



Research on Design Strategies for Folk Art Cultural and Creative Products

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Abstract. As a form of cultural innovation, the design of folk art cultural and creative products plays a significant role in promoting the integration of traditional culture with modern design. However, the design of folk art cultural and creative products has not yet formed a systematic and operable design framework. Existing designs often rely on simple replicas of traditional art forms, lacking a deep connection with modern demands and the consumption psychology of younger demographics. Additionally, there are certain deficiencies in the innovation and cultural aspects of the products. Therefore, this paper proposes a series of design strategies for folk art cultural and creative products, aiming to achieve the integration of traditional culture with modern aesthetics and enhance the market competitiveness of these products. Specifically, this paper explores four key strategies: "Based on Inheritance, Promoting Chinese Aesthetics," "User-Centered, Focusing on the Young Demographic," "Innovation-Driven, Keeping Pace with the Times," and "Development-Oriented, Expanding Application Scenarios." These strategies outline the practical paths for designing folk art cultural and creative products. Furthermore, combining practical design principles such as cultural relevance, human-centered design, innovation, and functionality, this paper provides theoretical support and practical guidance for the design of folk art cultural and creative products. It promotes the organic integration of culture and the market, with the aim of offering valuable references for future developments in this field.

Keywords: Folk Art, Cultural and Creative Products, Design Strategies.

1 Introduction

Chinese folk art is a part of traditional Chinese culture. It comes from life, and after historical precipitation, it concentrates the group consciousness of the Chinese people in the form of art, and has a strong "symbolic" and "inheritance" to the common customs, values, behavioral patterns, and other elements of traditional Chinese culture^[1]. With the modernization of society, the integration of folk art into contemporary cultural and creative products has become an important topic. To ensure the continued relevance

of folk art, it is necessary to explore design strategies that balance tradition and innovation. By leveraging modern design techniques and consumer-driven insights, folk art can be reimagined in ways that honor its cultural significance while appealing to modern tastes. The following sections will examine these strategies and explore how they can revitalize folk art in today’s market.

2 Design Strategies for Folk Art Cultural and Creative Products

The continuation of folk culture depends on its inheritance, which is a crucial safeguard for maintaining cultural traditions and showcasing national characteristics. In this process, design strategies should focus on preserving the essence of traditional culture while effectively expressing it in a modern context. Currently, folk art cultural and creative products face challenges such as homogenization, lack of attention to the demands of the younger demographic, and insufficient innovation, which limits their market competitiveness. To promote the development of folk art cultural and creative products, four design strategies are proposed: Based on Inheritance, User-Centered, Innovation-Driven, and Development-Oriented (see Fig. 1). These four strategies complement each other and work together to foster product innovation and cultural inheritance.

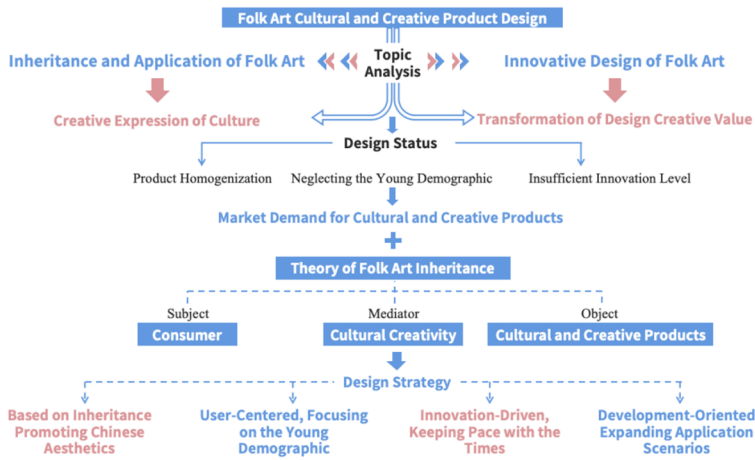


Fig. 1. Analysis of Design Strategies for Folk Art Cultural and Creative Products

2.1 Based on Inheritance, Promoting Chinese Aesthetics

Cultural and creative design serves as a bridge between traditional culture and modern life. The creative transformation of traditional aesthetics not only involves the preservation of its forms but also the infusion of new vitality. Through the innovative transformation of traditional symbols, craftsmanship, and concepts, it is possible to meet the personalized aesthetic needs of modern consumers while enhancing the dissemination

and appeal of outstanding Chinese traditional culture. The core ideas of Chinese aesthetics have long permeated daily life. Traditional activities such as tea ceremonies and floral arrangements are not only elegant social practices but also embody "sensory perception" and "ritual significance," concepts particularly prominent in modern design.

For example, artworks like the *Dwelling in the Fuchun Mountains* have become sources of inspiration for modern design. By drawing on its elements, many everyday products have successfully integrated traditional art into modern life, satisfying consumers' aesthetic needs while showcasing the unique charm of traditional culture. Similar design practices, such as the Suzhou Museum's fragrance ornaments based on Qing Dynasty embroidery, demonstrate how traditional culture can be combined with modern design language to present the contemporary appeal of Chinese aesthetics.

Folk art, with its themes of animals and figures, and its patterns based on plants, embodies the Confucian ideal of "harmonious beauty" and reflects the Daoist concept of "unity between heaven and humanity." These traditional aesthetic viewpoints align closely with the human-centered principles in modern design. Therefore, the design of folk art cultural and creative products should adhere to the principle of "based on inheritance," respecting and preserving traditional culture while incorporating modern aesthetic needs. The goal is to create products that possess the charm of traditional culture while meeting modern aesthetic standards, allowing this traditional craftsmanship to flourish in contemporary society and promoting the widespread dissemination of Chinese aesthetics.

2.2 User-Centered, Focusing on the Young Demographic

As the consumer market gradually shifts into an era focused on user experience and cultural empathy, consumer demands are no longer limited to the functionality and appearance of products; instead, there is a greater emphasis on how products can satisfy personal sensory experiences and emotional needs. In today's consumer market, the younger demographic has become the main force driving the demand for cultural and creative products, with their aesthetic preferences tending toward the avant-garde and unique. Therefore, designing products with a focus on the younger demographic offers new opportunities for the development of folk art.

Initially, the target audience for the Palace Museum's online store (Palace Museum Taobao) was set as middle-aged men aged 35 to 50. However, due to a lack of precise consumer targeting, sales were not ideal. The subsequent shift to targeting young women under the age of 35, with a focus on "cute" products (see **Fig. 2**), successfully attracted a large number of young consumers. This transformation not only made the Palace Museum's cultural and creative products more aligned with the consumption preferences of young people but also turned them into an important platform for cultural resonance with the younger demographic.



Fig. 2. Palace Museum Taobao Cultural and Creative Product Design

Therefore, the design of folk art cultural and creative products should align with modern consumption trends and incorporate more youthful creative elements. The integration of traditional culture with modern aesthetics should break free from stereotypical imagery, allowing the products to showcase innovation and vitality. This approach will meet the growing cultural needs of the younger demographic and enhance the market competitiveness of these products.

2.3 Innovation-Driven, Keeping Pace with the Times

China's economy has gradually undergone a transformation from a product economy to a service economy, and now to an experience economy. Against this backdrop, people's values and lifestyles have also changed. The goal of consumption is no longer limited to acquiring the basic functionality of a product, but rather emphasizes the rich experiences that products can offer, seeking emotional resonance and sensory enjoyment in both depth and breadth. People are increasingly inclined to derive pleasure through active participation, rather than passive reception.

The cultural industry, as a unique and captivating field, is primarily focused on a deep pursuit of the "spiritual" aspect. The advent of digital technology has injected new vitality into cultural and creative products. These digital formats not only expand the variety of cultural products but also broaden their dissemination channels, making them more aligned with the development needs of contemporary society. A product must possess charm, beauty and an emotional and pleasant element in order to stand out from the other competitors on the market^[2]. It is foreseeable that, in the future, the digitalization of cultural products will continue to enrich and expand, continuously providing momentum for the development of the cultural industry.

In recent years, the cultural and creative industry of the Palace Museum in Beijing has achieved remarkable success. In addition to designing and developing various physical products, it has actively promoted the construction of digital platforms, keeping pace with the times. Digital products launched by the Palace Museum, such as skin input methods, mobile applications, and games (see **Fig. 3**), cleverly integrate traditional craftsmanship and historical cultural elements, while utilizing modern intelligent technologies to precisely meet the demands of contemporary consumers. This innovative combination not only provides new avenues for the inheritance and development

of cultural heritage but also injects new momentum into the prosperity of the cultural and creative industry.

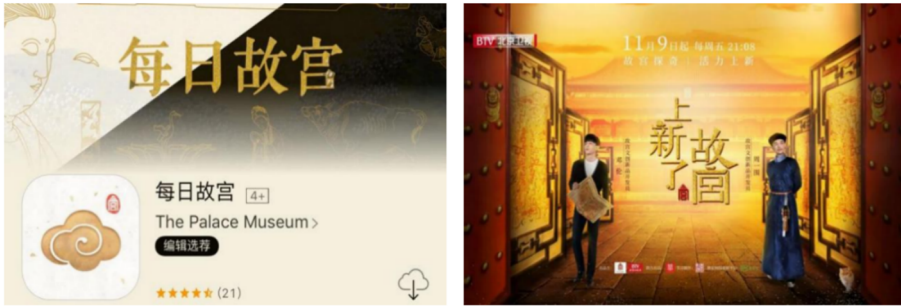


Fig. 3. Digital Cultural and Creative Products from the Forbidden City in Beijing

2.4 Development-Oriented, Expanding Application Scenarios

In cultural and creative product design, being development-oriented means not only focusing on the current market performance and user needs but also considering the adaptability of products in different scenarios and their future development potential. Expanding application scenarios is the core of this strategy. By considering how products perform in various usage environments during the design process, they can integrate more broadly into users' daily lives and diverse needs. This not only helps with product market promotion but also enhances the long-term competitiveness and sustainability of the product.

First, expanding application scenarios requires in-depth user research and precise positioning. By investigating users' lifestyles, usage habits, and consumption behaviors, designers can better understand the needs of users in various contexts. For cultural products like folk art, which have a rich cultural background, designers can discover the different expectations for product functionality in diverse scenarios, such as home decoration, office spaces, and festive gifts. Based on such research, designers can develop diversified product forms, allowing folk art to not only fit traditional cultural settings but also enter modern homes, the gift market, and other fields, thus meeting users' diverse needs in various contexts. In this way, cultural and creative products can find entry points into broader consumer groups and expand their audience reach.

Additionally, modern technological tools offer new possibilities for expanding application scenarios for cultural and creative products. Nowadays, there are a series of digital technology, such as virtual reality technology and multimedia technology^[3]. By integrating digital technologies such as AR (Augmented Reality) and VR (Virtual Reality), designers can create a digital experience that combines virtual and real elements for traditional cultural products. These technologies allow products to go beyond physical display spaces and provide users with a more immersive interactive experience through virtual platforms. This digital expansion of application scenarios not only enhances the interactivity of products but also attracts more young users, breaking through the limitations of time and space and enabling cultural products to gain more development opportunities in virtual environments.

3 Principles of Folk Art Cultural and Creative Product Design

The design principles are the key guarantees for implementing design strategies, providing clear direction for the specific design process. In alignment with the design strategies presented in the previous section, this section proposes four core design principles: cultural relevance, human-centeredness, innovation, and practicality (see Fig. 4). These principles will run through the entire design process, ensuring that the cultural and creative products are not only competitive in the market but also facilitate the inheritance and innovation of local culture.

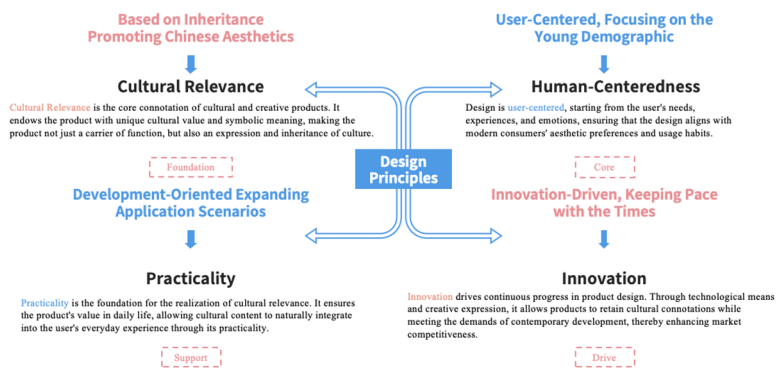


Fig. 4. Analysis of Design Principles for Folk Art Cultural and Creative Products

3.1 Cultural Principle

The cultural principle is the core of folk art cultural and creative product design, emphasizing the preservation of original cultural elements and artistic styles in the product. It requires that cultural and creative products not only convey the historical, social, and cultural context of the prototype but also reproduce the traditional craftsmanship and aesthetic characteristics. The uniqueness of folk art cultural products lies in the fact that they not only serve as carriers of cultural communication but also provide consumers with a deep cultural experience.

However, many folk art cultural products in the current market face the issue of homogenization, lacking distinctive artistic features, and often failing to highlight their unique cultural content, resulting in a lack of freshness and consumer desire. To avoid this problem, designers must delve into and extract the unique cultural elements of folk art, effectively integrating them into the product design to ensure that the product possesses unique artistic value and market competitiveness.

The cultural principle is not only the foundation for distinguishing cultural and creative products from others but also the core of their attractiveness and market competitiveness.

3.2 Human-Centered Principle

The human-centered principle emphasizes putting the user at the core of cultural and creative product design, focusing on the user experience and meeting consumers' emotional, psychological, and spiritual needs during the usage process. Modern consumers not only care about the functionality of products but also place more importance on the overall experience from before to after use. Especially in the age of experience economy, users' needs are gradually shifting from material aspects to spiritual ones. Beyond the functionality issues, accommodating aesthetic elements that appeal to the emotions is extremely critical in the development of a "user-centric" design^[4].

In this process, emotional design plays a key role by imbuing products with emotion and cultural connotations, allowing consumers to form emotional connections and resonance with the product. Research shows that many young consumers are willing to pay for "emotional value" and are more likely to choose products that evoke emotions rather than purely functional ones. Therefore, when designing folk art cultural products, designers need to use emotional design to strengthen cultural transmission and ensure that the products establish deep emotional bonds with users.

3.3 Principle of Innovation

The principle of innovation requires that cultural and creative products based on folk art undergo transformative innovation in the design process, rather than merely replicating traditional art forms. The uniqueness of folk art should be re-presented through innovative approaches to rejuvenate it in the modern market. Since the design of folk art cultural products started relatively late, many products lack innovation in form, concept, and presentation, which results in insufficient market competitiveness. Therefore, to enhance the market appeal of the products, designers need to focus on innovation in multiple aspects:

First, innovation in appearance should combine traditional cultural elements with modern aesthetic needs, creating products that have both traditional charm and appeal to the aesthetic trends of modern consumers. Second, functional innovation should optimize the user experience, blending culture with functionality, ensuring that the product meets basic needs while providing greater value for the user. Finally, innovation in presentation involves creating a unique brand image based on the product's appearance and functionality, strengthening the brand's personality, and enhancing market recognition and consumer loyalty through innovative branding strategies.

The implementation of the innovation principle not only elevates the design quality of folk art cultural products but also enhances their market competitiveness, contributing to the continuous development of the cultural and creative industry.

3.4 Principle of Practicality

The principle of practicality emphasizes the functionality of the product, asserting that functionality is the foundation of product design and an important standard for deter-

mining the success of a product. For folk art-based cultural and creative products, design must not only focus on aesthetics and cultural connotations but also ensure the product's usability and practical value in daily life. If functionality is overlooked, the product is likely to fall into the trap of being "beautiful but impractical," where its appearance may be exquisite, but it lacks real utility.

Therefore, designers must fully consider consumers' actual needs and usage habits during the design process, ensuring that the product possesses cultural value while also being highly functional. Specifically, this can be achieved through in-depth research on the needs of target users, optimizing product design to improve ease of use, comfort, and functionality. At the same time, cultural connotations and artistic expression should be integrated into the product design, making it both practical and aesthetically appealing with potential collectible value.

The implementation of the practicality principle helps create products that truly meet market demands and provide real value to consumers, thereby enhancing the product's market competitiveness and consumer satisfaction.

4 Conclusion

Learning folk art can exercise the ability to discover, to see ordinary things with unusual ideas, and to exercise the ability to summarize and organize^[5]. Through this process, individuals can gain a deeper appreciation for cultural heritage and develop creative thinking skills. By reinterpreting traditional folk art through innovative design strategies, we can preserve its value while making it relevant to contemporary society. The integration of folk art into modern products not only revitalizes cultural traditions but also fosters a greater connection between the past and the present.

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