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DESIGN OF TOURISM SOUVENIR BASED ON INTANGIBLE CULTURAL HERITAGE: CHINESE THEATER ARTS CASES

The purpose: investigate and analyze the current status of intangible cultural heritage tourism products, explore their development and existing issues, and propose directions and principles for design research regarding the inheritance of intangible cultural heritage, on the example of Chinese theatrical art.

Methodology. Adopting an integrated approach that combines theory and practice, this study conducts a literature review and analysis of relevant scholarly publications to summarize the current status of intangible cultural heritage tourism souvenirs. It synthesizes the issues associated with these souvenirs and explores the directions for design research of intangible cultural heritage tourism souvenirs. The cases of Shadow puppetry and Sichuan Opera souvenirs are investigated.

Results. Propose principles and guidelines for the design of intangible cultural heritage tourism products based on Chinese theatrical art, explore successful design cases of intangible cultural heritage tourism products through case studies and empirical research, and provide practical design ideas and methods for relevant practitioners.

The scientific novelty lies in the analysis and summary of previous research, identifying existing problems and beneficial solutions, exploring the design research directions of intangible cultural heritage tourism souvenirs, and providing recommendations for relevant researchers.

Practical significance. The results of this study can be applied to the design practice of tourism souvenirs in cultural heritage, including both tangible and intangible cultural heritage.

Keywords: product design; tourism souvenir; cultural heritage; Chinese theatre; Chinese culture; shadow puppetry.

Introduction. Intangible cultural heritage, as a unique cultural resource, embodies historical, cultural, artistic, and intrinsic values, attracting the attention and interest of tourists. Tourism souvenirs can be designed and produced to reflect the distinctive features and cultural values of intangible cultural heritage, serving as important mediums for conveying and showcasing intangible cultural heritage. However, the relationship between intangible cultural heritage and tourism souvenirs also faces challenges and issues. For instance, excessive commercialization may lead to the distortion of intangible cultural heritage and the loss of cultural value. Therefore, in the process of combining intangible cultural heritage with tourism souvenirs, it is important to balance commercial interests and cultural preservation, ensuring the authenticity and integrity of intangible cultural heritage are protected and transmitted.

Analysis of previous researches. The topic of the inheritance of intangible cultural heritage and the design of tourism souvenirs has been discussed in various books, articles, and scientific publications. An important contribution to these studies is the article by J. Liu et al. [1], which describes the cases and principles of logo design based on the cultural heritage of China. To date, much research has been dedicated to the innovative inheritance of intangible cultural heritage and the design of tourism souvenirs. However, there is still a lack of sufficient research specifically focusing on the innovative design of tourism souvenirs for intangible cultural heritage.

Analytical research has been conducted on tourism souvenirs from various perspectives.

In the article Zhu and Rahman [2] highlighted the importance of souvenirs in promoting cultural tourism and shaping a country's image. It acknowledged the

significance of design in souvenir production and value creation. The study aimed to address the gap in literature regarding the development, strategies, and future directions of souvenir design. And identified five central themes: culture-oriented design, customer-oriented product design, design method, regional development, and sustainability. The results suggested that future research trends in souvenir design should focus on locality-based development strategies and sustainability for promoting local culture and economies. This work will generate fresh insight into new guidelines for research trends in souvenir design.

In the dissertation of Y. Q. Liu [3], based on the theory of beauty and the preference-for-prototypes theory, this study explored how symmetry design of ICH souvenirs influences tourist's aesthetic pleasure. Thus, this study analyzed the moderating role of tourists' authenticity perception of ICH souvenirs. Two lab-based between-subjects design experiments were employed to test the proposed hypotheses. This study identified critical factors influencing tourists' aesthetic pleasure with ICH souvenirs, and it revealed the internal influencing mechanisms and moderating effects under different design conditions. These findings give some insights to ICH practitioners for using souvenir design to improve tourists' aesthetic pleasure.

Important is the result of the study of Amaro [4], which showed that when tourists buy a souvenir, it is important to have the name or design of the visited place.

The works of Kugbonu [5], Ding [6], Yan [7], Chang [8] are devoted to researching on the motivation behind tourists' purchase of souvenirs.

The paper [5] reveals tourists' concerns regarding the aggressive sales tactics of vendors, discriminatory pricing system, authenticity of souvenirs, and lack of differentiation among souvenirs.

Ding [6] investigates the design requirements that influence user satisfaction

with museum souvenirs through experimental research. The study demonstrates the significant role of museum souvenirs in enhancing the brand value of museums.

The paper [7] reveals how the tourism experience presence, tourism experience enhancement, tourism experience attachment, and social relationship reciprocity affect the WTPP for souvenirs through emotional response, and enriches the research on the purchasing behaviour of souvenirs and provide practical implications for the marketing and design of souvenirs.

In the article Chang [8] recommended incorporating these nine attributes and local characteristics into destination tourism development to closely resonate with the needs of tourists and strengthen tourists' perception and impression of the customs of destination tourism industry.

The research of Anastasiadou and Vettese [9; 10] are devoted to researching on the material manifestations of tourist souvenirs.

In the article C. Anastasiadou [9], analyzes how using additive manufacturing to involve visitors in souvenir design decisions in a heritage site may influence their perceptions of souvenir authenticity and value. The opportunity for visitors to self-craft or contribute to the (re)production process adds a performative element to souvenir consumption that imbues the 3D printed souvenir with its own authenticity and aura.

C. Anastasiadou (2019) [10] highlights Souvenirs, whether mass-produced commodities made elsewhere or local artisanal handicrafts, are static objects that lack the capacity to mediate or generate the co-creative, active or immersive experiences that tourists desire. The paper proposes the 3D printed souvenir as a new type of souvenir and considers the technology implications for tourist consumption.

Statement of the problem. Currently, there are several issues in the design of tourist souvenirs related to intangible cultural

heritage, including excessive commercialization leading to the loss of cultural value, lack of innovation and personalization, inadequate communication of the essence of intangible cultural heritage, production of low-quality and mass-produced items, and insufficient consideration of environmental and social sustainability. These problems call for more comprehensive and responsible design methods and strategies to address them.

The results of the research and their discussion. The inheritance of intangible cultural heritage cannot rely solely on traditional training and oral transmission methods. It needs to be combined with the developmental needs of modern society and innovative practices in line with modern lifestyles [11]. Consequently, integrating intangible cultural heritage into modern life presents a viable approach to promoting the vitality of intangible cultural heritage. This study proposes four methods to achieve this objective.

Firstly, education and inheritance are crucial factors in preserving intangible cultural heritage, which constitutes a significant part of Chinese culture. Its inheritance must be conducted through education, and training programs for Chinese intangible cultural heritage inheritors are essential initiatives for promoting the integration of intangible cultural heritage into modern society and preserving its vitality [12]. Schools can incorporate intangible cultural heritage into their educational content, develop relevant courses and activities, combine traditional skills with modern technology, enhance the efficiency and appeal of inheritance, and boost students' cultural identity and confidence. For example, various online courses, training videos, mobile applications, and other tools can be developed to better inherit intangible cultural heritage.

Secondly, cultural exhibitions and activities can help more people understand intangible cultural heritage, thereby promoting

its inheritance and development. For instance, organizing folk festivals, handicraft exhibitions, traditional music performances, and other activities can enable people to experience the charm of intangible cultural heritage [13].

Thirdly, integrating intangible cultural heritage into tourism can be achieved through innovative approaches that allow visitors to learn about and experience culture through travel. For example, cultural tourism routes can guide tourists to experience the local customs, folk culture, and other aspects of intangible cultural heritage more deeply.

Fourthly, developing cultural and creative industries that use intangible cultural heritage as a commercial element, can create intangible cultural heritage-themed products and services and promote intangible cultural heritage through creative product development. For instance, incorporating traditional cultural elements into clothing, catering, and tourism products, combining traditional music with modern pop music, or integrating traditional drama with contemporary dance, can create innovative business models that combine cultural and commercial values.

Tourist souvenirs based on shadow puppetry can help to promote and raise awareness of shadow puppetry as an intangible cultural heritage. Tourist souvenirs are often popular and widely distributed, which makes them an effective means of spreading knowledge about a particular cultural tradition or heritage. By incorporating elements of shadow puppetry into tourist souvenirs, people can learn about and appreciate the art form, leading to increased interest and support for its preservation (Fig. 1).

Currently, there are several issues in the design of tourist souvenirs related to intangible cultural heritage.

Commercialization distortion: Some tourist souvenirs may prioritize quick profits over the true value and cultural significance of intangible cultural heritage, leading to a distortion of its commercialization.

Lack of innovation: Many tourist souvenirs lack innovation and uniqueness, relying too heavily on traditional design elements and forms, and lacking fresh design concepts and expressions (Fig. 2).

Lack of cultural representation: Some tourist souvenirs lack cultural representation of intangible cultural heritage in their design, failing to accurately convey and showcase the unique value and meaning of intangible cultural heritage (Fig. 3).

Inconsistent quality: Some tourist souvenirs have inconsistent quality, with issues such as poor craftsmanship and subpar material quality, which affect the overall quality and long-term value.

Lack of sustainability: The design and production process of some tourist souvenirs do not consider environmental protection and sustainable development factors, resulting in resource waste and environmental pollution.

To design intangible cultural heritage tourism souvenirs that satisfy consumers, the following aspects should be considered [18].

The design of cultural heritage tourism souvenirs should respect the essence and connotation of intangible cultural heritage, avoiding excessive commercialization or distortion, and reflecting the cultural characteristics and regional features of the intangible cultural heritage. It is also important to consider the needs and preferences of tourists, achieving both cultural value and market value [19].

The design of cultural heritage tourism souvenirs should focus on innovation and differentiation, avoiding mere replication or imitation. It should incorporate modern design concepts and technological means to enhance the aesthetics and functionality of the souvenirs, creating products with distinctiveness and attractiveness.

The design of cultural heritage tourism souvenirs should fully utilize the storytelling and emotional aspects of intangible cultural heritage, effectively conveying the stories and

emotions associated with it. This enhances the experiential and participatory nature of the souvenirs, allowing tourists to resonate and interact with the intangible cultural heritage [20].

The design of cultural heritage tourism souvenirs should consider sustainable development, protecting the ecological and social environment of the intangible cultural heritage [21]. It should promote the inheritance and development of the intangible cultural heritage, fostering a win-win situation among cultural heritage tourism souvenirs, intangible cultural heritage, tourism, and local communities.

For example, the Sichuan Opera Face-changing Doll (Fig. 4) is a typical representative that fully meets the requirements of the aforementioned cultural heritage tourism souvenir design. The Face-changing Doll originates from the intangible cultural heritage of Sichuan Opera Face-changing, and the costumes and appearance of the characters are replicas of this intangible cultural heritage, naturally evoking associations with Sichuan Opera Face-changing for consumers. What is even more remarkable is that the Face-changing Doll is equipped with a mechanism inside that allows the doll's face to change rapidly by pressing its head, with a total of four transformations. This vividly demonstrates the process of the ingenious skill of face-changing, enabling consumers to gain a deeper understanding and memory of this cultural practice. The product not only respects the essence and connotation of intangible cultural heritage, but also focus on innovation and differentiation. The product fully utilize the storytelling and emotional aspects of intangible cultural heritage of the Sichuan Opera Face-changing, effectively conveying the stories and emotions associated with it. This design enhances the experiential and participatory nature of the souvenirs, allowing tourists to resonate and interact with the intangible cultural heritage.



a



b

Fig. 1. Shadow Puppetry Souvenirs: a – Shadow puppetry lamp, 2011 [14];
b – Shadow puppetry Bookmark, 2014 [15]



Fig. 2. Glass crystal ball. Eight Common and Awkward Types of Travel Souvenirs, 2020 [16]



Fig. 3. Keychains and alcohol [17]



Fig. 4. The Sichuan Opera Face-changing Doll, 2022 [22]

Conclusions. Intangible cultural heritage (ICH) in China is crucial for cultural diversity and holds profound historical, cultural, and regional significance. While some achievements have been made in the inheritance and innovation of ICH, there are still numerous challenges and issues that need to be addressed. To strengthen research on ICH inheritance and innovation, it is necessary to enhance the study of tourist souvenirs related to intangible cultural heritage, exploring their connection with ICH. Additionally, practical research on the design

of tourist souvenirs related to intangible cultural heritage should be emphasized to identify methodological approaches for souvenir design. Furthermore, priority should be given to research on the interactivity and experiential aspects of tourist souvenirs related to intangible cultural heritage, aiming to achieve heritage preservation through innovative and serialized designs. Prospects for further research lie in the classification of objects of Chinese theatrical art, which can be the basis for the design of souvenirs and promotional products.

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ДИЗАЙН ТУРИСТИЧНОГО СУВЕНІРУ НА ОСНОВІ НЕМАТЕРІАЛЬНОЇ КУЛЬТУРНОЇ СПАДЩИНИ: ПРИКЛАДИ КИТАЙСЬКИХ ТЕАТРАЛЬНИХ МИСТЕЦТВ

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Мета: аналіз поточного стану дизайну туристичних продуктів нематеріальної культурної спадщини, дослідження їх розвитку та існуючих проблем, а також розробка пропозицій щодо напрямків та принципів досліджень в царині дизайну на основі нематеріальної культурної спадщини.

Методологія. Застосовуючи комплексний підхід, який поєднує теорію та практику, у цьому дослідженні проведено огляд літератури та аналіз наукових публікацій, щоб узагальнити поточний стан дизайну туристичних сувенірів на основі нематеріальної культурної спадщини.

Результати. Запропоновані принципи та пропозиції для розробки туристичної сувенірної продукції на основі вивчення нематеріальної культурної спадщини на прикладі китайського театрального мистецтва, досліджені приклади успішного дизайну туристичних продуктів нематеріальної культурної спадщини через тематичні дослідження та емпіричні дослідження, а також надані практичні ідеї та методи дизайну для відповідних практиків. Розглянуті приклади, зокрема, дизайну сувенірів на основі ляльок театру тіней і Сичуаньської опери.

Наукова новизна полягає в аналізі та узагальненні попередніх досліджень, визначенні існуючих проблем та шляхів їх вирішення, дослідженні напрямів дизайну туристичної сувенірної продукції на основі нематеріальної культурної спадщини.

Практична значущість. Результати дослідження можуть бути застосовані в практиці дизайну туристичних сувенірів на основі вивчення культурної спадщини, включаючи як матеріальну, так і нематеріальну культурну спадщину.

Ключові слова: дизайн продукту; туристичний сувенір; культурна спадщина; культура Китаю; китайський театр; тінювий ляльковий театр.

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