, dance, etc., showing versatility.

- Social activities: Tang Dynasty figurines of ladies often depicted women participating in various social activities, such as enjoying flowers, the moon, and chatting, highlighting their social freedom and cultural participation.

So that the Tang Painted Ladies' Figurines reflect the freedom and diversity of women in social, cultural and fashion aspects during the Tang Dynasty, presenting an open and colorful era. Not only the modern woman but also all the people want to have a happy and free life, can have a strong connection with this idea.

- Colorful costumes: lady painted pottery usually wear a variety of gorgeous and colorful costumes, reflecting the fashion and cultural diversity of the Tang Dynasty period.
- Hairstyle: These figurines usually display different hairstyles, including braids, coiffures, and other diverse hairstyles, showing the freedom of women's choice of hairstyle.
- Confident Posture: The figurines of ladies usually have a confident and elegant posture, showing women's autonomy and openness. They may play musical

4. LADY PAINTED POTTERY CULTURAL AND CREATIVE PRODUCTS DEVELOPMENT VALUE

In order to develop cultural and creative products, the key point is to spread the cultural values and ideas, and to explore the cultural value of the Tang Dynasty women is the precondition of developing cultural and creative products.

4.1 Aesthetic Value

The artistic images expressed by the lady painted pottery in this period have both charm and individuality. Compared with other kinds of painted female figurines, the figurines of the Tang Dynasty are more valued because of their rich aesthetic

value. In the context of modern design, its aesthetic value has been preserved and inherited to some extent.

Painting Technique: The production technique of Tang painted lady figurines is very exquisite, with fine and delicate painting on the pottery figurines and rich and diverse colors. These works of art demonstrate the high level of painting skills in the production of Tang Dynasty ceramics and contribute to the development of ceramic art for future generations.

Decorative: These terracotta figurines are characterized by gorgeous costumes, jewelry and hairstyles, presenting a strong decorative aspect. They reflect the prosperity of social and cultural life during the Tang Dynasty and embody the fashionable aesthetic trends of the time.

Multicultural Influence: The Tang Dynasty was a period of multiculturalism, and the artwork of Lady painted pottery often reflects the fusion and influence of different cultural elements. This multicultural expression added to the aesthetic depth and complexity of these works.

Historical and Cultural Value: As a cultural heritage of the Tang Dynasty period, Tang painted lady figurines carry historical and cultural memories. They provide important historical information for the study of Tang society, culture and life, and therefore have important cultural and historical value.

Tang Painted Ladies Terracotta Figurines have remarkable aesthetic value due to their superb craftsmanship, gorgeous decoration, vivid performance and cultural value, which makes them one of the most important representatives of Chinese ceramic art and highly appreciated by art collectors and cultural enthusiasts.

4.2 Cultural Value

In the Tang Dynasty, women enjoyed the freedom to receive education, to marry, to live, to enter the imperial court as officials, and to do business. This social trend made the figurines of ladies in Tang Dynasty full of confident beauty, reflecting the social development of that time. In modern creative design, the restoration of the Tang Dynasty figurines of ladies is not only an artistic expression, but also a reflection of the historical picture behind it, therefore, its research has important historical value.

Inheriting history and culture: as a representative of Tang Dynasty ceramic art, the Tang Painted Lady Terracotta Warrior can inherit and promote ancient culture through cultural creation. It helps to give people a deeper understanding of Tang Dynasty society, fashion, aesthetics and lifestyle, as well as the skills of ancient Chinese ceramics production.

Enrichment of cultural products: Cultural and creative products can be modeled after the Tang painted lady figurines to produce a variety of cultural and creative products, such as handicrafts, souvenirs, books, exhibitions and artworks. These products can be used to display and convey various aspects of Tang culture, attracting more people to pay attention to and learn about ancient culture.

Education and popularization: Cultural and creative products can be used for education and cultural popularization. Through these products, people can learn more easily about Tang Dynasty history, art and culture, thus enhancing their knowledge and understanding of history and culture.

Cultural exchanges and cooperation: Tang painted lady figurines cultural and creative products can promote international cultural exchanges and cooperation. They can be given to international friends as cultural gifts to strengthen cultural diplomacy, and at the same time can attract foreigners' interest in Chinese culture.

Innovation and aesthetics: The design process of cultural and creative products requires innovation and aesthetics, which helps to combine ancient cultural elements with modern aesthetic concepts to create novel, interesting and artistically valuable works.

The incorporation of Lady painted pottery into the field of cultural creativity can give them new cultural value, which can help inherit and promote ancient culture, enrich cultural products and educational resources, and promote cultural exchanges and cooperation, as well as stimulate innovation and aesthetics through the production and promotion of a variety of cultural creative products. This fusion of ancient and modern cultures helps to revitalize cultural traditions and better adapt them to the needs of modern society.

4.3 Economic Value

Cultural and creative industries have developed rapidly since their birth, and their rich cultural connotation has added more added value and

created great economic value. With the rapid development of the economy, people's lives have been greatly improved, and people's consumption concepts have also changed, and the pursuit of high value-added has become an important trend. This trend is in line with the development needs of traditional culture, can be creative diversified, modernized goods to show traditional culture, to meet the needs of consumers for high value-added consumer goods, and can also open up a broad market space. The Tang Dynasty figurines series of cultural and creative products have rich commercial attributes, and the development of cultural and creative products requires continuous innovation and research and development to promote the technological and design progress of related industries. This can bring long-term innovation power to the economy. The development of Tang Painted Lady Terracotta Cultural and Creative Products has a potentially significant value to the economy; they can promote merchandising, tourism, cultural industry development, export markets, and innovative research and development. This provides business opportunities for the cultural and creative industries while contributing to a win-win situation for cultural heritage and economic growth.

5. LADY PAINTED POTTERY CULTURAL AND CREATIVE DESIGN PATHS

According to the behavioral characteristics and thinking mode of the youth, the design path of lady painted pottery cultural creation design can start from the innovation of the expression form, the combination of modern and traditional and the functionality of the cultural creation itself, to broaden the path of the development of cultural

creation and design thinking. Incorporating material carriers and forms of dissemination that are popular with youth groups make its cultural dissemination capacity and commercial value more prominent.

5.1 Refinement of Artistic Symbols, Breakthrough of Traditional Forms of Expression

Based on the trend of youth digital diversification tendency, the application field of cultural and creative products is gradually broadening, a single form of expression has been unable to meet the market demand of young people, cultural and creative design and cultural and creative products can be achieved through cross-sectoral cooperation to further expand the publicity efforts, the creative design of the Lady Painted Pottery must be used to symbolize in order to achieve the transplantation and reproduction of its artistic characteristics. In the creative design of the lady painted pottery, illustrations, posters and other graphic forms can be used to express. In this way, not only can maintain the color and clothing characteristics of the Lady Painted Pottery, but also the three-dimensional shape of the line into a straight line, fully reflecting the aesthetic value and artistic characteristics of the Tang Dynasty figurines of ladies. Thus giving full play to the unique cultural charm of cultural relics itself, realizing the inheritance and promotion of traditional culture.

According to the new wave of market demand, break the original material carrier, and constantly develop new possibilities in the form of artistic expression, such as AR expression of cultural and creative design, so as to cater to the diversified needs of young people, as shown in "Figure 4".

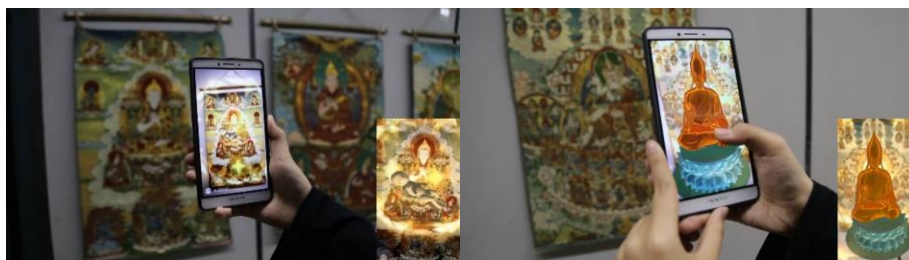


Figure 4 AR Interactive Cultural and Creative products.

5.2 Tapping into Cultural Connotations and Combining Modern Traditions

The excavation of the cultural connotation of the painted figurines of ladies should be rooted in

the social scenery of the time, the living condition of the ladies and the cultural and ideological trends of the time. From the aspect of dress and make-up, we can see the dress and make-up culture of Tang Dynasty, and also from the aspect of form and

posture, we can reflect the aesthetics and fashion of women in Tang Dynasty. In these terracotta figurines, the most common scene is that of Tang women wearing hu clothes on a trip. This kind of clothing is not only the result of the cultural intermingling and intermingling of various ethnic groups in Tang Dynasty society, but also the strongest evidence of the absorption and assimilation of foreign cultures in Tang Dynasty society. Based on the examination of the history of cultural relics, carry out and the modern society of young consumers enjoyable elements for refining and combining, summarize the core propaganda point of the Terracotta Warriors of the ladies cultural creation, and modern social life, so that consumers can feel a sense of identity and a sense of belonging at the same time when they buy.

5.3 *Enriching Functional Utility, Cultural Creation Comes to Life*

For the exploration of the functionality of cultural and creative products, the cultural value of the Tang Dynasty figurines and the background of the era should be taken into account to consider the functionality of the cultural and creative products in the use of the scene. From the identity of the maiden, the usual daily activities, and the daily life of modern people to find common ground, for the specific use of the scene, the cultural value and connotation of the cultural creation into the daily life of users and consumers. The cultural value and connotation of the products are integrated into the daily life of the users and consumers, which enhances the cultural publicity of the products, and thus brings the users and the cultural and creative products closer to each other. Functional cultural and creative products usually incorporate innovative design and uniqueness, which attracts young people. They want to have different and interesting products that attract their attention through their special functions or designs. There is also a need to give social value to cultural and creative products, such as shareable and playable products that enable young people to show their tastes and interests in socializing.

6. CONCLUSION

Starting from the characteristics and preferences of young people, the current situation and emerging problems of cultural and creative design in the domestic market nowadays have been studied. The youth culture trend encourages cultural and creative designers to pay more attention to innovation and

creativity in order to satisfy the needs and aesthetics of young people. It has prompted designers to pay more attention to diversity and inclusiveness, ensuring that products represent different cultures and gender groups, thus creating more meaningful cultural expressions. This paper explores three directions for the development of cultural creativity, and learns that innovation lies not only in the innovation of subject matter, but also in the form of expression, giving cultural and creative products more contemporary and symbolic meanings that young people enjoy. Provide more opportunities for young people to participate and share. Develop practical functionality combined with the cultural meaning behind the cultural creation, so that cultural creation into life. The development of cultural and creative products of lady painted pottery is just one of the many cases that demonstrate the potential and vitality of this development path. As times change, people can expect more cultural and creative products to flourish, inspired by the youth culture trend.

ACKNOWLEDGMENTS

Funded by: Hubei Provincial General Colleges and Universities Key Research Base of Humanities and Social Sciences - Modern Public Visual Art Design Research Center 2020 Funded by the General Project "Research on the Teaching Mode of Design Practice Courses of Product Design in the Post-Epidemic Era" (Project No.: JD-2020-11).

REFERENCES

- [1] JingYang Guo, Research on the Development of Culture Creative Products of Museums-taking the research and development of culture creative products of "Sanxingdui Museum" as an example, China Academic Journal Electronic Publishing House, 2019.
- [2] Hong Liu, KunYang Li, Literary Veins and Symbols - Exploring the Value and Path of Cultural Creation Development of Tang Painted Lady Terracotta Figurines, China Academic Journal Electronic Publishing House, 2023.
- [3] RiGen Mo, The Enlightenment of Youth Culture Trend in Cultural and Creative Product Design, SHOES TECHNOLOGY AND DESIGN, 2023.
- [4] XiaoFei Wang, Metaphorical Approach to Cultural and Creative Design Implications for

Cultural and Creative Design, CHINA
PACKAGING RESEARCH AND
EXPLORATION, 2023.

- [5] TianLong Xie, Based on KJ Method and KANO Modeling Design and Development of Cultural and Creative Products for Libraries, Shanxi Library Journal, 2023.
- [6] 199itdata, Age Structure of Chinese Internet Users in 2021
<http://www.199it.com/archives/1313848.html>, 2021.
- [7] Stranger in a Strange Land Photographer, Lady Painted Pottery,
https://sucai.redocn.com/yishuwenhua_6122022.html, 2016.
- [8] TAG1, AR Interactive Cultural and Creative Design: Digital Interactive Cultural and Creative Product Design for "The Emperor of the Yuan,
<https://www.zcool.com.cn/work/ZMjkxNTUwMDg=.html>, 2018.