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CULTURE-ORIENTED SOUVENIR DESIGN STRATEGY

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The paper aims to explore the idea and practice of culture-oriented souvenir design. Starting from the concept of tourism culture of tourist souvenirs, this paper analyzes the background of the tourist souvenirs market demand and development direction, and analyzes the real shortcomings of tourism souvenirs in terms of product characteristics, innovation and added value, summarizes several aspects of these shortcomings, and puts forward the culture oriented tourism souvenirs design strategy, respectively to the current tourism souvenirs to highlight the regional characteristics of this text, the innovation consciousness to improve, the analysis of tourist souvenirs or even higher level of tourism product design strategy.

Key words: *souvenirs; market demand; design of souvenirs.*

INTRODUCTION

The development of tourism souvenirs and innovation has been an important but weak link in the field of tourism. The culture oriented innovative design for tourist souvenirs design provide more shape and quality, while enriching the connotation of tourist souvenirs, at the same time making them a synthesis of cultural communication and art appreciation, thus showing strong vitality in the innovation development.

PURPOSE

The purpose of the article is to explore cultural oriented design ideas and practical strategies for tourism souvenirs.

RESULTS AND DISCUSSION

Tourism culture is a comprehensive entity, which is a spiritual concept formed through the fusion and collision of various materials. Tourists, as the dominant elements in tourism culture, can be said to be the core of tourism culture and have a great influence on other constituent elements [1]. Therefore, in order to tap into the essence of tourism culture, it is necessary to pay attention to the key element of tourists, and combine the advantageous resources of tourist destinations to create a good cultural atmosphere, attract tourists with a unique tourism environment, and promote economic growth. Tourist souvenirs are the materialization of various cultures in tourist destinations and the carrier of cultural



dissemination. Especially in today's rapidly changing society, both domestic and international tourists like to purchase souvenirs from tourist destinations as souvenirs. Sometimes, souvenirs that are not very unique are regarded as treasures.

As a symbolic business card, tourist souvenirs always have strong regional characteristics and customs, and have certain appreciation and collection value [2]. However, in the current tourism souvenir market, most tourism souvenirs have not achieved ideal design effects, making it difficult to achieve greater value. Overall, its shortcomings mainly include the following three aspects.

From the perspective of the development of tourism souvenirs in the current market, most souvenirs have obvious similarities, whether in the south or north, similar or even identical tourism souvenirs can always be seen, such as a Chinese knot. The tourism markets in the south and north may only have slight differences in size or form, and similar situations often occur in various tourism souvenirs [3]. In addition, there is also a phenomenon where the distribution of tourist souvenirs at various scenic spots belongs to a unified supply, all of which are contracted by one or a certain type of enterprise. The emergence of these phenomena indicates that tourism souvenirs lack regional characteristics.

Outdated in form and lacking in innovation, tourism souvenirs are not ordinary commodities. They should have certain advantages and characteristics, and have certain collection value. However, most of the current tourism souvenirs are only used as attachments to the fast-moving consumer tourism industry, and their forms are relatively outdated. Some souvenirs have only been in one form for many years and have not been developed or innovated with other characteristics, making it difficult to stimulate tourists' purchasing desire. In addition, tourist souvenirs not only have outdated and single forms, but also have shortcomings such as rough production and poor quality, which hinder the promotional effectiveness of scenic spots and bring certain negative impacts.

Market randomness and value reduction. From the perspective of the tourism market in some tourist destinations, the drawbacks of market randomness are becoming increasingly prominent, and adverse events occur frequently, causing a significant impact on the overall tourism environment. Tourism souvenirs are one of them, whose overall value is greatly reduced, or they lack aesthetic design that meets the public's taste, are not suitable for preservation, or their design and development are too blind, resulting in a decrease in value. These all seriously affect the value of tourism souvenirs, invisibly losing many consumers.

To a certain extent, tourism is a form of cultural consumption, which can not only improve economic benefits but also promote cultural inheritance and development, and has a good promotional effect on excellent cultural elements. Driven by a culture oriented reality, tourism souvenir design has distinct economic characteristics and special cultural value, especially in the current weak link of tourism development in China. The integration of this culture has brought new vitality to the tourism souvenir market [4]. Therefore, innovative design of tourism souvenirs has become an inevitable choice and path. Faced with many problems and shortcomings in the current tourism souvenir market, designers have reason to



develop and improve it, infiltrating culture from regional characteristics, emotional needs, brand building, and other aspects, striving to enrich the originally empty and single form of tourism souvenirs with the special value of culture, making tourism souvenirs more dynamic and cultural, and promoting them to achieve greater value and play a greater role in the dissemination of tourism culture.

CONCLUSIONS

The development and innovation of tourism souvenirs have always been an important and weak link in the tourism field, and cultural oriented innovative design can provide more form and quality for tourism souvenir design, while enriching the connotation of tourism souvenirs, making them a comprehensive body of cultural dissemination and artistic appreciation, thereby demonstrating strong vitality in continuous innovation and development.

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КУЛЬТУРНО-ОРІЄНТОВАНА СТРАТЕГІЯ ДИЗАЙНУ СУВЕНІРНОЇ ПРОДУКЦІЇ

Метою статті є дослідження ідеї та практики культурно-орієнтованого дизайну сувенірів. Базуючись на концепції туристичної культури сувенірів, проаналізовано передумови ринкового попиту на туристичні сувеніри та напрямки розвитку. Виявлено реальні недоліки туристичних сувенірів з точки зору характеристик продукту, інновацій та доданої вартості, узагальнено кілька аспектів цих недоліків. Запропоновано стратегію дизайну туристичних сувенірів орієнтовану на культуру, відповідно до сучасних туристичних сувенірів, щоб відобразити регіональні особливості, інноваційну свідомість для підвищення рівня стратегії дизайну туристичного продукту.

Ключові слова: сувенірна продукція; ринковий попит; дизайн сувенірів