

Research on Packaging Design Strategies for Chinese Lankao Tourist Souvenirs Based on Regional Culture

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Abstract

The cultural heritage of Lankao in China is profoundly rich and characterized by its unique regional culture, serving as a driving force for the development of the tourism industry. However, limitations arising from the lack of focused thematic strategies and regional distinctiveness in packaging design have rendered it incapable of meeting market demands and consumer expectations. This challenge has emerged as a significant factor impeding the development of Lankao souvenirs. Addressing these issues, and building upon prior research findings, this study adopts regional culture as a focal point to investigate and explore Lankao's cultural attributes. Representative elements were identified and, based on relevant data, fundamental principles for souvenir packaging design were established. Furthermore, festival-themed strategies were introduced alongside innovative packaging and display approaches to transcend traditional mindsets, thereby exploring novel presentation methods. These endeavors aim to highlight Lankao's style and cultural appeal while promoting and disseminating its outstanding cultural heritage, ultimately fostering economic development in the region.

Keywords: Lankao; Regional Culture; Tourist Souvenirs; Packaging Design Strategies

1. Introduction

Lankao County, a subordinate division of Kaifeng City, is situated in the eastern part of Henan Province, China, lying in the middle and lower reaches of the Yellow River, specifically at the final bend of the river's meandering course. This strategic location offers both geographic advantages and convenient transportation networks. As the cradle of Central Plains Culture, Lankao boasts a profound historical and cultural heritage. In recent years, it has also vigorously promoted the development of red-themed educational tourism, centered on the Jiao Yulu Spirit, enhancing its importance as a tourism resource and research hotspot. Its rich history, distinct regional characteristics, and abundant tourism resources inevitably exert a significant influence on the content and forms of its tourism souvenirs (Cao, 2018).

However, a critical examination of the current packaging designs of Lankao's tourism souvenirs reveals numerous challenges. These include inadequate integration of regional cultural elements into packaging design, the absence of a focused thematic strategy, a lack of regional distinctiveness, imprecise application of cultural motifs, and insufficient innovation in the forms and content of packaging. Consequently, the packaging design of Lankao's tourism souvenirs lags behind, failing to adequately meet the demands of the rapidly evolving market. This deficiency has become one of the key factors impeding the development of Lankao's

tourism industry. In this context, it is imperative for packaging designers to deepen their research and exploration of Lankao's cultural elements, thereby addressing these shortcomings.

Accordingly, this study is anchored in an investigation of Lankao's regional cultural features, extracting representative elements of its culture while introducing a festival-themed strategy. The research seeks to explore innovative forms and modes of product packaging design, aiming to establish strategies for creating uniquely Lankao-style souvenir packaging. This endeavor aspires to resolve the existing challenges in Lankao's tourism souvenir packaging design, ultimately elevating its design standards to meet contemporary market demands.

2. Overview and Influence of Regional Culture

2.1 Overview of Regional Culture

Regional culture refers to the distinctive cultural characteristics shaped over time within specific geographic boundaries under the influence of natural or non-natural factors, and the synergistic interaction of diverse conditions and elements (Wang, 2018). Over the course of history, regions have gradually evolved unique, inimitable cultural styles that are distinctive in character and richly diverse. These regional cultures have been inherited and continuously developed and expanded through generations (Dong, 2017).

2.2 Causes and Influence of Regional Culture

Since antiquity, regions have exhibited significant differences in their natural geographical environments, climatic conditions, and material resources. Notably, transportation systems have been relatively independent across regions, and there have been substantial disparities in accessibility and convenience. These factors have made the elimination of cultural differences challenging and have had long-lasting and profound effects on the formation and evolution of regional cultures.

The development of regional culture constitutes an integral component of regional economic progress. Distinctive regional cultures play a critical role in driving the advancement of regional economies. On one hand, regional culture provides robust cultural support and impetus for regional economic development. On the other hand, the integration of regional culture with regional economies generates significant economic and societal benefits, facilitating the sustained advancement of social productivity (Zhang, 2008). Additionally, the diversity of regional cultures significantly enriches public life and fosters cultural exchange among regions, further driving regional cultural interaction and collaboration.

2.3 Abundant Regional Cultural Resources of Lankao

2.3.1 Historical and Cultural Aspects

Situated at the heart of the Central Plains and the cradle of Chinese civilization, Lan'kao boasts a profound historical and cultural heritage. Geographically, Lan'kao County, spanning a total area of 1,116 square kilometers, is located in northeastern Henan Province at the final bend of the Yellow River's nine winding paths. The etymology of "Lan'kao" is intricate and well-documented in the first chapter of The Chronicle of Lan'kao County. During the Spring and Autumn Period, Lan'kao was referred to as "Hu You Yi," known as the birthplace of doors and windows. Since the Qin Dynasty's establishment of Ji'yang County to the north of Lan'kao, marking the county's official inception over 2,200 years ago, its administrative divisions and jurisdiction have undergone multiple changes due to wars and dynastic transitions. Following

several renamings and consolidations, the county was officially designated "Lan'kao County" in June 1954, a name it retains to this day (Lan'kao County Local History Compilation Committee, 1999).

It is evident that Lan'kao, much like the Central Plains, has long been a hub for the convergence of people, goods, and cultures. Its numerous historical names reflect its unique historical and cultural attributes as well as its strategic geographical significance. As a small town with an extensive history, Lan'kao exudes a distinctive charm. Based on this, the study categorizes its historical and cultural resources into two dimensions: cultural resources and historical landmarks.

Lan'kao's historical culture and its land profoundly influence its people across generations. It serves as a "cultural bank," preserving the wisdom and diligence of its inhabitants, recording the vicissitudes of the town, and offering a repository of culturally rich design materials. By deeply studying and understanding regional culture, product designers can enhance their cultural literacy, grasp cultural contexts, extract cultural essence, and integrate these elements into their designs. This approach not only yields high-quality packaging designs but also contributes to the preservation and promotion of regional historical and cultural heritage.

2.3.2 Folk Culture

The folk culture of Lankao is distinctive, manifesting prominently in various domains, including attire, daily life practices, language, etiquette, institutional frameworks, entertainment customs, performing arts, and traditional handicrafts. For instance, the Qilin Dance, which originated prior to the Spring and Autumn Period; the pottery firing techniques from Panyao Village dating back to the Yuan Dynasty; the Li family's engraved editions from the Qianlong era of the Qing Dynasty; and the utilization of Paulownia wood as a raw material for producing ethnic musical instruments and furniture, among others. Additionally, Lankao is renowned for a variety of folk handicrafts, such as ceramic sculptures, paper cutting, wheat-straw crafts, brick carvings, and root carvings.

During the late 1950s, Lankao faced severe ecological degradation characterized by pervasive sand dunes and saline-alkali soil, which significantly impeded the residents' livelihoods and economic development. In the 1960s, under the leadership of Jiao Yulu, the then County Party Secretary, efforts to combat desertification and saline-alkali soil were vigorously undertaken. These initiatives included the extensive cultivation of Paulownia trees, culminating in the successful reclamation of degraded land, as illustrated in Figure 1A. Subsequent studies revealed that Paulownia wood is lightweight, structurally uniform, resistant to decay, and highly heat-tolerant, earning it the title of "breathing timber." Consequently, it became a preferred material for the manufacturing of ethnic musical instruments and wooden furniture, as depicted in Figure 1B. Today, over 90% of soundboards for Chinese ethnic musical instruments are derived from Lankao Paulownia. The furniture manufacturing and wood processing industries have flourished, generating an annual output value exceeding 18 billion yuan by 2017 (Zhao, 2020). Instruments and wooden products crafted from Paulownia are now exported across China and internationally, establishing this sector as a pivotal pillar of Lankao's economy.

Figure 1*Paulownia Tree and Musical Instrument Craftsmanship*

A) Paulownia Tree

B) Musical Instrument Craftsmanship

**Source: The image was obtained from the Lankao Country Exhibition Hall and photographed as part of this study*

In contemporary times, mid-April to mid-May marks the peak blooming period for paulownia flowers in Lankao. Amidst the delicate lilac hues of paulownia blossoms, the annual "Lankao Paulownia Flower Festival" unfolds. Grounded in the ethos of Jiaotong Spirit, this festival integrates diverse activities, including tourism, cultural performances, competitions, product exhibitions, and business forums, thereby attracting visitors from across the globe. It has evolved into a pivotal cultural platform for Lankao to showcase its heritage on an international stage. These dynamics underscore the vibrant and multifaceted folk traditions of Lankao, which constitute an integral component of its regional cultural identity. The contemporary landscape of Lankao contrasts starkly with its historical image of desolation characterized by sandstorms and saline barrenness. Today, it features clean streets, lush greenery, and thriving communities, reflecting an atmosphere of vitality and prosperity. The widespread cultivation of paulownia trees, alongside the enduring resonance of the Paulownia Spirit, has profoundly shaped the collective consciousness of Lankao's populace. The symbolic significance of the paulownia tree and its lilac blooms has thus emerged as a hallmark of the city's identity. Moreover, Lankao's diverse folkloric culture, rich in intrigue and narrative potential, not only serves as a wellspring of inspiration for designers, enriching the elements of creative production, but also provides a solid foundation for the propagation and evolution of the region's cultural heritage.

2.4 Analysis of Packaging Design for Tourism Souvenirs

2.4.1 Overview of Tourism Souvenir Packaging Design

Tourism souvenirs refer to items acquired during travel that encapsulate pleasant memories for tourists. Such products not only exhibit the fundamental attributes of ordinary commodities but also serve as comprehensive embodiments of regional culture, making them a distinctive type of tourism merchandise (Li, 2014). The primary categories of tourism souvenirs include replicas, handicrafts, local specialties, and artistic works such as calligraphy and painting (Xiu, 2013). These items possess aesthetic, practical, and collectible value, while simultaneously promoting regional culture. Tourism souvenirs, exquisitely crafted and rich in variety, aptly showcase the cultural uniqueness of their locales.

During travel, several factors influence tourists' purchases of souvenirs, including poor craftsmanship, lack of innovation, and limited portability. These issues directly impact the success of souvenir design and the desire of tourists to make purchases. Scholars have

previously posited that tourism souvenir packaging design constitutes a multidisciplinary art that organically integrates souvenirs and packaging design. This art form amalgamates the cultural essence of souvenirs with the functional value of packaging, presenting them as a cohesive artistic whole (Cao, 2018).

Therefore, designers should not simplistically interpret tourism souvenir packaging as merely encasing items in cardboard boxes or fabric bags. While such approaches may be convenient, they lack the critical elements of regional cultural embellishment and aesthetic decoration. Consequently, packaging often fails to capture the external beauty and intrinsic cultural appeal of the product, ultimately affecting the overall quality and design standards of souvenir packaging.

2.4.2 Principles of Tourism Souvenir Packaging Design

Among the myriads of tourism souvenirs and packaging designs, high-quality packaging tends to attract tourists' attention. Hence, understanding and adhering to packaging design principles becomes particularly crucial.

A review of relevant literature reveals that Chinese scholars have proposed several principles for souvenir packaging design. In *The Application of Shaanxi Regional Culture in Tourism Souvenir Packaging Design*, the author identifies commemorativeness, portability, rationality, and practicality as the four fundamental principles (Xiu, 2013). Meanwhile, *Research on the Packaging Design of Jilin's Distinctive Tourism Souvenirs* highlights the importance of emphasizing regional characteristics, adapting to contemporary trends, enhancing recognizability, and improving decorative elements (Zhang & Nie, 2022). In *Aesthetic Research on Playfulness in Tourism Souvenir Packaging Design in Lankao: A Case Study of Tea Packaging*, the scholar advocates for integrating playfulness into packaging design (Cao, 2023). Furthermore, in *Innovative Design of Red Tourism Souvenirs Based on Regional Features: A Case Study of Xiangtan*, the scholar outlines five essential principles: regionality, innovation, the unification of aesthetics and functionality, eco-friendliness, and portability (Wang, 2016).

Building on these scholarly perspectives, this research consolidates and extends these principles into six key dimensions: regionality, innovation, aesthetics and functionality, portability, eco-friendliness, and playfulness.

(1) Regionality

Regionality refers to the distinctive cultural characteristics shaped by specific geographical environments, historical contexts, and socio-economic factors. These unique cultural traits exert a strong appeal to tourists and constitute a pivotal aspect of tourism souvenir packaging design (Yang, 2004). Regional culture exhibits diversity, as various countries and ethnic groups, influenced by differing natural, historical, and cultural contexts, have developed unique regional characteristics. Such diversity enriches the visual landscape with abundant cultural materials. Highlighting regional features in packaging design can swiftly capture tourists' attention, heighten their purchase intent, and stimulate consumption.

For instance, as illustrated in Figure 2, Heze City in Shandong Province, renowned as the "Peony Capital of China," incorporates peony elements into its tea packaging designs. The packaging features brand names written in Chinese calligraphy and adopts layout styles inspired by traditional Chinese painting. Dominated by red tones, the design vividly conveys a sense of regional identity.

Figure 2

Packaging Design of Tourism Souvenirs in Heze, Shandong Province



**Source: The images were photographed and compiled as part of this research*

(2) Innovativeness

Innovativeness serves as the inexhaustible driving force and core source of strength for the advancement of packaging design in tourism souvenirs. With the rapid development of the tourism economy, the overwhelming variety of tourism souvenir packaging designs has led to visual fatigue among consumers, rendering the decision-making process increasingly challenging. Amid prolonged deliberations, some products inevitably receive little attention, ultimately resulting in their market elimination. Conversely, products that adapt to the evolving demands of the era, daring to break conventions and pursue continuous innovation, are more likely to gain market acceptance and sustain longevity. The packaging designs of such products similarly achieve widespread market recognition (Wang, 2016).

For instance, the packaging design of Lidao Rice Wine—The National Liquor souvenir, as illustrated in "Figure 3," exemplifies this principle. The packaging designer abandoned the monotonous and generic box designs traditionally associated with rice wine, avoiding the use of ordinary plastic cups or bowls. Instead, the innovative approach employed ceramics as the primary packaging material, integrating the cartoon image of the national treasure, the panda, with a novel packaging concept. Adorned with a conical hat design, the packaging achieves a playful and innovative aesthetic, capturing consumers' attention and affection (CND, 2020).

Figure 3*Li Dao Rice Wine – Commemorative Packaging Design of National Liquor*

*Source: CND (2020). *Li Dao Rice Wine – Commemorative Packaging Design of National Liquor*. Retrieved from: <http://www.cndesign.com/opus/5f91cce8-1c82-4edc-b8a8-b0390168c0bb.html>

(3) Aesthetic and Practical Attributes

With the progression of time and continual improvement in living standards, individuals' expectations have shifted from fulfilling basic needs to an intensified pursuit of aesthetics. In packaging design, aesthetic requirements have become increasingly prominent. Initially focused on functional considerations such as containment and wrapping, packaging design has gradually evolved to incorporate more artistic and aesthetic elements, imbuing it with heightened artistic value. In the current era of intense market competition, an exquisitely crafted outward appearance can leave a favorable first impression, attracting the wandering gaze of consumers to the product. This not only satisfies individuals' aesthetic preferences and offers a delightful visual experience but also leverages such visual impact to stimulate consumption.

However, prioritizing aesthetics without regard to practicality is inadvisable. A captivating appearance alone is insufficient; even the most exquisite packaging must adhere to the fundamental principle of practicality. Excessive pursuit of visual appeal at the expense of functional rationality—manifested in excessive use of materials or impractical design—may result in over-packaging or a lack of user-centric considerations. Such practices not only waste resources and generate unnecessary packaging waste but also compromise the primary utility of packaging.

In the case of A Thousand Miles of Rivers and Mountains tourism souvenirs, as depicted in "Figure 4," the designer thoughtfully addressed the limited post-purchase utility of souvenirs, which are often relegated to mere ornamental roles. By dividing the artwork into segments and integrating it with everyday items such as calendars, the design ensures functional relevance. Each page of the calendar features a segment of the iconic landscape painting, showcasing the majestic beauty of China's topography across its layers of mountainous peaks. This approach not only fulfills practical needs but also promotes the enduring transmission of traditional Chinese culture, achieving an ideal balance between practicality and aesthetics.

Figure 4*Packaging Design for A Thousand Miles of Rivers and Mountains Tourism Souvenir*

**Source: Images captured and compiled during the research process*

(4) Portability

Portability is a vital and distinctive feature in the packaging design of tourism souvenirs, serving as one of the factors influencing their sales. Most tourism souvenirs are purchased by travelers during their journeys and are intended to be brought home as keepsakes. Various factors impact the success of such purchases, including material, size, weight, and structural portability, which often become primary considerations for tourists before buying. For instance, fragile items such as glass or ceramic products are prone to damage during long-distance travel, while oversized or overly heavy products and packaging can cause inconvenience during transit. Additionally, poorly designed packaging that is difficult to carry can directly affect the final purchasing decisions of tourists.

In the packaging of the Yifutang “Ten Consecutive Champions” Twisted Tea, as illustrated in Figure 5, the designer abandoned the traditionally cumbersome and bulky tea packaging format. Instead, ten individual small plastic cans were employed for internal packaging, featuring a simple twist-to-open design that is both compact and elegant, making it highly portable. Each small tea can, distinguished by different colors and varieties, resembles building blocks that can be stacked and combined arbitrarily, adding a sense of interaction and fun (Marking Awards, 2022). This portable tea packaging design, with its high aesthetic appeal and strong entertainment value, has been well-received by consumers. It not only addresses their portability needs when travelling but also promotes Chinese tea culture.

Figure 5

Packaging Design for A Thousand Miles of Rivers and Mountains Tourism Souvenir



Source: Marking Awards (2022). Packaging Design of Yifutang “Ten Consecutive Champions” Twisted Tea. Retrieved from <https://www.foodtalks.cn/markingawards/gallery/detail/43351>

(5) Environmental Friendliness

With the rapid development of human society, the uncontrolled exploitation of natural resources has resulted in escalating environmental pollution. This growing crisis has heightened public awareness of the importance of environmental protection, prompting increasing attention to topics such as energy conservation, eco-friendliness, and low-carbon solutions.

Environmental-friendly design emphasizes the use of recyclable and reusable materials and design techniques that minimize harm to humans and the natural environment, while maintaining the basic functional requirements, lifecycle, quality, and cost of products (Wang, 2016). Nowadays, an array of eco-friendly materials is utilized in product packaging design, such as biodegradable plastics, recycled paper, easily recyclable metals and glass, and even edible packaging. The widespread use of these materials ensures the eco-friendliness of products, drives packaging design towards low-pollution green solutions, and fosters a balance between humanity and nature. This shift significantly contributes to the long-term, sustainable development of human society.

In the packaging design of Malaysia’s BEE MY HONEY Honey product, as shown in Figure 6, the designer used natural, recyclable hemp ropes to wrap the product, creating an external package that resembles a beehive. This innovative packaging is not only intriguing and harmless but also reusable, avoiding the secondary pollution caused by non-environmentally friendly materials. It beautifully exemplifies the green design concept.

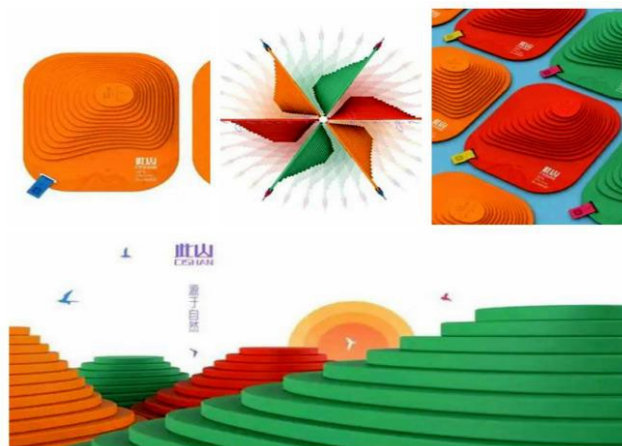
Figure 6*Packaging Design of Malaysia's BEE MY HONEY Honey Product*

*Source: Packaging of the World (2021). Packaging Design of Malaysia's BEE MY HONEY Honey Product. Retrieved from <https://packagingoftheworld.com/2021/09/bee-my-honey.html>

(6) Playfulness

Playfulness stems from an inner emotional experience. During interactions with objects, individuals not only achieve material satisfaction but also derive higher-level spiritual fulfilment. Adding playfulness can quickly narrow the distance between consumers and the product or its packaging design. This approach helps consumers relax, alleviates their apprehension, and encourages them to actively engage with and accept the product and its packaging design (Cao, 2023).

In the packaging design of the tea product This Mountain, as illustrated in Figure 7, the designer incorporated the visual motif of terraced fields as a core design element. Layered terrain textures were employed to represent the geographical and climatic characteristics of the product, providing consumers with an intuitive understanding of the tea's quality, as well as its growing and harvesting environment. This design is highly engaging and playful.

Figure 7*Packaging Design of This Mountain Tea Product*

*Source: Yilu Xiaopao de Ayu (2020). This Mountain Organic Tea Packaging Design. Retrieved from <https://www.zcool.com.cn/work/ZNDg1MjQ5MzY=.html>

To sustain the development of tourism souvenirs and enhance their core competitiveness, packaging designers in Lankao must adhere to six principles in the design of tourism souvenir packaging: regionality, innovation, aesthetics and practicality, portability, environmental friendliness, and playfulness. Only by doing so can they create tourism souvenirs and

packaging that satisfy consumer expectations.

2.4.3 Current State and Analysis of Tourism Souvenirs and Packaging Design in Lankao

Lankao, with its profound historical legacy and as the birthplace of the Jiao Yulu spirit, has leveraged its deep-rooted history and regional culture to develop a wide variety of distinctive tourism souvenirs. These can broadly be categorized into four main types: Lankao-themed replicas, Lankao-specialty handicrafts, Lankao's local produce, and art pieces themed around the Jiao Yulu spirit.

(1) Lankao-Themed Replicas

With the extensive development of Lankao's tourism resources and the flourishing musical instrument industry, the production of a variety of aesthetically pleasing and finely crafted musical instruments in Lankao has become highly popular. To enhance tourism promotion and cater to tourists' needs for portable and commemorative items, Lankao has integrated paulownia wood musical instruments into souvenir development. This has led to the rapid growth of replica musical instrument souvenirs and their packaging design. Products such as miniaturized replicas of the yueqin, erhu, pipa, and guzheng (as depicted in Figure 8) have been designed to captivate visitors with their intricate craftsmanship and cultural resonance. These souvenirs are suitable for personal play, collection, or as gifts. The packaging for these replicas typically employs minimalist deep-colored square brocade boxes, creating a traditional and rustic impression. However, the designs lack distinct Lankao cultural elements, relying heavily on conventional rectangular shapes with little innovation or attention to aesthetics and functionality. This results in a resemblance to packaging designs from other tourist destinations, failing to adequately represent Lankao's unique regional culture.

Figure 8

Lankao Musical Instrument Replicas and Packaging Design



(A) Yueqin

(B) erhu

(C) pipa

(D) guzheng

*Source: Compiled and photographed by the author of this study

(2) Lankao-Specialty Handicrafts

Handicrafts, also known as craft art pieces, represent an essential form of artistic expression rooted in cultural processing (Cao, 2022). Lankao boasts an extensive range of tourism-oriented handicrafts infused with its regional identity. Examples include architectural models of Jiao Yulu's former residence, sculptures of Jiao Yulu, bookmarks shaped like paulownia flowers and leaf veins, red-themed ceramic mugs, paulownia wood pens, cushions adorned with paulownia flower patterns, and commemorative coins inspired by the Jiao Yulu spirit. The paulownia wood pen and its packaging (illustrated in Figure 9) exemplify this artistry. Crafted from natural materials, each pen features a unique grain and a smooth texture, becoming increasingly lustrous and character-rich with prolonged use. Packaging designs vary significantly; for instance, Figure 9A showcases a finely designed paulownia wood box engraved with phrases such as "Learn from Comrade Jiao Yulu" and "Paulownia Memorial Pen – Lankao, China," alongside an image of Jiao Yulu. This packaging aligns well with regional

characteristics and exhibits rich content and aesthetic appeal. Conversely, Figure 9B demonstrates a simple transparent plastic bag devoid of any design sophistication, regional identity, or aesthetic harmony, undermining the product's value and attractiveness.

Figure 9

Paulownia Wood Pen and Its Packaging



**Source: Compiled and photographed by the author of this study*

(3) Lankao's Local Produce

Lankao is renowned for its diverse agricultural products, including honeydew melons, lilies, fermented bean curd, Zhangbo sesame oil, and paulownia flower honey, the latter being the most distinctive. Field visits revealed a mix of high-quality products alongside subpar offerings with inadequate designs. For example, the packaging of paulownia honey under the "Chutong" brand (Figure 10) features a two-part design: a red gradient at the top and a stiffly inserted photograph of paulownia trees and flowers at the bottom, accompanied by basic textual information. The direct incorporation of regional imagery without artistic refinement results in a visually stiff and disjointed design. The use of standard rectangular packaging and paper bags further limits innovation, aesthetic appeal, and environmental sustainability, reducing consumer enthusiasm.

Figure 10
Packaging of Paulownia Flower Honey Souvenirs



**Source: Compiled and photographed by the author of this study*

(4) Artworks Themed on the Jiao Yulu Spirit

The Jiao Yulu spirit serves as an enduring monument, inspiring relentless perseverance and selfless dedication. Many artistic works have been created in homage to this spirit. During field research, paintings such as Mission (Figure 11) were identified, vividly portraying Jiao Yulu's leadership and his fight against natural calamities through traditional Chinese painting techniques. The artwork's intricate strokes effectively convey the noble qualities of Jiao Yulu, resonating deeply with viewers. However, the lack of protective packaging undermines the artwork's preservation during transport, and the absence of innovative or visually appealing packaging formats diminishes its potential as a souvenir.

Figure 11
Jiao Yulu-Themed Artwork Souvenir



**Source: Compiled and photographed by the author of this study*

From the above cases, it can be observed that while the existing tourism souvenirs in Lankao exhibit certain advantages worthy of study and emulation, several issues in the packaging design of these souvenirs have been identified. These challenges may hinder the sustainable and robust development of Lankao's tourism souvenir packaging. The main issues identified can be categorized into three aspects:

Firstly, there is insufficient emphasis on the integration of Lankao's regional culture into packaging design, reflecting a lack of awareness and understanding. This shortfall has resulted in the ubiquity of some souvenir packaging designs, which lack distinctive regional

characteristics, feature substandard or rudimentary materials, or are entirely devoid of packaging. Such deficiencies directly diminish the overall visual appeal of the souvenirs, reduce their market competitiveness, and ultimately influence tourists' purchasing decisions. Secondly, there is a notable rigidity in designers' thinking, characterized by a lack of innovation. Many designers rely excessively on imitation and replication, rather than engaging in independent and creative thought. This trend has led to significant similarities in design concepts, material selection, visual representation, and even color schemes, typography, and layout, thereby diminishing originality and distinctiveness. Thirdly, the packaging design lacks a focused thematic strategy, and the forms and modes of presentation remain monotonous. As a result, products often appear overly similar, and the level of innovation is insufficient. These issues severely impact consumers' interest and willingness to make purchases. In conclusion, addressing these challenges is crucial to enhancing the competitive edge and long-term viability of Lankao's tourism souvenir packaging design.

3. Concept and Strategies for Lankao's Packaging Design of Tourism Souvenirs

The exploration of emotionalized installation design in urban commercial spaces is grounded in the framework of "Emotionalization" as a conceptual extension. Through its unique stylistic approaches, installation design achieves an evocative representation of "emotion." The thematic development of such designs is intrinsically linked to the "commercial environment," "emotional engagement," and the "full lifecycle" of the installations.

Furthermore, the spatial configuration, materiality, chromatic compositions, and interactive dimensions afford inexhaustible potential for the aesthetic and experiential manifestation of installation designs.

3.1 Conceptual Framework for the Packaging Design of Tourism Souvenirs in Lankao

Drawing on a systematic review of extant literature, in-depth analyses of relevant packaging examples, and empirical field research, this study delineates the theoretical and practical insights underpinning the exploration of packaging design for Lankao tourism souvenirs, grounded in its unique regional culture. Building upon these findings, a preliminary conceptualization of packaging design is proposed, with the aspiration of facilitating the effective application of these insights in future research and practical endeavors. This conceptual framework addresses the deficiencies in current packaging design strategies, specifically the lack of focus on thematic coherence, while integrating contemporary trends such as the widespread popularity of social media-friendly "check-in" phenomena. Adhering to six core principles of tourism souvenir packaging design, this study conceptualizes design strategies centered on creating visually striking, social-media-oriented packaging. Regional cultural elements from Lankao, including distinctive patterns and colors, serve as foundational design components. Moreover, the concept of thematic integration is advanced through incorporating the Lankao Tung Blossom Festival alongside social media-driven "check-in" culture, creating a synthesis of regional culture, commemorative packaging, festival themes, and social media engagement. Ultimately, this aims to yield a series of packaging designs imbued with a profound sense of Lankao's regional identity.

3.2 Strategies for the Packaging Design of Tourism Souvenirs in Lankao

Identifying the absence of distinct regional characteristics in existing Lankao souvenir packaging, this study synthesizes theoretical insights from the literature and practical case analyses to extract uniquely Lankao-specific cultural elements. It further establishes six guiding principles for packaging design: regionality, innovation, aesthetics and functionality,

portability, eco-friendliness, and appeal. Based on these principles, a preliminary design framework is proposed. Grounded in this research, three actionable design strategies are advanced, offering theoretical and practical pathways for future packaging design research and practice.

(1) Content and Form in Packaging Design

Emphasis must be placed on the symbiotic relationship between regional culture and tourism souvenirs. First, an in-depth understanding of the cultural distinctiveness and intrinsic spirit of the region is imperative. This involves a thorough exploration of the symbolic representation of regional culture through design elements such as patterns, colors, and materials to reflect the area's unique charm and cultural appeal. Second, the physical structure and form of packaging should accommodate diverse usage scenarios, employing innovative and varied forms to align with market demands while enhancing visual appeal. Lastly, material selection should prioritize lightweight, eco-friendly, and reusable options, ensuring aesthetic allure and environmental sustainability while minimizing ecological impact and resource wastage.

(2) Objectives and Strategies in Packaging Design

A focused thematic strategy is crucial to address the homogeneity and lack of uniqueness in current Lankao souvenir packaging, which fails to meet evolving market demands and consumer preferences. This necessitates an acute awareness of consumer psychology and preferences, extracting distinctive regional cultural elements and integrating festive concepts into packaging design. Such thematic emphasis aims to fulfil higher and more diverse standards of packaging design, achieving its intended purpose. Additionally, leveraging the influence of "internet celebrity" culture, characterized by high visibility and appeal, as a marketing strategy aligns with the emergent trends of the social media-driven economy. Integrating such strategies into souvenir packaging enhances exposure to regional culture and product visibility, thereby bolstering market competitiveness.

(3) Impact and Value of Packaging Design

Packaging design transcends mere functional wrapping, encapsulating innovation and cultural significance. By amalgamating regional culture, souvenir packaging, and social media-driven phenomena, the impact and value of packaging surpass conventional designs. The heightened consumer awareness of cultural and artistic consumption underscores the importance of embedding regional cultural elements into packaging design, thereby elevating the artistic and cultural value of products. This approach aligns with consumer aspirations for culturally enriched, artistically significant products. Furthermore, the reciprocal relationship between cultural and economic development suggests that effectively bridging regional cultural elements and packaging design not only enhances regional visibility but also strengthens competitiveness in the tourism market. This integration actively promotes regional cultural heritage, thereby stimulating economic growth in the target local.

4. Conclusion

Tourist souvenirs and their packaging design can be conceptualized as cultural insignias of a region, possessing significant and far-reaching implications for augmenting urban influence, enhancing city recognition, advancing cultural sophistication, and cultivating a favorable external image. Designers specializing in packaging must critically confront existing challenges in the domain of tourist souvenir packaging, thereby engaging in meticulous

research and exploration. Such endeavors should uncover novel approaches to design and innovative modalities of presentation, capitalizing on the role of packaging as a "silent ambassador" in promoting the cultural heritage of a locality. This research, centered on the exploration of regional culture, specifically focuses on the distinctive cultural aspects of Lankao. It delineates foundational principles for the souvenir packaging design process, seeks to transcend conventional paradigms, incorporates strategic festive elements, and proposes pioneering approaches to packaging and display. The overarching objective is to illustrate the cultural allure and aesthetic identity of Lankao while establishing a sustainable promotional platform to propagate and extol its cultural excellence. Consequently, this initiative aspires to contribute substantively to the economic advancement of Lankao.

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