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Policy

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Editor's Note

Dear Sir / Madam,

It is with considerable satisfaction that we disclose the publication of the fifth volume, first issue, of the Journal of China-ASEAN Studies (JCAS). This publication signifies substantial progress towards our goal of Tier 2 accreditation in the Thai Citation Index (TCI), with expectations of favorable results from our concerted efforts. The international tableau is undergoing significant changes, notably with the economic scenarios in ASEAN emerging as critical influencers on the global stage. Furthermore, the emergent themes of sustainability, Sustainable Development Goals (SDGs) and AI compel us to scrupulously assess the transformations occurring within both the global environmental contexts.

This edition features a selection of considerable research articles, which are anticipated to foster groundbreaking insights and perspectives amongst our esteemed readership. The rigorous adherence to our peer-reviewed selection protocol underscores our commitment to positioning JCAS as a journal of high repute, focusing on China and ASEAN-related studies throughout 2024, with a steadfast aim of inclusion in foremost international academic indices such as TCI 1, TCI 2, and Scopus. Hence, we envisage continued invaluable contributions from the scholarly community, encompassing both scholars and researchers, towards our primary academic pursuits.

This novel and comprehensive scholarly periodical distinguishes itself through its extensive purview, encompassing a diverse array of academic disciplines. The journal's scope extends from contemporary workforce dynamics and Sino-Thai relations to marketing strategies, business administration, wellness paradigms, tourism and hospitality management, leisure studies, information technology, finance and accounting, communication arts, economics, educational pedagogy, humanities, arts and design, linguistics, applied sciences, and engineering. The publication's primary objective is to furnish an esteemed platform for academicians, industry professionals, and students to disseminate high-caliber conceptual and empirical research. Contributions are welcomed in both Chinese and English, fostering a multilingual discourse. By facilitating the exchange of knowledge within these multifaceted fields, the journal aspires to publish intellectually significant academic works. Moreover, this periodical functions as a preeminent forum, enabling its readership to engage with, deliberate upon, and disseminate crucial information pertaining to cutting-edge research methodologies and exemplary practices in their respective domains.

In essence, JCAS is conceptualized as an extended scholarly odyssey, progressing from an indeterminate origin to a tangible present-day manifestation. The actualization of JCAS would have remained an unrealized aspiration were it not for the concerted efforts, unwavering dedication, and substantive contributions of each constituent member of the affiliated committee. Moreover, we are compelled to express our profound gratitude to all participants and contributors, as well as those instrumental in enhancing JCAS's stature and professional repute within the academic sphere.

Yours sincerely



Editor-in-Chief

Assistant Professor Dr. Chun-Shuo Chen

Journal of China-ASEAN Studies (JCAS)

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Utilization of Song Dynasty Ceramic Elements within Contemporary Packaging Design

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Abstract

This investigation posits Song Dynasty ceramics as the central theme through which to scrutinize the methodologies for the preservation of Song rhyme culture within the realm of modern packaging design. Song ceramics, emblematic of Song rhyme culture, manifest the aesthetic philosophy of the era, which valorized the primitive and unadorned. An in-depth analysis of the artistic attributes of Song ceramics, encompassing their morphology, glaze, and decorative motifs, underpins this study's formulation of four fundamental design principles for the integration of Song ceramics in packaging design: practicality, aesthetic appeal, cultural significance, and ecological sustainability. Specific design strategies are outlined, including abstract representation, symbolic transformation, syncretism of elements, and simplification of decorative patterns (Wang, 2023). Through the critical examination of packaging case studies imbued with Song rhyme motifs, this research substantiates the efficacy of Song ceramic-inspired packaging in the transmission of Song rhyme culture, thereby offering novel pathways for innovative design tailored to the exigencies of the new era. Such approaches are instrumental in the perpetuation and creative adaptation of Song rhyme culture within the milieu of contemporary design.

Keywords: Song Rhyme Culture; Song Porcelain Elements; Packaging Design

1. Introduction

The transmission of traditional culture currently relies predominantly on formal channels such as museums, exhibitions, or academic promotions, which maintain a certain distance from daily life, thereby making it challenging to apply ancient wisdom to modern contexts or to serve contemporary needs. In contrast, product packaging, as an indispensable element of daily life, can more closely align with the lives of the populace, serving as an effective medium for cultural transmission. Thus, if packaging is designed as a conduit for traditional culture, it not only aids in enhancing the diversity of cultural transmission but also integrates more naturally into everyday living. In August 2021, the Zhejiang Provincial Committee of the Communist Party of China, in their "Opinions on Accelerating the Advancement of the New Era Culture Zhejiang Project," proposed the promotion of the "Song Rhyme Culture Succession Project." This initiative aims to systematically develop the transmission of Song Rhyme Culture and to shape the cultural brand of the Southern Song Dynasty, showcasing its diverse, excellent, and refined cultural ethos (Dong, 2021). To transmit Song Rhyme Culture in contemporary society,

it is imperative to distill the core cultural elements of Song Rhyme, ensuring their integration into modern life. In recent years, numerous local cultural elements have been incorporated into modern packaging designs, such as Luoshan shadow puppetry, Jiaonan New Year painting, and Tibetan graphics, which enrich the cultural attributes of local products. Integrating Song Rhyme Culture into the packaging design of not only compensates for the deficiencies in this area but also offers a more culturally distinctive consumer experience, aiding in the fusion of Song Rhyme Culture with contemporary design. This objective urgently requires designers to explore deeply within product packaging design to achieve a synergy between cultural value and product functionality.

2. Overview of Culture and Its Application

2.1 The Conceptual Essence of Song Rhyme Culture

The academic community has proffered various articulations regarding the definition of Song Rhyme Culture. Some scholars perceive it as an emblematic pinnacle of the cultural zenith of the Song dynasties, whilst others interpret it as embodying the aesthetic essence of Song art. Shi (2021) contends that Song Rhyme Culture represents a holistic manifestation of Song dynasty's history, geography, literature, arts, and customs. Jiang (2021) posits that it epitomizes a harmonious integration of material and spiritual civilizations, encapsulating unique humanistic qualities such as proactive endeavor, harmonious inclusiveness, and poetic charm, thereby manifesting rich cultural values like philosophical thoughts, artistic taste, and craftsmanship spirit. Chen (2022) summarizes Song Rhyme Culture as the quintessence of Song civilization, spanning from the material to the intellectual, from institutions to aesthetics, and permeating through society, literature, arts, architecture, and technology.

Despite these slight variances in definition, scholars unanimously acknowledge that Song Rhyme Culture showcases the exemplary achievements of the Song dynasty across material, spiritual, and institutional realms. The culture of the Song dynasty, having undergone historical sedimentation, has formed a distinctive cultural allure, where aesthetics and culture are intricately interwoven, establishing the unique aesthetic landscape of the Song era. The aesthetic principles of the Song period are summarized as "simple, returning to the essence, following the natural order, and possessing beautiful ambiance" (Lu et al., 2019). Song scholars eschewed extravagance, embracing a minimalist beauty, infusing the aesthetic philosophy of serene simplicity into everyday life and objects. Within this cultural milieu, Song porcelain reflects the aesthetic thought of Song literati, its gentle and fluid forms, rhythmic proportions, and elegant, unadorned designs, embodying a fusion of the classical with the elegant (Su, 2010). The unique aesthetic value of Song porcelain not only pursues simplicity and elegance but also closely aligns with the daily lives of the common people, drawing upon folk customs for decoration, thus departing from the opulence of courtly styles, to present a rustic aesthetic of life.

The core aesthetic principles of Song Rhyme Culture resonate with contemporary mainstream values. Presently, there is a growing emphasis on inner cultivation and an appreciation for a simple, natural aesthetic, which aligns closely with the aesthetic ideals extolled within Song Rhyme Culture. Consequently, Song Rhyme Culture holds significant value for transmission and promotion in modern society. This study, therefore, adopts Song porcelain as its focal point, integrating Song aesthetics into contemporary daily life through product packaging design, thereby fulfilling the aesthetic desires for traditional beauty among

modern individuals while also offering an innovative pathway for the preservation and transmission of Song Rhyme Culture.

2.2 Current Strategies for the Transmission of Song Rhyme Culture

The academic community has proposed various strategies concerning the transmission of Song Rhyme Culture. Shi (2021) argues for the high-level establishment of a Song Rhyme Culture Heritage Display Centre to build a comprehensive Song Rhyme Culture brand. Zhu and Yu (2019) suggest a deep exploration of Song culture from three aspects: "culture," "space," and "industry," aiming to craft an overall image of "Song Rhyme, Hangzhou Wind." Liu and Ming (2021) advocate for the enhancement of Song Rhyme Culture's influence through policy guidance by creating public brands and iconic symbols. They propose integrating academic resources through government support, organizing the "Two Song Forums" effectively, and incorporating Song Rhyme elements into international competitions and events, with the goal of establishing Hangzhou as a hub for the academic study and display of Song Rhyme Culture. They also suggest the establishment of special cultural funds and a project database to bolster the promotion of Song Rhyme Culture with policy support. Concurrently, Cha and Chen (2022) advocate for innovative transmission strategies from the perspective of digital technology, suggesting the reconstruction of the Song Rhyme Culture's image through digital means to create new models of heritage. They posit that an approach that balances tradition with innovation should be employed in the new era of cultural dissemination, establishing a new mode of Zhejiang culture communication, thereby revitalizing Song Rhyme Culture in the digital age. These strategies cover cultural exhibition, urban image shaping, policy support, academic exchanges, and digital communication, providing valuable insights for the comprehensive promotion of Song Rhyme Culture.

This study posits that, in addition to the aforementioned strategies, integrating Song Porcelain Elements into the packaging design of everyday products is also an effective means of transmission. For example, the graceful contours of the "Jade Pot Spring Vase" from Song porcelain could be ingeniously incorporated into the packaging cover or background. By extracting classic Song Rhyme elements from Song porcelain and integrating them into modern packaging through design processes, a unique packaging style with the essence of Song Rhyme can be created. Such innovative approaches not only resonate with daily life but also enrich the transmission paths of the "Song Rhyme Cultural Heritage Project."

2.3 The Conceptual Framework and Essence of Song Porcelain

Song Porcelain assumes a salient role within the historical progression of the art associated with Song Rhyme Culture. This term encompasses all ceramics manufactured during the Song Dynasty, a period that has garnered widespread acclaim as the "Age of Porcelain" (Yu, 1991). Song ceramics exhibit particular artistic qualities, characterized by decorative themes that primarily include broken branches adorned with flowers, alongside motifs of flying birds, insects, and aquatic life. The lines employed in these designs are characterized by their fluidity, with the symbolic connotations of auspiciousness being both deep and unambiguous, thus revealing a distinctive artistic identity (Bai, 2014).

2.4 Characteristics and Classification of Song Porcelain

The characteristics of Song porcelain can be analysed through three primary aspects: glaze color, form, and decoration.

Firstly, in terms of glaze color, Song porcelain predominantly employs monochromatic glazes, with a preference for purity rather than vividness. Scholars assert that the distinctive feature of Song glazes lies in their “pure color” (Yan, 2021). The color palette primarily consists of red, blue, and sky blue, exemplified by the rose purple glaze of Jun ware, the celadon glaze of Guan ware, and the sky-blue glaze of Ru ware. Such unadorned glazes not only highlight the intrinsic artistic beauty of Song porcelain but also reflect the Song dynasty's aesthetic pursuit of both internal and external refinement.

Secondly, Song porcelain exhibits a form characterized by simplicity and solemnity, with a prevalence of curvilinear and varied thickness in line work. Through meticulous design of the object's contour lines, different forms of vessels are crafted. Yan (2021) notes that the forms of Song porcelain emphasize simplicity and elegance, eschewing ornate decoration, thereby embodying a style of antiquity and elegance, achieving a unity of functionality and aesthetics. Daily utensils like vases, pots, and bowls generally display symmetrical and balanced lines, with well-defined contours, harmonious proportions, and a lowered center of gravity, all of which are designed to meet the Song people's needs for balance in life (Zhang & Hu, 2021).

Thirdly, the decoration of Song porcelain is characterized by simplicity with intention, closely aligned with natural and everyday life. Scholars believe that the decoration primarily features floral motifs, alongside common natural subjects such as dragons, phoenixes, cranes, and deer, reflecting the Song artistic pursuit of beauty in daily life (Zhang & Hu, 2021). This decorative style seeks the beauty of nature, avoiding excessive carving or flamboyant trends. Common decorative themes include flowers, fish, and birds, complemented by details like spiral patterns and lotus petal motifs, creating a visual effect that is both refined and inward-looking, imbued with a sense of everyday beauty.

Regarding the classification of Song porcelain, scholars often categorize based on the function of the ceramics and their kiln of origin. According to Zhu (2020), the existing Song official kiln ceramics cover a wide range of forms including jars, incense burners, vases, washers, tea bowl stands, plates, dishes, and bowls. Xu (2019) posits that “by comparing the glaze quality, craftsmanship, and decorative techniques of porcelain from various regions, Song dynasty kilns can be broadly classified into eight systems: Cizhou kiln, Yaozhou kiln, Jun kiln, Ding kiln in the North, and Raoyzhou kiln (Jingdezhen kiln), Longquan kiln, Jian kiln, and Jizhou kiln in the South. Among these eight major systems, the Ru kiln, Ge kiln, Guan kiln, Jun kiln, and Ding kiln are particularly renowned and are collectively known as the 'Five Famous Kilns of the Song Dynasty'.” This study concludes that these five kilns, in terms of glaze, form, or decoration, each excel and possess distinct characteristics.

2.5 Research on Application Concepts of Song Porcelain and Its Elements in Modern Design

Based on the literature review, scholars have primarily focused their research on the application concepts of Song porcelain and its elements in modern design on four key ideas: minimalist aesthetics, emotional design, social innovation, and ultimate aesthetics.

Some scholars posit that contemporary ceramic design should integrate minimalist concepts to reflect the essence of art and align with the demands of modern life. Minimalism is not merely an expression of Western minimalism but also a manifestation within traditional art, such as the minimalist aesthetic style found in Song ceramics (Zhang, 2018). Zhu Jian et al. (2023) suggest that the design of Song porcelain cultural and creative products should emphasize user emotion, catering to their aesthetic, practical, and emotional needs. According to the three-level theory of emotional design, Song porcelain cultural and creative products should meet sensory demands at the visceral level, practical functionality at the behavioural

level, and incorporate cultural values at the reflective level to enhance users' perception and emotional resonance with the elegant aesthetics of Song porcelain.

Some studies have explored combining Song cultural elements with modern design practices to achieve cultural transmission and commercial value. Jin Ye (2022) has developed Song porcelain cultural and creative products like the "Song·Ritual" series through collaboration with craftsmen, using new media to promote Song rhyme culture, thereby deepening the social value of Song porcelain design.

In applying the concept of ultimate aesthetics, Li Shuo and Yuan Yan (2022) have explored the integration of Song porcelain's ultimate aesthetics into modern fashion design, investigating the possibilities of cultural fusion and international fashion. This concept aims to manifest the unique elegance and refinement of Song porcelain, adding new cultural depth to design.

In summary, scholars from various perspectives have proposed concepts for the application of Song porcelain in modern design. The core idea remains consistent: through innovative integration of the Song Dynasty's aesthetics and cultural connotations inherent in Song porcelain, the aim is to achieve cultural preservation while serving the objectives of modern design.

2.6 Research on Application Principles of Song Porcelain and Its Elements in Modern Design

In contemporary design, the utilization of Song Porcelain must adhere to principles of aesthetics, utility, and cultural significance, while also focusing on the transformation of form and the conveyance of meaning. In terms of design principles, Zhu (2023) posits that cultural and creative product designs incorporating Song Porcelain elements should meet the criteria of beauty, practicality, and cultural relevance. Cultural significance is not merely reflected in appearance and functionality but also encompasses the historical and cultural values embedded within Song Porcelain. Wen (2017) in his research on fashion design, introduces the principles of "form transformation" and "meaning conveyance." "Form transformation" refers to the adaptation and innovation of Song Porcelain shapes in modern design, whereas "meaning conveyance" emphasizes the implicit expression of Song Porcelain's cultural connotations through design, allowing traditional implications to be expressed through modern forms. To summarize, the application principles of Song Porcelain in modern design should include aesthetics, functionality, cultural significance, and environmental friendliness, thereby allowing traditional aesthetics to be perpetuated through the transformation of form and the conveyance of meaning in contemporary design.

2.7 Application Methods of Song Porcelain and Its Elements in Modern Design Fields

The modern application methods of Song Porcelain elements encompass various techniques, including the abstract application method, form and intention structural method, and thematic appropriation method.

Yang and Hu (2023) argue that in apparel design, the application of Song porcelain patterns can be innovated through abstraction, form and intention structures, and thematic appropriation. Wen (2017) proposed diverse methods of direct and indirect, as well as whole and partial applications, thereby offering a broader range of application avenues for design. In terms of pattern application, Yu (2023) proposed the "disassembly and recombination" and "abstract redesign" methods through her study on Jingdezhen's Qingbai porcelain patterns, allowing traditional patterns to rejuvenate in modern formal wear. Concurrently, Cai (2022) suggests simplifying patterns and arranging representative motifs in design to enhance the artistic and

cultural value of the design.

In conclusion, the application methods of Song Porcelain in modern design can employ concrete extraction, abstract redesign, and other innovative approaches, avoiding mere replication, to enhance the innovativeness and cultural expression of the design.

2.8 Research Review

This study posits that the application of Song Porcelain Elements in contemporary design necessitates the gradual development of a set of design standards endowed with practical utility, which include principles and methodologies. Through the establishment of these design standards, contemporary designers can be adeptly guided in subsequent design practices to accurately capture and articulate the cultural characteristics and spiritual essence inherent in Song rhyme culture (Song rhyme culture) as embodied by Song porcelain and its elements. This facilitation aims to enhance their re-presentation and application within modern design, thereby achieving the dual objectives of cultural preservation and relevance to contemporary needs. Drawing upon the literature review mentioned above and the researcher's conceptual framework, this study compiles a structured approach, taking modern packaging design as a case study, to outline the design standards for incorporating Song Porcelain Elements into modern packaging design as referred to Table 1 below.

Table 1

Design criteria of Song porcelain elements in modern packaging design

Design Philosophy	Design Principles	Design Methodology	Design Metrics	Design Focus	Design Practice
	Practicality	Abstract application method	modeling	Design principles: cultural, environmental	Song porcelain elements are extracted and transformed to be applied to different modern packaging designs
	Aesthetics	Extracted elements of the transformation method	Color	Design Indicators:	
	Cultural	Extracted elements mingling method	Patterns	Spiritual and cultural elements	
	Environmentally friendly	Pattern simplification method	Texture		
			Functional Elements		
			Spiritual and Cultural		
			Element		

The design standards for integrating elements of Song porcelain into contemporary packaging design are predicated on the universal principles of practicality, aesthetic appeal, and environmental sustainability inherent in modern packaging design. These standards are augmented by the incorporation of cultural design principles, with a particular emphasis on the prominent manifestation of the spiritual and cultural elements of Song rhyme culture within the context of modern packaging design. In accordance with these standards, this study has redefined the forms and characteristics of Song porcelain elements in modern packaging design,

thereby providing a concrete set of standards for packaging design forms and characteristics that can guide future design practices. This contribution holds significant practical value as indicated in Table 2.

Table 2

Forms and characteristics of Song porcelain elements in modern packaging design

Classification	Form	Characteristics
Colors	Low brightness, low color	
	High Brightness Low Color	
	Color	Celadon
		White glaze color
		Lime green
		Lilac
		Yellowish
		Black
Text		Gray
	Song	
	Source name Song Font	
	Thin line structure	
Texture	Design Fonts	
	Rough texture	
	Matte or matte materials	
	Rustic material	
Image Type	Eco-friendly materials	Colors are understated
	Illustrations	Hand lines
		Dark Patterns
		Minimalist patterns
	Textual elements	Small area
	Photographs	Low Color
		Low-tone color
Process	Embossing	
	Covered with matte film	

In this study, through the synthesis of design standards pertaining to the integration of Song Porcelain elements into contemporary design and the summarization of the forms and characteristics of these elements within modern packaging design, an analytical examination of packaging designs incorporating Song rhyme culture will be undertaken. This research will validate the aforementioned design standards through a comparative analysis of relevant case studies of Song porcelain packaging designs.

3. Case Analysis and Discussion

This research adheres to the principle of integrating theoretical deduction and empirical validation to ensure the scientific rigor and rationality of the design study. Based on an extensive review of the literature, the findings of this study affirm that the packaging designs of products associated with Song rhyme culture validate the proposed design standards, forms, and characteristics of Song Porcelain Elements in modern packaging design. The following sections provide a case analysis grounded in the aforementioned design standards, forms, and characteristics.

3.1 Analysis of Case 1

Yang (2024) conducted a design study on tea packaging, using Song Porcelain Elements as the focal point. The research extracted and translated the essence of Song Porcelain Elements from three perspectives: glaze colour, decorative patterns, and shape. These elements were then applied to the packaging design of Anji White Tea, as detailed below:

The inspiration for the tea packaging design originates from the "Five Great Kilns" of the Song Dynasty and their iconic porcelain works. These include Ding Kiln, renowned for its white porcelain; Jun Kiln, celebrated for its vibrant glaze; Guan Kiln, prized for its celadon blue and pale green tones; Longquan Kiln, valued for its jade-like texture; and Ge Kiln, distinguished by its unique crackle patterns and intricate motifs. A representative design outcome of this study is the creation of small sachet packaging for daily tea consumption (refer to Figure 1). The design integrates classic Song Porcelain Elements into the tea packaging to convey the refined elegance and aesthetic allure of Song rhyme culture, achieving a high degree of innovation and harmony between aesthetics and cultural expression (Yang, 2024).

Figure 1

Expanded Design Diagram of National Life Tea Small Pouch Packaging



*Source: Adapted from "The Application of Song Porcelain Elements in Tea Packaging

*Design: A Case Study of Anji White Tea," Yang, 2024.

Through an analytical comparison of the color schemes, typography, materials, imagery, and production techniques in the tea packaging design works showcased in the aforementioned

case, the product packaging design aligns with the formal and characteristic standards for the integration of Song Porcelain Elements into modern packaging design as proposed in this study as seen in Table 3.

Table 3

Schematic analysis of form and feature criteria in the design of National Life Tea sachet packaging Source

Categorization	Forms	Characteristics
Colors	Low brightness, low color	
	High Brightness Low Color	
	Color	Celadon
		White glaze color
		Lime green
		Lilac
		Yellowish
		Black
Text		Gray
	Song (SimSun Font)	
	Source name Song	
	Thin line structure	
Texture	Design Fonts	
	Rough texture	
	Matte or matte materials	
	Rustic material	
Image Type	Eco-friendly materials	Low tone color
	Illustrations	Hand lines
		Dark Patterns
		Minimalist patterns
	Textual elements	Small area
	Photographs	Low Color
		Low-tone color
Production process	Embossing	
	Covered with matte film	

3.2 Analysis of Case 2

Jin (2022), grounded in the principles of social innovation and the unique cultural characteristics of Zhejiang, conducted design practice research related to Song Porcelain Elements. Through an in-depth exploration of numerous representative elements of the Song Dynasty, including Song Porcelain, Song Dynasty paintings, and Song poetry, the scholar sought to uncover the distinctive aesthetic connotations of Song Rhyme Culture. Furthermore, through collaborative innovation with traditional artisans, they recreated a traditional lotus-

flavored rice wine and designed cultural and creative derivatives to integrate Song Rhyme Culture into contemporary life. Ultimately, the scholar conceptualized the Song·Li Cultural and Creative Products, which included cultural gift wine, such as "May We All Be Blessed with Longevity (酒)" (Jin, 2022).

This research analyses Jin's works, revealing that the product packaging designs align with the formal and characteristic standards of Song Porcelain Elements proposed in the present study for modern packaging design. The specific applications are examined as follows:

The scholar selected and distilled elements of Song Rhyme Culture, integrating them with cultural and creative themes to produce a series of Song Rhyme Cultural Gift Wines (see Figures 3 and 4). Song wine is not only a resplendent gem in the history of Chinese alcohol but also embodies the essence of traditional Chinese culture. Literati and scholars of the Song Dynasty often enjoyed drinking, composing poetry, and indulging in refined pastimes, with Song wine and Song poetry collectively showcasing the idyllic lifestyle of the era. The project under discussion involved the packaging design for Guanrong rice wine, inspired by the brewing techniques described in Su Shi's poems and literary works (Jin, 2022).

Figure 2

Portable Packaging Design for Cultural and Creative Gift Liquor



*Source: Extracted from "Research on the Design of Cultural and Creative Products of 'Song · Li' Based on Social Innovation" (Jin, 2022), Hangzhou Dianzi University (https://kns.cnki.net/kcms2/article/abstract?v=th5-mUcNE0MQY6A58_gY1yHCD1wmBCvxDXIL0yl_RhF54fUapa7iO2ZUfCAp3Hzh67qKism15NGonC4L1RhnbvyGGgI9VF3L2pMOM4bADep-tHRwHaYAmHSICmtyHnnC_mnbxMD0vGxM3SJVGekhWkIGVz6iNCWDKcq1XSQvPxu-SQL2r9TB3j2cC5f8-nYyKPlw8pUmIjY=&uniplatform=NZKPT&language=CHS).

Figure 3*Front Bottle Label of Portable Cultural and Creative Liquor Packaging*

*Source: Extracted from *Research on the Design of 'Song-Li' Cultural and Creative Products Based on Social Innovation* (Jin, 2022), Hangzhou Dianzi University. (https://kns.cnki.net/kcms2/article/abstract?v=th5-mUcNE0MQY6A58_gYlyHCD1wmBCvxDXIL0yl_RhF54fUapa7iO2ZUfCAp3Hzh67q_Kism15NGonC4L1RhnbvyGGgI9VF3L2pMOM4bADep-tHRwHaYAmHSICmtyHnnC_mnbxMD0vGxM3SJVGekh_WklGVz6iNCWDKcq1XSQvPxu-SQL2r9TB3j2cC5f8nYyKP1w8pUmIjY=&uniplatform=NZKPT&language=CHS).

By analyzing and comparing the color schemes, typography, materials, image types, and production techniques of the aforementioned cultural and creative liquor packaging design cases, it is evident that their packaging design aligns with the standards of form and characteristics for the integration of Song Porcelain Elements within modern packaging design proposed in this research as seen in Table 4.

Table 4

An Analytical Representation of the Standards for Form and Characteristics in Portable Packaging Design for Cultural and Creative Gift Liquor

Categorizations	Form	Characteristics
Colors	Low brightness, low color	
	High Brightness Low Color	
	Color	Celadon
		White glaze color
		Lime green
		Lilac
		Yellowish
Text	Song (SimSun Font)	Black
		Gray
Texture	Source name Song	
	Thin line structure	
	Design Fonts	
Image Type	Rough texture	
	Matte or matte materials	
	Rustic material	
	Eco-friendly materials	Colors are understated
	Illustrations	Hand lines
		Dark Patterns
		Minimalist patterns
Process	Textual elements	Small area
	Photographs	Low Color
		Low-tone color
	Embossing	
	Covered with matte film	

3.3 Analysis of Case 3

The bookmark gift box design, Song Yun Jiangnan, conceptualized by Jiang Yuqin (2024), a designer within the team led by Professor Zhang Junjie at the China Academy of Art, encapsulates the refined essence of a Jiangnan garden painting. The external packaging of the gift box draws inspiration from the notion of "strolling through the garden" within the framework of Song rhyme culture. Through its intricately carved window lattice, the design unveils three distinct sceneries within the garden, thereby creating a unique visual experience characterized by the concept of "one window, one view, one painting step by step, the scene changes as one roams through the garden" as illustrated in Figure 4.

Figure 4
Bookmark Gift Box for Song Rhyme Jiangnan



**Source: Derived from "Bookmark Gift Box for Song Rhyme Jiangnan" by Jiang Yuqin, SOZEN Design Group, 2024, (<https://www.sozen.cn/case/packaging>).*

This study, through an analytical comparison of the color tone, typography, material, imagery, and production techniques within its packaging design, has identified that the product packaging design aligns with the formal and characteristic standards of Song Porcelain Elements in modern packaging design proposed in this research as seen in Table 5.

Table 5

Analysis Diagram of the Packaging Design Forms and Characteristics Standards for the Bookmark Gift Box of Song Yun Jiangnan

Categorizations	Form	Characteristics
Colors	Low brightness, low color	
	High Brightness Low Color	
	Color	Celadon
		White glaze color
		Lime green
		Lilac
		Yellowish
Text	Song (SimSun Font)	Black
	Source name Song	Gray
	Thin line structure	
	Design Fonts	
Texture	Rough texture	
	Matte or matte materials	
	Rustic material	
Image Type	Eco-friendly materials	Colors are understated
	Illustrations	Hand lines
		Dark Patterns
		Minimalist patterns
	Textual elements	Small area
	Photographs	Low Color
Process		Low-tone color
	Embossing	
	Covered with matte film	

4. Conclusion

This study takes Song Porcelain Elements as the entry point to explore the application pathways of Song Rhyme Culture in modern Packaging Design, underscoring its practical significance for cultural inheritance. The design standards of Song Porcelain Elements in contemporary Packaging Design and the redefined forms and characteristic criteria of these elements as developed in this research provide actionable guidance for contemporary designers. These standards enable designers to accurately interpret and convey the cultural characteristics and spiritual essence inherent in Song Porcelain Elements and their connection to Song Rhyme Culture in subsequent design practices, thus achieving the dual objectives of cultural

preservation and contemporary relevance.

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Research on the Emotionalized Installation Design of Urban Commercial Spaces

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Abstract

With the sustained progress of society and the economy, installation design has gradually evolved into a pivotal artistic expression in urban commercial spaces, embodying the essential characteristics of contemporary public art. These characteristics encompass the ability to meet both the aesthetic and emotional needs of audiences. This study explores four primary dimensions: (1) the conceptual definitions of emotional design, installation design, and urban commercial spaces; (2) the investigation of emotional design within installation design; (3) the current state of research; and (4) the future trajectory of development. Emphasis is placed on the critical role of emotional design in installation design. By analyzing exemplary cases of emotional installation design and distilling their design essence, this research employs the concept of "emotional output" as a source of inspiration to craft emotional experiences in commercial spaces. Through comprehensive discussion and in-depth analysis, it seeks to provide innovative theoretical guidance and practical design references for the integration of emotional installation design within urban commercial spaces.

Keywords: Urban Commercial Spaces, Emotional Design, Installation Design

1. Introduction

In urban commercial spaces, a significant number of installation design works have emerged, integrating artistic approaches that imbue these spaces with a richer humanistic atmosphere while simultaneously enhancing the aesthetic appreciation of the public. For installation design, the distinctive characteristics of the site provide boundless possibilities for innovation, unleashing multidimensional creative thinking. Installation design transcends traditional artistic structures, granting artists greater freedom to select materials and venues for creation, thereby establishing an entirely new set of artistic norms. Through its unique visual expression, installation design enriches the diversity of commercial spaces, fostering intriguing interactions between the public and the artwork. These interactions not only encourage audiences to reassess the artworks but also stimulate deeper exploration of ideologies.

These designs amalgamate the emotions and perspectives of diverse individuals, injecting novel societal meanings and cultural significance into art, and exemplifying its democratic spirit and public attributes. Today, while the public's reasoning processes have become

increasingly rational, there is a heightened anticipation for profound emotional experiences. Installation design creates new possibilities for interaction between the public and commercial spaces, fostering a synthesis of thought and emotion that enhances the cultural sensibilities of urban life.

This study analyses the spatial and public characteristics of installation design works in urban commercial spaces by gathering extensive data on such designs. Furthermore, it examines aesthetic value and public attributes, taking into account factors such as material, color, texture, and tactility, aiming to elucidate the aesthetic significance and public engagement of installation art.

2. Review of Emotion-Oriented Installation Design in Commercial Urban Spaces

In the context of urban commercial spaces, installation design is unequivocally an essential constituent. Among the diverse array of public venues, it is widely perceived as one of the most readily accepted design elements. Furthermore, it represents a crucial domain for drawing substantial public attention. Various facets of everyday life, such as relaxation areas interspersed within urban alleys and streets, are intricately linked to installation design. The caliber of installation design profoundly affects the functionality and appeal of urban commercial districts. This study delves into urban commercial spaces where emotion-oriented installation design constitutes a fundamental objective, catering to urban inhabitants' recreational and social demands.

2.1 Conceptual Exploration of Emotion-Oriented Design

Susanne K. Langer, an American philosopher and semiotician, articulated that the nexus between emotion and art is indissoluble; this assertion is equally pertinent to the discipline of design (Langer, 1986). In recent years, with the progression of socio-economic and cultural development, the emphasis on user-centered and humanistic design principles has garnered increasing recognition across design disciplines. This shift has seen a burgeoning focus not only on satisfying material needs but also on addressing the burgeoning spiritual aspirations of individuals.

Design strategies eliciting emotional reactions are particularly immediate. Observers tend to evaluate installation designs within a brief temporal window. Simply stated, public perceptions of installations—including their form, color, and material composition—are informed by their direct sensory impressions. These intuitive designs readily seize attention, are highly conspicuous, and are easily comprehended by the general populace (Zhang, 2019). Emotional reactions are naturally elicited by sensory engagement with the installation, encompassing such elements as touch, sight, sound, and scent. Emotionally resonant designs often exhibit shared characteristics, including distinctive forms, engaging auditory effects, vibrant hues, and alluring fragrances. As art theorist Eaton posited, “The optical, electromagnetic, and chemical processes initiated within the eyes and mind often operate in parallel with psychological mechanisms” (Sun & He, 2010).

2.2 Emotionalization in Device Design

2.2.1 Color and Emotion

Although color in itself lacks explicit emotional expression, it serves as an integrated

medium, combining both visual perception and cognitive engagement. Through sustained human comprehension and acceptance, a nuanced emotional receptivity towards color has been cultivated. In other words, colors possess the capacity to elicit emotional and psychological transformations, thereby initiating a shift from observation to cognition. Simultaneously, they provide a concrete manifestation of this transformative process. As illustrated in Table 1, color is not merely a physical phenomenon; rather, it constitutes an artistic element capable of profoundly influencing human emotions and psychological states.

Table 1*Artistic Effect from the Perspectives of Color Emotion Forms*

Color Emotional Forms	Artistic effect
Psychological colors	Colors possess the inherent capability to reveal human emotional tendencies, evoking a wide spectrum of sentiments. Under the dual influence of physical and psychological attributes of color, emotions undergo various transformations. Human feelings such as excitement, calmness, joy, or sorrow may all be associated with colors. For instance, red often induces excitement, while green evokes tranquility, and other hues similarly stimulate diverse emotional responses. Additionally, factors such as brightness and saturation of colors further influence emotional reactions. Color perception refers to the experience of hues formed through the human visual sensory system. It represents a direct physiological reaction to external colors, wherein changes in the environment's light color provoke rapid bodily responses, subsequently leading to psychological alterations. For example, light blue can be used to regulate mood; red is capable of boosting morale; and transitioning from a melancholic state can be facilitated by altering environmental colors from cool to warm tones or adjusting brightness from dim to vibrant white.
Physiological Color	Colors possess the inherent capability to reveal human emotional tendencies, evoking a wide spectrum of sentiments. Under the dual influence of physical and psychological attributes of color, emotions undergo various transformations. Human feelings such as excitement, calmness, joy, or sorrow may all be associated with colors. For instance, red often induces excitement, while green evokes tranquility, and other hues similarly stimulate diverse emotional responses. Additionally, factors such as brightness and saturation of colors further influence emotional reactions. Color perception refers to the experience of hues formed through the human visual sensory system. It represents a direct physiological reaction to external colors, wherein changes in the environment's light color provoke rapid bodily responses, subsequently leading to psychological alterations. For example, light blue can be used to regulate mood; red is capable of boosting morale; and transitioning from a melancholic state can be facilitated by altering environmental colors from cool to warm tones or adjusting brightness from dim to vibrant white.

Color Emotional Forms	Artistic effect
Color Emotionally Speaking	Judgements regarding colors may vary due to external influences, including differences in environment, personality, mood, national, or cultural backgrounds. Thus, colors inherently serve a communicative function for emotions. Essentially, this reflects the transformation of a rich spectrum of feelings—such as joy, anger, sorrow, and happiness—through the lens of cultural and artistic interpretation. For instance, in opera, the color of a character's costume can convey the character's personality and comprehensive background.

**Note 1: Overview of Color Emotionalization Forms*

**Source: Compiled by the author; content adapted from Zhang (2019)*

Speaking of the pathways to emotional realization through colors, in the context of daily life, the colors of objects frequently engage in interactive dynamics with individuals. During the design process, emotional expression typically precedes the selection and arrangement of colors. Notably, there exist various options for colors capable of conveying analogous emotions. Emotional engagement within installation designs may be achieved through interactive activities (Wang, 2016). It is, however, imperative to consider factors such as the surrounding environment, the intended audience, and the contextual influences in undertaking a thorough assessment.

The human reliance on visual perception to comprehend the surrounding world is fundamental and intuitive, playing a crucial role in everyday life. This process often integrates psychological states with visual experiences. Everyday environments are ubiquitously filled with an array of colors that provide abundant visual gratification. Within the realm of installation design, the appropriate application of color ensures harmonious integration within the broader spatial framework and facilitates alignment with the audience's aesthetic criteria. Therefore, color planning represents a critical and non-negotiable aspect of installation design (Zhang, 2019). As demonstrated in Figure 1, the amalgamation of vividly colored floral motifs with prominently striking red high-heeled shoes illustrates a vivid and fashion-forward embodiment of emotional communication through color.

Figure 1
The Beauty of the Phase

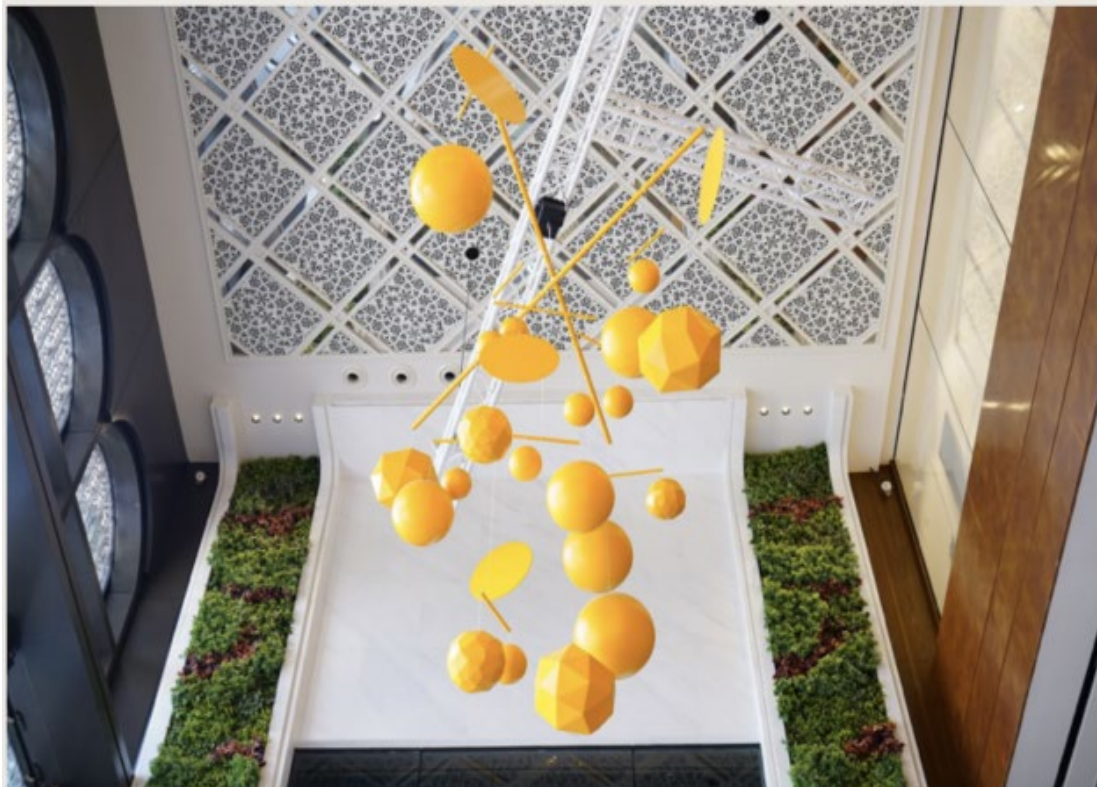


*Source: Self-photo for the study

2.3.2 Form and Emotion

In the realm of design, the visual form of an installation reflects the utilization of symbolic and visual language, which constitutes an external manifestation of art. This approach enhances the emotional engagement between the work and the public. An appealing design can evoke the curiosity of consumers, facilitating a cognitive and emotional interaction with the piece during the process of comprehension. Compared to the visual impact imparted by color, the form of an installation conveys the meaning of the work to the public through the most direct means. This three-dimensional and tactile communication enables the installation to be comprehensively understood and experienced by the audience. Every artistic form is constructed from a combination of points, lines, and planes (Kong, 2011). As illustrated in Figure 2, the primary task when designing and creating installation works is to investigate the rules governing the structural configuration of points, lines, and planes.

Figure 2
Night of the Sky Flare



*Source: Self-photographed for this study

2.3.3 Materials and Emotions

Under the impetus of industrialization, innovative materials and technologies have emerged prolifically, akin to the flourishing of bamboo shoots after a spring rain. The utilization of various decorative materials imbues artworks with distinctive stylistic characteristics. Due to the varying physical properties of materials—such as color, hardness, humidity, and elasticity—the emotional expressions conveyed through installations also differ significantly. For instance, the vibrant and colorful floral materials throughout their lifecycle evoke a sense of vigorous vitality. Consequently, the meanings transmitted by artworks to the public also vary accordingly. The same material, when subjected to different processing techniques, results in varied material properties, thereby endowing installation artworks with diverse temperaments (Zhang, 2019). Thus, the selection of materials and mastery over their production processes have become increasingly nuanced and complex. In response to different audiences, artists may opt for diverse materials to confer uniqueness to their installations, or alternatively, use the same material while altering its processing techniques. This enables the artwork's surface texture to convey distinct meanings. As illustrated in Figure 3, unconventional material usage is exemplified by employing paper materials to exhibit the volumetric presence and dynamism of whale sharks. This approach challenges conventional perceptions, generating an emotional disparity with the audience's cognitive expectations and thereby enhancing the visual impression (Zhang, 2019).

Figure 3
Whale



*Source: Self-photographed for this study

2.3.4 Analysis of the Commercial Space Environment in Installation Design

Within the context of commercial spatial environments, the establishment of installation design constitutes one of the most pivotal influencing factors in emotional aesthetics. When the public initially encounters art, they enter an artistic space, wherein their relationship with the environment can be perceived as mutually inclusive and interpenetrative. In the domain of installation design, the interaction and mutual influence between the public and the environment construct a "field," within which intricate and multidimensional connections are formed through mutual engagement. Emotional installation design manifests in various aspects of the creation of commercial spaces (Wang, 2020).

In commercial spatial environments, the appearance, dimensions, and location of installations significantly contribute to shaping the environment and eliciting emotional responses. From a psychological perspective, the environments constructed by installation design often transcend the experiential boundaries of physical reality, creating entirely new, non-realistic settings that offer the public distinctive exhibition experiences. In terms of the material environment, the spaces generated by installations govern public perception and exert a profound psychological influence. For instance, installation design frequently employs the creation of magnificent scenes to evoke emotional resonance among the public. By leveraging technological tools, artists can transform sensory experiences, immersing individuals in alternative realities that alleviate the pressures of daily life and delve into the core of human nature. Such design approaches establish expansive spaces that fully engage participants, thereby eliciting profound emotional resonance.

3. Case Analysis: Emotionalized Installation Design in Urban Commercial Spaces

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.

Figure 4

Analysis of Installation Artwork – "Unrestrained Growth Within the Frame"



**Source of Data: Photographed and compiled by the researcher as part of this study*

As illustrated in Figure 4, the installation utilizes floral plants as its medium, combining the linearity of flower stems, the punctuated elements of blossoms, and the planar presentation of the frame, accentuated by the impact of color. This combination underscores the spatial atmosphere of installation design, conveying an emotional expression of breaking free from constraints and growing uninhibitedly. The visual experience not only fosters public self-reflection but also elevates the design to the highest echelon of emotional engagement. Furthermore, based on the compositional principles of imagery, all artistic objects fundamentally arise from the combination of points, lines, and planes:

3.1 Dynamic "Point" Elements

Points are regarded as the fundamental components of an object, ubiquitous in its design and production. These points are intricately linked to the primary attributes of the object and

the manufacturing techniques employed. Additionally, factors such as space, materials, and shaping tools influence their manifestation. In innovative design processes, the object's form, color, dimensions, and texture are carefully observed to reveal its intrinsic presence. In this work, floral elements have been employed to shape the visual imagery. Although seemingly irregular, this distribution imbues the design with vivacity and rhythm. The integration of point elements in the modelling process introduces boundless expansion and dynamic tension. Under specific configurations, these points capture the public's attention, becoming focal points that serve as the "finishing touch."

3.2 Fluid "Line" Elements

Countless points coalesce to form lines, whether curved or straight, which are perceptible from any perspective in installation design. These linear shapes provide structural support to the artwork's exterior. The harmonious interplay of curves and straight lines manifests the rhythmic beauty of the installation's form, underscoring the designer's skillful use of lines during creation. Yang (2004) emphasized that "the imaginative use of lines in motion creates the forms of surfaces and volumes through their dynamic interplay" (Yang, 2004).

3.3 Versatile "Plane" Elements

Planes predominantly composed of straight lines convey a sense of rationality or solemnity, while those shaped by curves appear more fluid and natural, evoking an impression of vitality and dynamism (Kong, 2011). For instance, the linear composition of frames in the artwork enriches its variability, and the blending of two distinct styles imparts an irregular or spontaneously natural appearance. Subjective interpretations, innovative alterations in the shape of planes, or creative manipulations such as flipping, displacement, superimposition, and compression can independently manifest diverse planar forms. These methods yield a multi-dimensional design effect, offering a comprehensive and enriched artistic expression.

Figure 5

Analysis of Installation Design Work – Autumn Rhythm



*Source: Photographed and documented for the present study

As illustrated in Figure 5, Autumn Rhythm represents a large-scale plant-based installation

design. The primary structure employs the vibrant rainforest timber and the highly flexible hawthorn wood to create intricate and winding shapes. Integrating this design with urban commercial spaces, the installation, when viewed from a distance, resembles meandering vines. Through innovative approaches, soft and fragile flowers are intricately incorporated into various parts of the installation, exuding a powerful vitality and filling the space with boundless autumnal reverie. Guided by the theory of "displacement," the artist draws public attention to the interplay between an individual element and its surrounding environment, introducing emotionally resonant design elements into the installation to elicit interaction and resonance between people and objects.

The application of installation design in commercial spaces has become an inevitable trajectory for their mutual advancement. By leveraging point, line, and plane structures, and reflecting on cultural, social, natural, and existential emotions, designers create visually striking experiences that captivate the public's attention. The progression of interactive installation design has even penetrated the domain of "emotionalized" creation. Contemporary manufacturers of interactive installation designs experience conflicting sentiments. On one hand, the individuality of artists necessitates the incorporation of personalized contemplation, innovative capabilities, and profound revelations into their creations. On the other hand, to meet the demands of the public and commercial settings, artists are often compelled to compromise their personal expressions to appeal to audiences influenced by global cultural trends (Du, 2019).

By analyzing how urban commercial spaces guide consumer behavior and emotions through emotionalized installation designs, the study explores how artistic expressions and interactive experiences collectively shape a modern urban environment imbued with profound emotional depth and social significance. Such designs direct public sentiment and effectively communicate the conceptual essence conveyed by the installations. This integrated design philosophy fosters the creation of more humane and sustainable urban spaces, serving as both a critical method for employing emotional design theory and a foundational principle for implicit psychological and visual design.

4. Conclusion and Discussion

The current research, by engaging in a profound examination of emotional design, seeks to address the emotional demands of urban commercial spaces, thereby enhancing the aesthetic quality of these environments while simultaneously cultivating an elevated sense of happiness, belonging, and security among individuals and within the urban fabric. The study articulates specific modalities for the application of emotional design in the context of urban commercial spaces. Moreover, it employs design concepts that holistically incorporate considerations of materials and color schemes to maximize the sustainable advancement of installation design. By embracing interdisciplinary methodologies and fostering cross-sector collaboration, this research achieves a comprehensive understanding and management of its environmental and societal impacts. These contributions provide a repository of valuable insights and experiences for the progression of future research and practical applications in analogous fields.

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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.

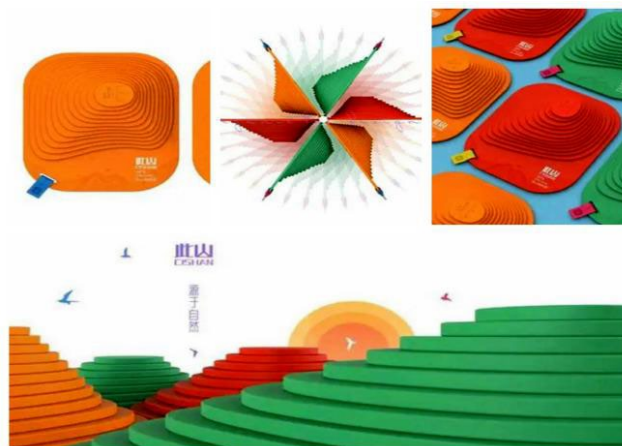
Figure 6*Packaging Design of Malaysia's BEE MY HONEY Honey Product*

*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 fulfillment. 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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Reflections on the Utilization of Flat Style Illustration in Landscape Design

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Abstract

In creative practice, the articulation of landscape effects holds paramount importance, necessitating designers to master a variety of representational forms, such as plan drawings, perspective views, 3D animations, and physical models. This demands designers to possess a solid artistic foundation, a cultivated sense of appreciation, and an innovative spirit. This paper aims to explore flat-style illustration as an emerging paradigm for landscape effect representation, analyzing its applications and advantages in design practice. By briefly elucidating the fundamental concepts and application scope of flat-style illustration, the study conducts an in-depth analysis through relevant case studies. Research indicates that flat-style illustration exhibits distinctive advantages in landscape effect representation, including visual simplicity and efficiency in information transmission, which effectively enhances the expressive power of design. These findings provide theoretical support for designers in applying flat-style illustration in landscape effect creation, thus advancing the development of this emerging representational paradigm.

Keywords: Flat Style Illustration; Landscape Design

1. Introduction

In rendering visual effects for landscape projects, computer-aided drafting using software such as 3D Max, SketchUp, Lumion, and Adobe Photoshop has become mainstream. These tools assist designers in translating envisioned design scenes into realistic renderings, creating impactful and visually engaging effects that enable viewers to grasp the cultural significance and spatial characteristics inherent in the design. This approach not only facilitates an effective synergy between the design intent and the audience's imagination but also aligns with most viewers' aesthetic preferences. In recent years, as the design field has continued to evolve, a trend toward diversification in landscape visualization has emerged across major design firms. Increasingly, designers are experimenting with flat-style illustrations as alternatives to traditional realistic renderings. This stylistic shift introduces a new visual language to design and has garnered widespread appreciation. Flat-style illustrations, with their straightforward and clear visual expression, capture viewers' attention rapidly and enhance the efficiency of information transmission.

Simultaneously, the advent of Artificial Intelligence (AI) drawing technology has introduced new opportunities for design practice. AI can swiftly generate a variety of design

concepts, enabling designers to efficiently explore different visual expressions during the initial conceptual phase. The advantages of AI in handling complex data and generating creative images allow designers to adapt and optimize design concepts rapidly, with reduced cost and time. However, given the unique conditions and environmental characteristics of each site, AI-generated renderings cannot accurately replicate the design scene at the implementation stage. Thus, in the production of final visual renderings, traditional rendering methods retain their essential value. At this stage, high-fidelity, realistic scene rendering is necessary to ensure the feasibility and accuracy of the design proposal. During this process, the creation of flat-style illustrations demonstrates unique advantages. Not only can they simplify complex design elements and emphasize the conveyance of core information, but they also visually captivate the audience, providing effective support for the design proposal.

By integrating the advantages of AI-assisted illustration with the expressiveness of flat-style illustration, designers can flexibly employ various techniques at different stages to meet viewers' diverse expectations for visual content. This adaptive design strategy not only fosters a diversity of creative expression but also paves new avenues for future landscape design.

2. Overview of Flat Style Illustration

In China, illustrations, commonly known as "inserted drawings," boast a rich historical legacy, initially applied mainly to film posters, advertisements, calendars, and book illustrations. As times progressed, the application domains of illustrations expanded into areas such as scene design, picture books, product packaging, greeting cards, decorative paintings, website design, and mobile applications. The essence of flat design lies in eliminating superfluous embellishments, emphasizing the core design elements. This approach imparts a strong decorative appeal to the overall composition, marked by straightforward lines and vibrant, bold colors.

Wei et al. (2020) assert that flat-style illustrations exhibit a unique artistic allure within digital design. This style, achieved through simplified graphics and colors, generates visually intuitive and aesthetically pleasing works that align with contemporary aesthetic trends. Flat illustrations highlight the prominence of design elements and the emotional resonance of color language, reinforcing the efficacy of information transmission through clear layout design and pure color use. This stylistic application not only aligns with modern aesthetic values but also provides designers with innovative methods and perspectives for creation. Zhang (2022) argues that the flat style is more refined and minimalist in graphic expression, focusing on highly abstracted and symbolic depictions of object forms. In terms of color application, flat illustrations leverage the inherent color properties of the product, skillfully employing the psychological attributes of color to convey intended emotions, moods, and the creator's intent. Zhang et al. (2022) suggest that the flat style embodies the integration of internet technology with illustration design, imbuing it with characteristics of playfulness, readability, and creativity. As this style continues to evolve, it caters to aesthetic demands with compelling artistic appeal and distinctive expressive techniques. With the advancement of computer graphics technology, the expressiveness and impact of flat-style illustrations have gained widespread recognition. Qian et al. (2022) emphasize that the practicality of illustration in modern design is increasingly evident, particularly in architectural design. Compared to the traditional, austere architectural renderings, architectural illustrations can convey a palpable sense of space and place through their unique atmosphere and narrative, enabling viewers to

vividly perceive the spatial dimensions of the architecture within a two-dimensional format.

Flat-style illustration, not only possessing unique aesthetic characteristics within the domain of visual arts, also embodies distinct aesthetic values as a facet of practical fine art. Through the use of simplified geometric elements and contrasting blocks of color—whether in monochromatic schemes, adjacent hues, or complementary colors—it establishes an atmospheric and narrative quality within the composition, effectively conveying intricate design concepts. Its application across various fields underscores its distinctive value, especially in contexts requiring simplicity and efficiency, such as mobile computing devices. With technological advancements, flat-style illustration, as a form of visual art, will continue to expand in expressiveness and influence, providing designers with a potent tool for visual communication.

3. Application Status and Advantages and Disadvantages of Flat Style Illustration from the Perspective of Landscape

3.1 Current Application Status of Flat Style Illustration from the Perspective of Landscape

Design teams such as Sasaki, Weistudio, Rehwaltdt, TSL, and Shui Shi Design have proactively experimented with using flat-style illustrations to depict landscape schemes across numerous projects, garnering consistent acclaim from industry experts and clients alike. Through simplified visual elements and vivid color schemes, these teams have presented complex landscape designs in an intuitive manner, thereby enhancing both the comprehensibility and visual appeal of the designs. Beyond the following examples, an increasing number of design teams are exploring the application of flat-style illustrations in rendering landscape visuals. This innovative approach not only enables designers to communicate design concepts but also effectively fosters specific atmospheres and emotions, evoking a visual resonance among viewers. The flexibility and creativity inherent in this style have contributed to its gradual popularity within contemporary design, thereby promoting diversification in landscape design development.

In the Suzhou Lion Mountain Park bid undertaken by TSL Studio in 2016, the firm adeptly incorporated bird's-eye perspectives and visualizations within a flat-style illustration approach, though without fully committing to this aesthetic. For TSL, this integration of flat illustrations with Chinese ink wash hues represented an innovative endeavor that bridged traditional and modern design elements. Over time, these illustrations, featuring Chinese ink-inspired flat colors, have demonstrated a capacity to swiftly evoke memories among professional designers and audiences, rendering the image of Suzhou Lion Mountain Park more vivid and easily recognizable. This design technique not only endowed the park with a distinctive visual identity but also offered visitors a novel experience, enabling Suzhou Lion Mountain Park to stand out among numerous urban green spaces. Through this unique visual expression, TSL Studio effectively transformed Suzhou Lion Mountain Park into a memorable cultural landscape, with its design impact distinguishing it from other bid proposals and underscoring the studio's innovative prowess in modern design and profound appreciation of traditional culture.

Figure 1
Lion Mountain Park, Suzhou



(a)



(b)

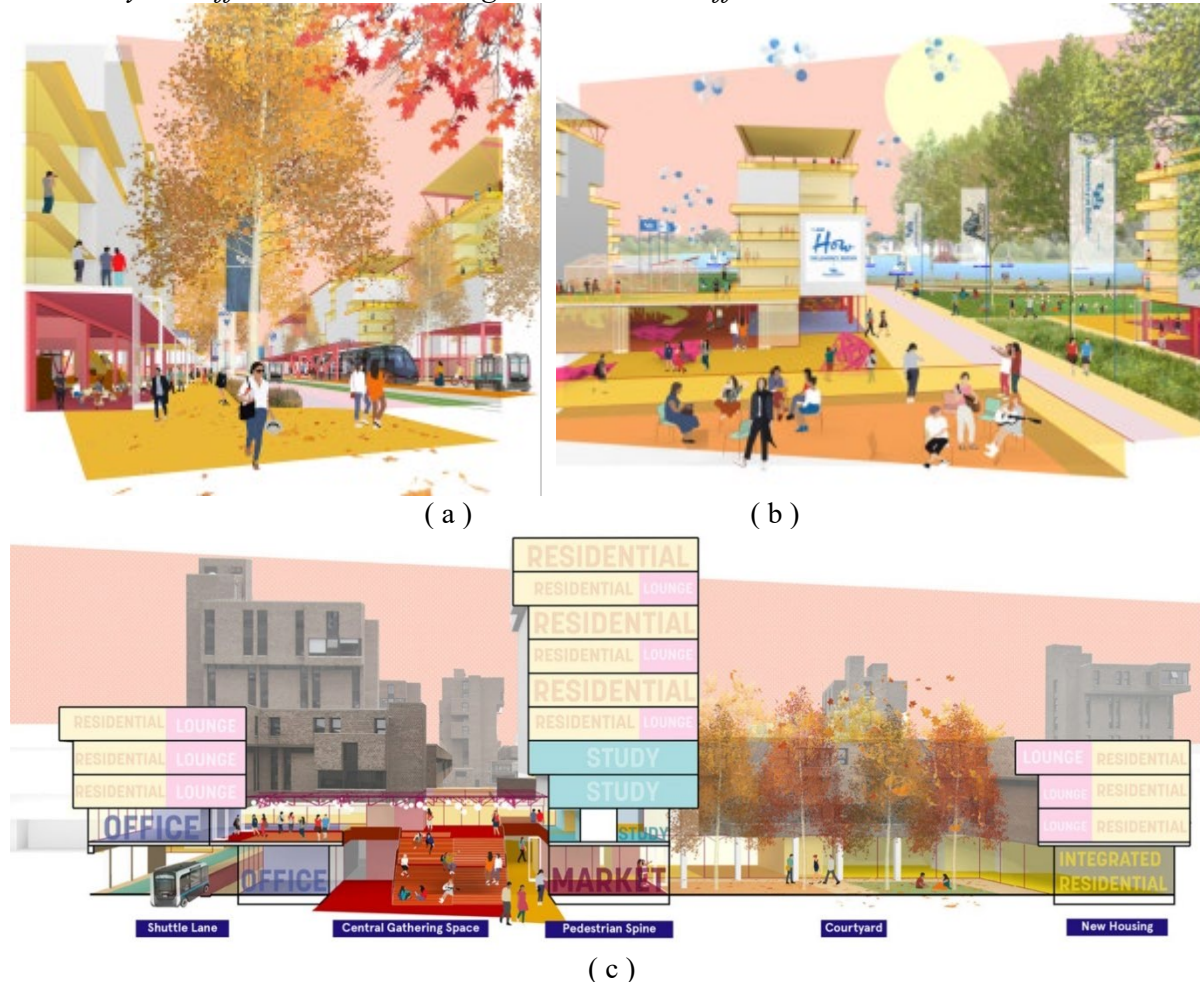
*Source: <https://landezine.com/lion-mountain-park-suzhou-by-tls/>

In 2019, Sasaki Associates skillfully employed flat-style illustrations in the student housing project designed for the State University of New York at Buffalo. The project renderings adopted a warm orange tone as the dominant color, contrasted strikingly with yellow, pink, and bright red, thereby creating a visually impactful flat-style illustration landscape. Collage art techniques were integrated into the design, rendering the scheme diverse and engaging, perfectly aligned with the dynamic atmosphere of a university campus. This design approach not only exemplified Sasaki's profound understanding of flat-style illustrations but also reflected its innovative application within modern design. Through this stylistic approach,

Sasaki Associates successfully harmonized the student housing with the campus environment, offering students a vibrant and creative living space.

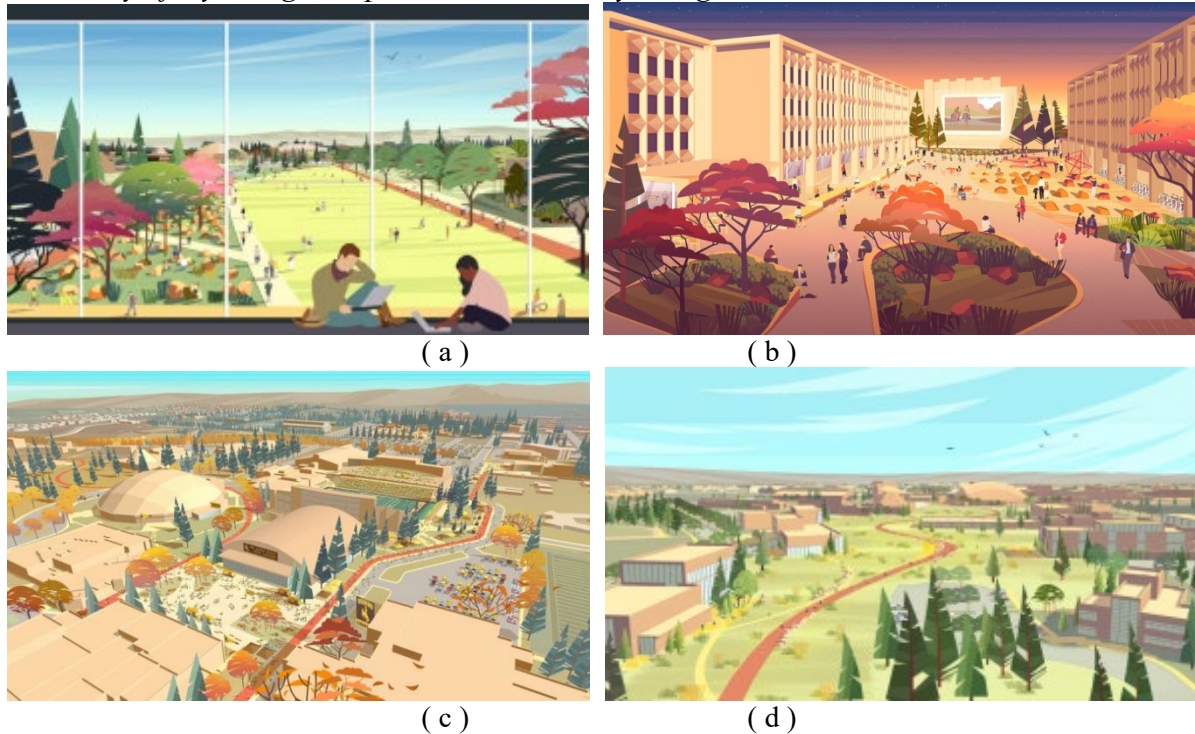
Figure 2

University at Buffalo Student Housing Master Plan, Buffalo



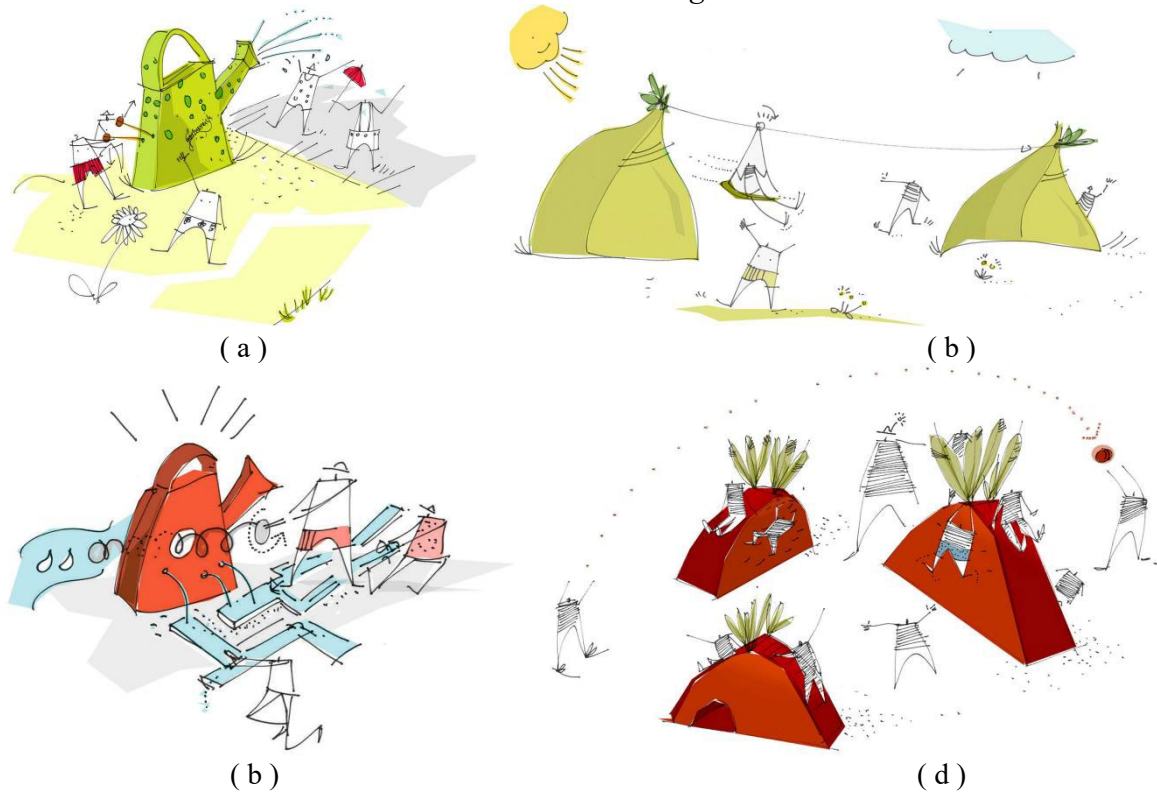
*Source: <https://www.sasaki.com/projects/university-at-buffalo-student-housing-master-plan/>

The University of Wyoming campus master plan project, completed in 2020 by Sasaki Associates, employed a flat-style illustration to depict the design scheme. In addition to the four renderings illustrated, the project's analysis diagrams also exhibit a distinct illustration style. Compared to the student housing planning project for the State University of New York at Buffalo, the University of Wyoming project adopts a fresher and more natural color palette, with smoother lines that highlight the simplicity and modernity inherent in the flat-style illustration approach. Moreover, the project's design layouts and analysis diagrams incorporate elements of flat-style illustration, further accentuating this design aesthetic and ensuring a visually unified and harmonious planning scheme. Additionally, the innovative presentation techniques of the renderings not only infuse the campus environment with vitality and creativity but also provide students and staff with a more intuitive and engaging spatial experience, establishing the University of Wyoming campus as a vibrant and modern academic community.

Figure 3*University of Wyoming Campus Master Plan. Wyoming*

*Source: <https://www.sasaki.com/projects/university-of-wyoming-campus-master-plan/>

In the Ega Park project designed by Rehwaldt Landscape Architects in 2021, a flat illustration style with hand-drawn techniques was employed to articulate the design scheme. As is widely acknowledged, hand-drawing is one of the fastest and most direct tools utilized by designers during the design process. However, realizing such hand-drawn designs in practice often proves to be challenging in terms of precision. Remarkably, the implementation of Ega Park has closely adhered to the initial hand-drawn illustrations, offering visitors an immersive experience as though they were stepping into a hand-drawn world. This design approach not only retains the original charm of the hand-drawn illustrations but also successfully transforms the design concept into a tangible landscape, establishing Ega Park as a distinctive visual and experiential venue. Through this innovative design expression, Rehwaldt Landscape Architects has effectively crafted Ega Park into an engaging public space, earning widespread recognition and acclaim for its design. Moreover, this project provides valuable insights for the design and implementation of similar undertakings.

Figure 4*2021 German Federal Garden Exhibition–Part one–Ega Park*

*Source: <https://www.gooood.cn/2021-german-federal-garden-exhibition-part-one-ega-park-by-rehwalddt-landscape-architects.htm>

3.2 Advantages of Flat Style Illustrations in Landscape Design

1) Concise Visual Impact

Flat style illustrations are renowned for their streamlined design, markedly reducing superfluous textures, lines, shadows, and complex effects. This visual simplification not only enhances design clarity but also facilitates effective information conveyance, mitigating visual complexity. When confronted with a minimalist illustration, viewers can swiftly grasp the design's intent and readily capture its core elements. This approach proves particularly advantageous in landscape design, as landscape projects frequently involve intricate spatial relationships. Flat illustrations adeptly portray these relationships in an intuitive manner, assisting viewers in forming a comprehensive understanding of the design.

2) Efficient Information Transmission

By minimizing extraneous design elements, flat style illustrations emphasize the critical aspects of the design proposal, enabling viewers to rapidly comprehend the designer's intent. Designers can utilize simplified shapes and colors to clearly highlight the primary features and functions of the proposal. In landscape design, this efficient method of information transmission is invaluable, as viewers often require a substantial amount of information in a brief time span. The application of flat illustrations significantly enhances information delivery efficiency, ensuring the design proposal stands out in both competitive bidding and presentation contexts.

3) Elicitation of Emotional Resonance

Flat style illustrations effectively accentuate key elements through stark contrasts and vivid colors, enabling viewers to readily discern essential information. This style is not only visually engaging but also conveys emotions through lively colors and forms, fostering an emotional connection with the audience. Particularly in project bids, the use of flat illustrations can captivate experts and audiences, sparking their interest and engagement with the design. Such emotional resonance can significantly increase viewers' approval of the design proposal, thereby supporting the project's success.

4) Effective Reduction in Production Costs

Compared to traditional renderings, flat-style illustrations require a shorter production time, significantly lowering design costs. This advantage lies in its simplified form, which reduces the time and cost of post-production processes. Designers can produce high-quality illustrations within a limited timeframe, thereby avoiding the complex processes of 3D modelling and rendering. Thus, flat-style illustrations are particularly suited for projects with restricted budgets or tight bidding deadlines.

5) Rapid Adaptability to Various Contexts

The flexibility of flat-style illustrations allows for quick adjustments to meet project requirements. Designers can effortlessly modify illustration styles to suit diverse contexts and cultural backgrounds. This adaptability has rendered flat illustrations an essential tool in various design projects. Whether for urban parks, commercial spaces, or residential areas, designers can adjust the illustration style and colors to meet specific design needs.

6) Advantages of Digital Illustration

The continual updates of devices such as digital drawing tablets, and iPad have maximized the benefits of hand-drawn art (Wang & Ge, 2018). These technological advancements have freed designers from constraints related to canvas size, brushes, colors, materials, and textures, enabling them to directly render the desired effects on digital screens. The neat, refreshing, and easily modifiable characteristics of flat-style illustrations, alongside their ease of operation and rapid expressive potential, have made them increasingly favored in contemporary landscape design.

Flat-style illustration demonstrates numerous advantages in landscape design. From delivering streamlined visual effects and efficient information transmission to evoking emotional resonance and reducing production costs, this illustration style provides designers with innovative tools and approaches. As digital illustration technology continues to evolve, the application prospects for flat-style illustration will expand, infusing future landscape design with new vigor.

3.3 Disadvantages of Using Flat-Style Illustrations in Landscape Design

1) Lack of Realism

One of the principal disadvantages of flat-style illustrations is their lack of realism. This style often fails to adequately depict the details and textures of real-life scenes, resulting in a diminished sense of the actual site for the viewer. For certain projects, particularly those requiring the representation of natural environments or architectural details, flat-style illustrations may fall short in conveying the necessary sense of realism, thereby impacting the viewer's understanding and experience. Moreover, due to the simplified nature of the flat style, it may not appeal to all viewers; some might prefer traditional visual expressions that convey warmth and depth.

2) Cultural Adaptability

The acceptance of flat-style illustrations can vary across cultural contexts. Certain cultures

may exhibit a preference for traditional forms of representation, perceiving the simplified nature of flat illustrations as inadequate for expressing the cultural depth embedded in the design. This lack of cultural adaptability may result in diminished effectiveness of illustrations in certain projects, potentially affecting the design's overall reception. Hence, designers must consider the cultural background of their target audience when employing flat-style illustrations to ensure the design gains acceptance across diverse cultural environments.

3) Limitations in Detail Representation

Flat-style designs frequently face challenges in depicting intricate details and shadows, which can lead to insufficient representation of certain design elements. In landscape design, the portrayal of details is crucial for conveying the intended design concept. When significant details are overlooked, viewers may struggle to fully comprehend the core ideas and functional aspects of the design proposal. This limitation can, in some instances, weaken the design's impact, reducing the viewer's understanding and acceptance of the project.

Professional Requirements

Although flat-style illustrations may appear simple, producing high-quality illustrations in this style necessitates that designers possess specific drawing skills and design concepts. This requirement implies that certain designers, lacking requisite expertise, may struggle to fully leverage the advantages of flat design. Should a designer's proficiency fall short, the resulting illustrations may lack the desired impact and expressiveness, failing to meet anticipated levels of performance. Such professional demands, therefore, constrain the application of flat-style illustrations to an extent, compelling designers to continually refine their abilities to meet the visual demands inherent in this form of expression.

Despite the numerous benefits of flat-style illustration in landscape design, its limitations are equally significant. The lack of realism, inadequate cultural adaptability, restrictions in detailed representation, and high skill requirements can all adversely impact its practical effectiveness. Designers opting for flat-style illustration should thus weigh these factors comprehensively to ensure effective communication of design concepts and alignment with audience expectations. In appropriate projects, a flexible integration with other representational forms might more effectively achieve design objectives.

3.4 Solution

1) Integrating Flat Illustrations with Realistic Scene Renderings

To address the lack of realism inherent in flat-style illustrations, they can be combined with realistic scene renderings. When presenting the primary design concepts, flat illustrations can be employed to emphasize the core elements of the design. Concurrently, detailed drawings or three-dimensional renderings may be provided to enhance realism. This combination retains the visual simplicity of flat illustrations while enriching the audience's understanding through the detailed representation of realistic scenes. For instance, when presenting a park design, a flat illustration can first be utilized to outline the overall layout, followed by three-dimensional renderings to showcase specific plant species and architectural details, thereby augmenting the viewer's experience.

2) Conducting Cultural Context Research

Cultural context research is essential during the design process. Designers should adapt the illustration style based on the cultural preferences of the target audience to ensure alignment with local aesthetics and interpretative frameworks. By examining the visual habits, symbolic meanings of colors, and design preferences of various cultures, designers can create works that resonate more deeply and appeal to their intended audiences. For example, certain cultures may

favor soft colors and organic shapes, while others might prefer vibrant colors and geometric forms. Appropriate cultural adaptation enhances the acceptance and impact of the design solutions.

3) Adding Layering and Visual Depth

To overcome the limitations of flat-style illustrations in detailed representation, designers can incorporate gradients or simple textures into the illustrations. These elements not only enrich the layering and visual depth of the illustrations but also maintain consistency within the overall style. By skillfully applying gradients, designers can enhance the visual appeal of their work while preserving the essence of flat design. For example, when illustrating buildings, gradients can be used to highlight lighting and shadow effects, or simple textures can be added to the background to enhance the overall sense of space and dimensionality.

4) Provision of Training and Resource Support

To enhance designers' confidence and competence in the creation of flat-style illustrations, it is essential to offer relevant training and resource support. Through workshops, online courses, and design exchange activities, designers can acquire the latest illustration techniques and creative concepts. This approach not only contributes to the refinement of their professional skills but also stimulates creative inspiration, enabling them to apply flat-style illustrations more effectively in design projects.

Flat-style illustrations present significant advantages in landscape renderings, such as visual simplicity and efficient information conveyance; however, certain challenges accompany their use. By implementing appropriate solutions—integrating realistic scene renderings, conducting cultural background research, enhancing layering and visual depth, and providing training support—these issues can be effectively mitigated. This will facilitate the broader application of flat-style illustrations in landscape design, addressing modern audiences' diverse visual content preferences and fostering innovation and advancement within the design industry.

4. Innovative Design Approach to Flat-Style Landscape Effect Illustrations

Flat-style illustrations are characterized by geometric compositions, which convey order while also embodying a rhythmic quality. In the illustration process, it is crucial to embrace innovation, strategic use of negative space, and a bold color palette, finding a balance between rationality and sensitivity. This balance allows for spatial representation of scenes while adding a layer of visual interest. The design approach abstracts and generalizes elements that best express the intended design concept, using graphical combinations to construct an engaging and aesthetically structured composition.

4.1 Sketching

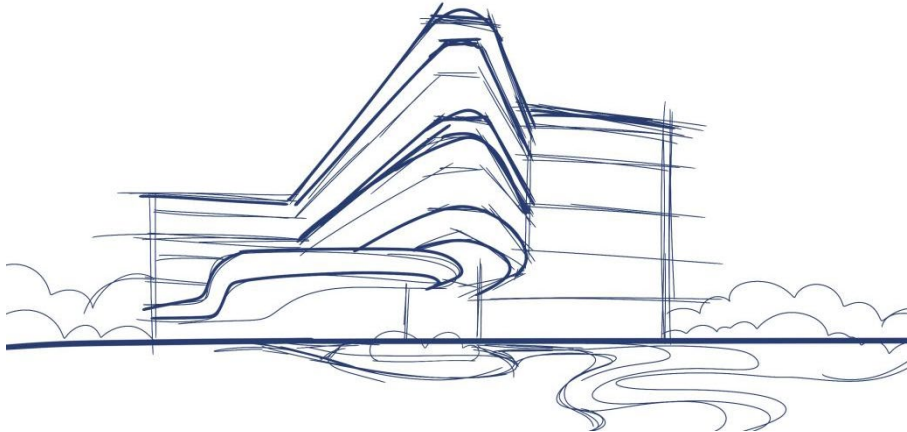
The sketching phase may take three forms: 1) freehand, which demands strong foundational art skills. 2) architectural or structural drawings, which can utilize modeling software such as SketchUp. 3) perspective renderings and vegetation layouts, which may be adapted from real-life photos. Before initiating a sketch, it is essential to clarify whether the aim is to depict spatial dimensions, elevation relationships, structural forms, or vegetation configurations. Based on the desired content, one should choose a technique aligned with their proficiency to achieve the most effective visual representation.

One defining feature of flat-style illustration is the simplicity of its lines. Before beginning, it is advisable to study related flat-style illustrations to enhance one's ability to abstract and geometrize complex and intricate lines. This approach ultimately leads to a simplified, clear,

and assertive line quality in the final sketch.

Figure 5

Sketch Stage



*Source: Self-created by the Author

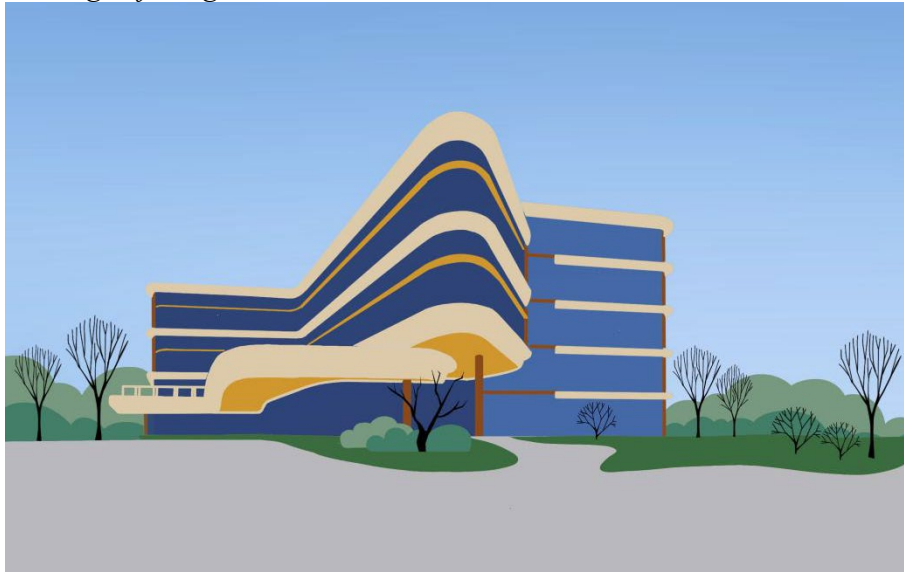
4.2 Broad Application of Color Blocks

Following the completion of the initial sketch, the next step is to organize the required color palette for the design scheme. This process may involve purposefully establishing thematic colors or drawing inspiration from contemporary popular color palettes. Additionally, one may extract colors from landscape photographs, adjusting their hues, saturation, and purity to align with the design requirements, thereby generating the desired color palette.

Once the colors are determined, the process of applying broad color blocks commences. Where equipment capabilities permit, layers are utilized to fill the color blocks, facilitating subsequent modifications and adjustments. During this stage, the focus should not be on intricate details; instead, attention should center on whether the blocks of color effectively differentiate between foreground, midground, and background layers within the composition, as well as whether the overall color combinations are harmonious.

Figure 6

The Application Stage of Large Color Blocks



*Source: Created by the Author

4.3 Detailed Drawing

In flat style illustration, the addition of details is a fine and critical process, which can enhance the illustration's sense of hierarchy and visual appeal.

1) Use of small color blocks. The use of small color blocks to increase the detail drawing of the main building can also be achieved by drawing on real-life photos or design models. The use of small color blocks can enrich the texture and structure of the building, making it more three-dimensional and realistic.

2) Color Levels. On the main building, light and shadow effects are expressed by adding color layers. This includes using darker colors on the edges, corners and recesses of the building, and brighter colors on the raised and lighted surfaces.

3) Material expression. According to the material characteristics of the building, choose the appropriate color and texture to express. For example, glass material can reflect the color of the sky and the surrounding environment, while concrete or stone can express its texture through the change of color shades.

4) Environmental integration. Blend the building with the surrounding environment, and make the whole illustration scene more harmonious and unified by adding details of trees, grass, sky and other elements.

Figure 7
Detailing Stage



*Source: Created by the Author

4.4 Representation of Light and Shadow

Before engaging in the depiction of light and shadow, it is imperative to identify a realistic photograph as a reference to analyse the trajectory of light within the image and ascertain the direction of the light source in the scene. Based on the color chart or the selected photograph, appropriate colors should be chosen to represent highlights, shadowed areas, and transitional tones.

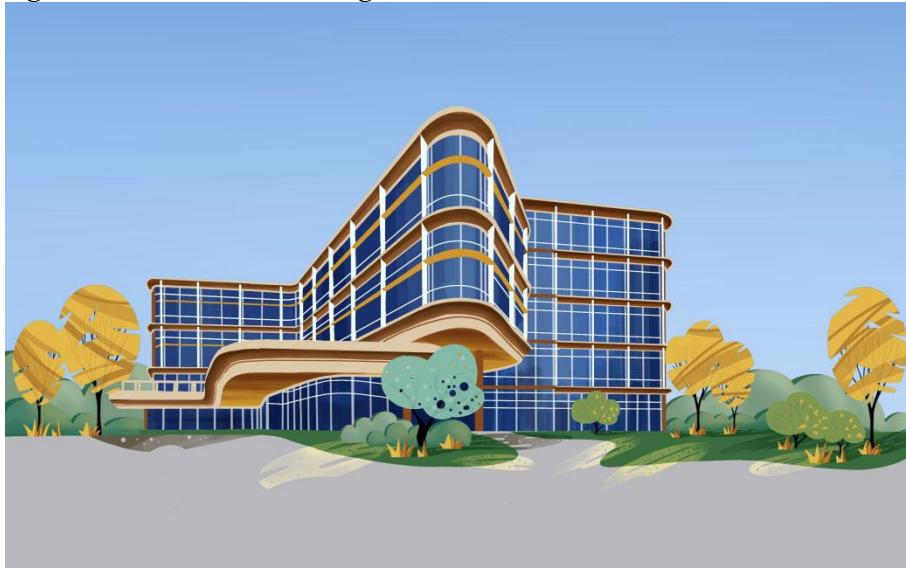
1) Layer Mask. In the process of light and shadow portrayal, a layer mask can be used to finely portray a certain detail, so that specific areas can be adjusted and optimized without affecting the overall effect.

2) Effect processing. Use Gaussian blur and other effects to articulate the fusion of various color blocks, so that the light and shadow transition of the illustration is more natural, and enhance the overall sense of harmony.

3) Highlight and environment color. After completing the light and shadow portrayal, draw highlights for the sun in the picture, and increase the portrayal of the environment color in the rendering, which can further enhance the visual effect of the picture and make the illustration more colorful.

After completing the above light and shadow drawing, you need to draw highlights for the sun in the picture, and at the same time, add environment colors to the rendering.

Figure 8
Depiction of Light and Shadow Rendering



Source: Created by the Author

4.5 Fine Adjustments

1) Light and Shadow Effect. Add light and shadow effects to the illustration to enhance the three-dimensional sense through the contrast between light and dark. Shadows can be added to the sides and bottom of the building, as well as highlights in sunlit areas.

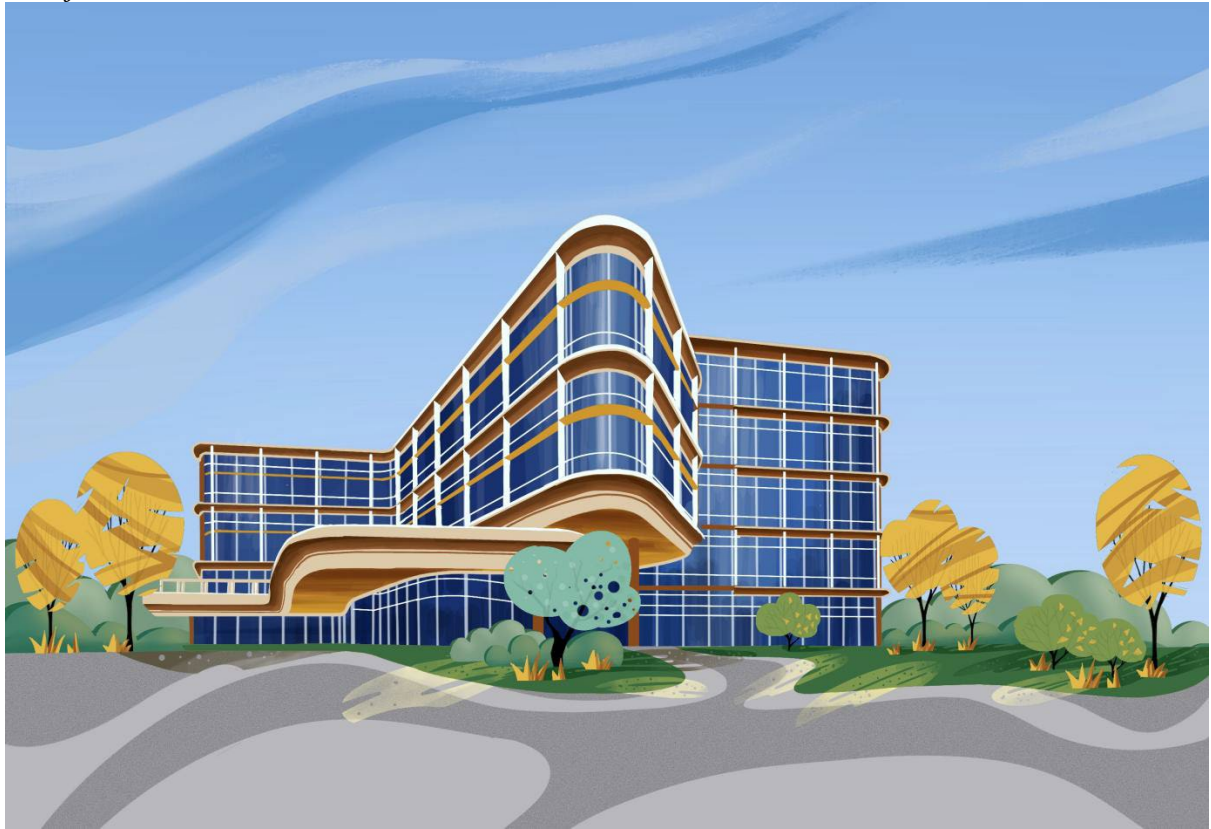
2) Detail decoration. add detail decoration to the windows, porches, roofs and other parts of the building, such as the frames of the windows, etc. These details can enhance the delicacy of the building.

3) Pavement Texture Details. Textures can be enhanced by utilizing layer overlays or splatter brush techniques to enrich the surface detailing of the paving. This method allows for the addition of nuanced patterns, contributing to a more lifelike representation.

4) Dynamic elements. Add dynamic elements to the illustration, such as flowing clouds, etc. These elements can add vitality and dynamism to the illustration.

5) Post-adjustment. After all the details are added, make overall post-adjustment to ensure the coordination of color, natural light and shadow, and the balance between the elements.

Figure 9
Final Adjustment Phase



*Source: Created by the Author

5. Conclusion

This paper has analyzed the specific applications and painting techniques of flat-style illustrations in landscape design and explored their innovative potential in visual expression. Flat-style illustrations adhere to the principles of "less is more" and "simplifying complexity," effectively showcasing the hierarchical, logical, and systematic aspects of design proposals. This illustrative approach not only serves as a medium for individualized expression but also encapsulates the core essence of design concepts, producing fresh and minimalist effects. It aligns with contemporary trends while avoiding overused or clichéd representations. Nevertheless, not all landscape designs are suited to the flat style. Designers must exercise discernment to ensure that the chosen style accurately reflects the distinct features of the design proposal. While flat style enjoys widespread popularity, designers must maintain their competitiveness amidst prevailing trends to avoid obsolescence, thereby sustaining long-term progress in the field of landscape design. The advantages of flat illustrations include their short production cycle, striking and impactful results, and strong communicative potential. Characterized by distinct geometric features in contour representation, flat illustrations omit intricate details and depth, allowing for stylistic versatility. This flexibility enables them to appear cute and childlike or exaggerated and refined. Key characteristics of flat style illustrations encompass partial realism, stenographic applications, and exaggerated forms, which render them widely applicable in diverse domains such as packaging illustration design,

H5 design, banner design, App splash screens, UI interfaces, and commercial product posters.

In summary, flat-style illustrations, with their simplicity, modernity, subtlety, and readability, play an increasingly significant role in modern design. Their application in architectural design, brand promotion, and education not only enhances visual appeal but also improves the efficiency of information dissemination and artistic expression. By judiciously employing flat-style illustrations, designers can fulfil contemporary visual demands while advancing the boundaries of creativity and expression.

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A Study on The Relationship between Vocabulary and HSK Levels in Thai Elementary Chinese Textbooks ——Take Ren Jingwen's “Elementary Chinese (I)” as An Example

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Abstract

This study adopts the method of vocabulary measurement research. First, it analyses the matching degree between the vocabulary of the Thai local Chinese textbook “Elementary Chinese (I)” and the HSK test vocabulary. Second, it objectively describes the problems in the vocabulary arrangement and exercise arrangement of the Thai local Chinese textbook “Elementary Chinese (I)”. Combining the two aspects of research, it puts forward writing suggestions to improve the efficiency of the use of the textbook and provide a reference for the compilation of international Chinese textbooks. This paper adopts the statistical method of classification by part of speech, and counts that the textbook contains 13 parts of speech and 471 vocabulary items. Secondly, the recurrence rate of textbook vocabulary and HSK test vocabulary is counted. Statistics show that the recurrence rate of textbook vocabulary in HSK Level 1 is 80%, and the recurrence rate of HSK Level 2 is 61%. The recurrence rate of Level 1 vocabulary is high, but the recurrence rate of Level 2 vocabulary is not optimistic. Overall, the matching degree between the vocabulary of “Elementary Chinese (I)” and the HSK Level 2 vocabulary is not optimistic. Finally, the types of exercises are counted, and relevant suggestions are put forward for the problems of exercises arranged in the textbook.

Keywords: Elementary Chinese textbooks; Chinese Level Vocabulary; HSK Test; Local Textbooks in Thailand

泰国初级汉语教材的词汇和 HSK 等级关系研究 ——以任景文《初级汉语（一）》为例

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摘要

本研究通过采用词汇计量研究的方法，一是分析泰国本地汉语教材《初级汉语（一）》词汇与 HSK 考试词汇的匹配度，二是客观描述泰国本地汉语教材《初级汉语（一）》在词汇编排和练习题编排上存在的问题。结合两个方面的研究提出教材编写建议，进而提高该教材的使用效率，为国际汉语教材编写提供参考。本文采用按词性分类的统计方法，统计出教材包含了 13 种词性，词汇条目为 471 个。其次，统计了教材词汇与 HSK 考试词汇的重现率。统计发现，教材词汇的 HSK 一级重现率为 80%，HSK 二级重现率为 61%。一级词汇的重现率较高，但二级词汇的重现率情况并不乐观。整体而言，《初级汉语（一）》词汇与 HSK 二级词汇的匹配度不容乐观。最后，统计了练习题的题型，针对教材中编排的练习题存在的问题提出相关建议。

关键词：初级汉语教材；汉语等级词汇；HSK 等级水平考试；泰国本地编写教材

1、前言

1.1 研究背景

泰国作为中国的友好邻邦，与中国在政治、经济和文化等领域建立了深入而密切的合作关系。得益于“一带一路”国际合作框架的积极推动，以及泰国王室的示范引领，泰国政府和民众对汉语学习表现出极大的热情与重视。1978 年，泰国政府颁布《有关教授外文的政策》，明确规定把汉语作为泰国的一门外语；同时为了满足中泰之间贸易合作的需求，泰国政府允许商业院校开设汉语课，这是放松汉语管制的一个转折点，汉语教育开始全方位发展。1998 年泰国高等教育部推出《高等教育委员会办公室文件》，把汉语列入高考可选外语科目，汉语教学在泰国逐渐受到重视。2005 年泰国颁布《泰国促进汉语教学以提高国家竞争力战略规划》以来，汉语在泰国发展势头非常好。各地的孔子学院、孔子课堂发挥了巨大作用。泰国从幼儿园开始开设汉语课，很多中学还在高中设立汉语专业班。人民网报道，泰国已有 3000 多所学校开设了汉语课程，涵盖从幼儿园到大学的教育阶段，几乎所有的学生都有机会学习汉语。自 1992 年泰国解禁汉语教学开始，泰国政府出台了一系列政策支持泰国汉语教育的发展，这些政策对于泰国汉语教育能够发展至今天的规模起到了至关重要的作用。但是这些政策大都是纲领性的文件，针对性不强，例如没有针对教材、教师、HSK 汉语水平测试等专门性的政策。另一方面，这些政策实施的效率和落实情况并不乐观，泰国的教育管理机构包括基教委、高教委、职教委、民教委，分管不同学层的学校，基教委管理公立中小学这类基础教育，高教委管理大学这类高等教育学校，民教委管理私立学校、华校，职教委管理职业院校，不同区域的教育管理机构有权自行决定辖区内的教学，各学校也能自主管理一部分事务，这产生了很多影响政策执行的因素，致使泰国汉语教育政策的实施出现了一定的问题（李宜霏，2024）。

随着国际形势的变化，2013 年中国提出“一带一路”倡议，泰国教育部紧跟时事变化，于 2014 年制定《汉语教学改革》，以“一带一路”倡议为背景制定符合泰国汉语教学的指导方针。根据李宜霏（2024）调查，泰国在汉语课程设置方面，除了基础的听说读写外，泰国的许多学校还设置了汉语翻译、汉语语法及中国历史、地理、政治、经济等。2001 年，泰国教育部正式将汉语课程纳入到基础教育课程大纲中，但泰国中小学汉语课的开设没有统一要求，都是根据实际情况开办课程，没有严格的大纲限制每个年级的教学内容。课程设置基本相同，基础课程围绕“听、说、读、写”

展开。使用的教材不统一，主要来自中国内地，但泰国教育部也引进一部分内地教材并进行本土化编写。泰国没有明确的大纲规定各个年级的汉语学习内容，汉语课程不是从一年级开始到高中毕业延续下来的，学生的汉语起点也不一样，有些从小学甚至幼儿园就开始学习汉语，有些到了大学才接触，这导致同一学习层次的学生汉语水平参差不齐。张琛（2019）认为泰国基础教育学校和高等学校的汉语教材有很多是重合的，中小学学过的汉语内容在大学阶段重复学习，可能会导致教育资源的浪费也会影响学生的学习兴趣 and 积极性。

本文选题来源于课堂学习中的启发，在课程学习过程中，笔者接触到了泰国本土教材，并随着深入研究发现泰国本土教材《初级汉语（一）》中编写的词汇数量很多，且存在不少 HSK 词汇大纲未收录的词汇。因此，有必要将其与汉语水平考试等级大纲词汇进行对比分析，对此提出有效建议，以便教学内容更适合于泰国学生。

《初级汉语（一）》是一套为泰国人量身打造的专用汉语教材，在“汉语热”时期出版发行以来深得汉语教师和汉语学习者的青睐，其中第一册先后重印四十次，总印数高达十二万册。这是社会对这套教材的肯定。从总印数十二万册这一庞大的数字可以推测出泰国本土教材《初级汉语（一）》在泰国非常受欢迎。在泰国，不管是在工业、经济贸易方面，还是旅游业等方面，都需要大量的汉语人才。会讲汉语、能跟中国人沟通已成为当地职场求职法宝，学习、掌握汉语的重要性与日俱增。从 2024 年中外语言交流合作中心公布的数据来看，泰国宋卡王子大学普吉孔子学院考点，2024 年约有 300 名考生参加了最新一次的 HSK 考试，考生数量的增长证明了 HSK 等级考试在泰国越来越受欢迎。HSK 考试是一项权威的国际汉语能力标准化考试，中文水平考试（HSK）是依据《国际汉语能力标准》《HSK 考试大纲》组织实施的一项国际标准化考试，重点考查中文非第一语言的考生在生活、学习和工作中运用中文进行交际的能力。HSK 考试有 6 个级别，其成绩是外国学生来华留学、申请奖学金的必备条件；是外国人来华工作、申请永久居留、移民等的语言证明，并被越来越多的跨国企业作为员工招聘和晋升的重要依据。想要通过 HSK 考试，词汇的积累是非常重要的，词汇是教材中的非常重要的一部分，因此教材中词汇量的大小、词汇等级的高低、词汇练习的编排都在一定程度上影响学生的学习效率和掌握情况（马菁英，2017）。因此，对教材中的词汇进行合理的安排，是影响学生词汇学习的重要因素。目前，关于汉语教材与 HSK 考试的研究大多是通用型汉语教材与 HSK 大纲的对比分析，笔者在知网查询显示，泰国本土教材词汇与 HSK 等级考试词汇大纲的对比分析为数不多，故本文将泰国本土汉语教材《初级汉语（一）》词汇与 HSK 等级大纲词汇进行对比分析。对词汇和练习题的选择和编排进行评析。

教材是教师教和学生学的直接依据，是教师进行教学、学生获取知识的重要工具（刘珣，2014）。虽然泰国汉语教育历史悠久，但是泰国汉语教学没有统一的教学大纲，教育部也没有提供统一的汉语教材，这使得不同学习阶段、不同学习群体没有对应的适用教材，各个学校的汉语教师自己挑选适合学校汉语教学的教材。这些教材大部分是从中国内地，周围的香港、台湾地区以及马来西亚、新加坡等国家或地区引进而来，教材繁体字、简体字没有统一；由于滞后性，这些引入的汉语教材难免出现内容陈旧、跟不上时代的问题，同时随着汉语知识的更新迭代，有些汉语教材还存在一定的错误（宁治洁，2024）。有些学校自己编写教材，内容更加符合学生的水平和需求，也更加联系泰国实际，但在汉语知识解释方面，精确性有待提高，同时尽管有些泰国老师汉语水平较高，长期处于非汉语环境，有些字句的释义和使用不符合现代汉

语的规范，且没有可以参考的统一教学大纲，教师的教学目标模糊，教材编写缺乏体系，这也对学生的汉语学习的连贯性和系统性产生了影响。

1.2 研究目的

1.探究学习泰国本地编写的教材《初级汉语（一）》的词汇之后可以达到的 HSK 的汉语水平。

2.对泰国本地编写的教材《初级汉语（一）》进行分析，找出教材存在的问题。

1.3 研究意义

在参考前人研究的基础上，我们通过分析泰国本土教材《初级汉语（一）》与 HSK 词汇大纲的匹配度与教材编排的问题，并对泰国本土汉语教材编写提出相关建议，希望能帮助泰国本土汉语教师更加明确地辅导学生通过 HSK 以及利用《初级汉语（一）》进行更有效的学习。我们从分析教材中的词汇、分析教材中的练习题两个角度出发，意在帮助提高泰国本土学生的 HSK 通过率的同时，促进泰国汉语教学的发展。

本文的研究对象是任景文《初级汉语（一）》。这套教材自问世以来在泰国的使用范围广、使用人数多，是比较具有代表性的一套汉语教材。因此我们对这套教材的词汇部分进行分析，以期总结出这套教材编写方面的可取之处，以及可能存在的不足之处；总结在论文写作过程中得到的启示；并对泰国汉语教材词汇部分的编写提出一些拙见。在理论方面，对外汉语教材是以教材编写理论为指导，对外汉语教材的研究成果对对外汉语教学理论、汉语本体研究都有非常重要的影响。因此我们希望通过这套教材词汇部分分析和论证，进一步的推动汉语教材的本体研究。在实践方面，教材在对外汉语教学中占有重要地位，教材中词汇部分编写是否科学、是否合理、是否有趣，这会直接影响教学的效果。但目前泰国本土汉语教材仍存在词汇量过多或过少、词汇等级安排不合理、词汇练习趣味性低等问题，所以我们希望通过对任景文《初级汉语（一）》这套教材的优缺点进行总结，希望今后能够为对外汉语教材的编写和改进提供一些参考意见。

2、文献综述

2.1 泰国本土教材《初级汉语（一）》的研究现状

目前关于《初级汉语（一）》教材的研究寥寥无几，梁恬（2019）《泰国中学汉语教材本土化研究——以任景文《初级汉语》为例》通过对任景文主编的《初级汉语》的编写体例，语音、汉字、词汇、语法、话题、文化等方面进行整体全方位的梳理，经过梳理，指出泰国本土化教材应该从以下几个方面进行设计编写：使用适量母语注释，注重对比讲解，增添本土化常用词汇，话题贴近学习者生活，适量增加泰国文化内容，语音、汉字、词汇、语法、汉字的编排应该适应当地学习者情况。再通过问卷调查，调查当前泰国本土化教材使用中的问题。最后分析调查结果，给出本土化教材的编写和使用建议。

2.2 泰国汉语教材词汇的研究现状

关于泰国汉语教材词汇的研究已经取得了一定成果，尤其是在教材词汇对比这一研究领域，除了针对某本教材的词汇研究，还有各类教材的词汇对比研究，比如，刘继璇（2022）在《泰国初级汉语教材词汇对比研究》中认为词汇是语言学习的基础，教材中词汇的数量、词汇释义、词汇练习都影响着学生的学习效果，因此对汉语教材

的词汇部分进行对比研究还是十分有必要的。郭晶（2018）认为词汇的掌握水平能够直接反映出初学者的汉语学习情况，基于教材中词汇部分的编写就值得挖掘研究。常理（2023）在《泰国小学汉语课本》系列教材词汇选编研究中认为大量学者通过运用定性定量等研究方法对泰国本土教材进行多个不同方面的探究。文皎（2022）《游戏教学法在泰国初级汉语词汇教学中的运用》一文中对文献进行整理归纳，从词汇量、词汇释义、词汇练习等部分进行综述。

2.2.1 词汇量的研究：

已有学者对泰国本土教材词汇的多样性、复杂性、密度进行一一考察认为教材中的词汇总量基本达标，词汇的重现率也符合平均参数标准。还通过与几种现有的词汇增长趋势进行比对，找出了最符合泰国初级汉语教材词汇增长特点的模式。此外，张晓宇（2015）还直观地向我们反映出词汇数量的多少是可以直接决定学生的学习效率，词汇多难度大会让学生失去学习信心；词汇少难度低反而会让学习有所进步，那么要合理控制词汇的数量和难度就显得尤为重要。

2.2.2 词汇释义的研究：

词汇释义是词汇研究中不可或缺的一部分，特别是对初级阶段的汉语学习者来说，在学习过程中具有一定的辅助作用。所以词汇的释义更多的是为了给学汉语者学习词汇时候提供便利，因此词汇解释的准确性和实用性就显得尤为重要了，需要通俗易懂、简单明了（张素贞，2020）。王雅欣（2024）指出词汇的释义即对生词含义、用法、词性等解释说明，是生词讲解的主要环节。如果词汇释义的内容清晰明了，释义方法与学习者水平一致，就会大大提高词汇教学的效率，加强学习者对词汇的理解和掌握；如果词汇释义内容和方法不当，反而会降低学习者的学习兴趣。王雨晴（2024）认为要想运用汉语准确表达、恰当进行交际，掌握准确的词汇意义是非常重要的，这就要求汉语教材中的生词释义要简洁、准确。此学者提倡的生词阐释方式主要有两种：一是课内词汇的阐释，在词汇后应附有相应的翻译，在课文中也须有包含该生词的句子；二是专有名词、扩展词汇的阐释，一方面它有对应的图片辅助理解，另一方面它有对应的翻译。

2.2.3 词汇练习的研究：

语言技能的培养是语言学习的最终目标之一，而掌握一定技能需要大量的练习来实现，练习在语言学习过程中尤为重要。黄脆（2023）认为词汇练习和运用是检测学生对知识的掌握情况，具有诊断和反馈的作用，通过获得有效的反馈信息发现学生的弱点，便于教师进行自我完善和调整，同时让学生充分了解自己的薄弱环节并改正。谢娟娟（2024）通过对泰国初级汉语教材词汇练习的题量、题型、练习内容三个层次进行分析比对，发现教材的整体题量分布较为平均，题型设置的比较合理。同时也反映出词汇练习的设置往往需要考虑很多因素，比如针对性、实用性等等。对于汉语初学者而言，词汇练习的趣味性对教材、教师、学生都具有重要作用（李毓贤，2009）。练习题型的设置也应体现出与学生的“互动性”，以此来联动学生与学生、教师与社会之间的活动，真正算得上达到词汇练习的目的（王明昊，2023）。

2.3 国际中文初级汉语教材词汇编写的研究现状

国际中文初级汉语教材词汇编写是立足于国际中文事业发展的需要。虽然发展较晚，但是随着学者们的深入研究，也为国际中文教学提供了新的思路。通过论文研究可以看出论文所提供的教学示例具有较高参考价值，但是有些教学设计多是针对某类词汇或者选取某课中的易混淆词汇进行教学设计，选取的词不具有普遍性，许多研究

还并未完全与应用于真实地课堂实践（谢娟娟，2024）。因此本文尝试选取教材中涉及的生字词与练习题进行较为完整的研究，并将词汇大纲与汉语等级考试词汇大纲作比较。为国际中文初级汉语教材词汇编写提供编写思路。

2.4 泰国汉语水平考试 HSK 的研究现状

汉语水平考试HSK是对外汉语教学和推广的重要手段之一，在汉语的全球化推广工作中发挥了积极的作用。马菁英（2017）基于泰国汉语水平考试现状调查研究的基础，根据对泰国各孔院汉考工作的访问调查，以及泰国一线汉语教师和考生具体问卷调查，结合当地情况和特色，全面分析其优劣，总结泰国汉语水平考试推广过程中的可取经验和存在的问题，最后探索了泰国汉语水平测试推广对策。钱道静与魏珉（2021）在《汉语水平考试（HSK）对泰国中小学汉语教学的影响》一文中指出汉语水平考试（HSK）坚持“考教结合”的原则，将汉语教学、汉语学习与汉语测试有机结合起来，在对外汉语教学中发挥着独特的作用。汉语水平考试（HSK）在泰国中小学的推广仍存在宣传力度不够、学生参与积极性不高、与汉语教学脱钩等问题。余美娜（2019）指出新汉语水平考试（HSK）在泰国非常受欢迎，除了汉语专业学生必须通过HSK考试这一硬性要求外，其他专业的泰国学生还可以通过 HSK 考试拿到奖学金来中国留学。新 HSK 三级考试对学生来说难度较大，因为一级与二级没有汉字书写，从三级开始增加了汉字书写，很多学生会因此放弃考试，但是三级又是能够拿到奖学金的最低标准，或者说是泰国学生学汉语要跨过的第一个难度较大的关口。周彩云（2024）关于 HSK 考试在泰国学习环境下的反拨效应研究尚不充分。因此，该学者的研究选取泰国南部地区皇家大学的师生为研究对象，深入探讨 HSK 考试对当地汉语专业学生和教师的反拨效应。

3、研究方法

3.1 文献研究法

对收集到的文献进行分析、概括与比较。在本文章研究过程中，通过查找和整合书籍、学术期刊及硕士论文等资源，搜集整理有关泰国汉语教材词汇研究论文、泰国汉语教材研究等方面文献资料，在此基础上对泰国汉语教材词汇与 HSK 汉语等级考试的一级或二级词汇量进行对比。

3.2 统计分析法

本文以泰国本地汉语教材《初级汉语（一）》词汇大纲为依据，统计分析了《初级汉语（一）》教材与 HSK 等级考试的词汇练习题。通过整理泰国汉语教材任景文《初级汉语（一）》的词汇统计数据，分析该教材的词汇量与HSK汉语等级水平考试的词汇重现率。

3.3 比较分析法

本文通过对泰国本地汉语教材《初级汉语（一）》与 HSK 考试词汇大纲和教材编排的练习题两个方面的比较，分析词汇与汉语等级考试词汇的匹配度，探讨教材在词汇编排和练习题编排方面存在的问题。

4、泰国汉语教材词汇基本情况分析

4.1 《初级汉语（一）》词汇梳理情况

本文研究的主要内容之一是泰国本土教材《初级汉语（一）》与 HSK 考试的匹配度，所以我们需要确定该书的词汇量。据梁恬（2019）统计泰国本土教材《初级汉语（一）》的词汇为 531 个条目，该统计方式包含 14 个非词条目（即词组、关联词组、固定搭配等），23 个专有名词（人名、地名等）。本文采用按词性分类的统计方法，包含 13 种词性，词汇条目为 471 个。目前，东南亚地区的汉语教学事业蓬勃发展。泰国用人市场汉语人才需求量较大，同时，HSK 等级水平也成为了很多公司选拔人才的衡量标准（左佳琪，2021）。本文从两个角度对泰国本地编写教材《初级汉语（一）》进行了研究。一是《初级汉语（一）》词汇与 HSK 等级考试词汇大纲的匹配度分析，二是《初级汉语（一）》在练习题编排上存在的问题，结合两个方面的研究提出编写建议，进而提高该教材的使用效率，促进泰国汉语教育事业的发展。

首先，统计了教材的词汇总量，其统计结果如下：

表一 泰国本地教材任景文《初级汉语（一）》词汇统计表

序号	词性	数量（个）	比例
1	名词	214	45%
2	动词	100	21%
3	形容词	44	9%
4	副词	26	6%
5	量词	19	4%
6	专有名词	19	4%
7	代词	13	3%
8	助词	10	2%
9	连词	7	2%
10	疑问代词	7	1%
11	数词	5	1%
12	介词	4	1%
13	助动词	3	1%

数据摘自：泰国本地教材任景文《初级汉语（一）》

经本文统计，泰国本地教材《初级汉语（一）》中词汇总量为 471 个，其中名词占总量的 45%，动词占总量的 21%，形容词占比为 9%，副词占比为 6%，占比最少的是疑问代词、数词、介词和助动词，占比仅为 1%。

本文将统计出的泰国本土教材《初级汉语（一）》中的词汇和《HSK 等级考试词汇大纲》比对，考察《初级汉语（一）》教材词汇编排的合理性。并总结出学习完泰国本土教材《初级汉语（一）》之后可以达到的 HSK 等级水平。

表 2 泰国本地教材任景文《初级汉语（一）》收录的一级、二级词汇统计表

序号	汉语水平考试等级	数量/（个）	重现率
1	一级词汇	120	80%
2	二级词汇	183	61%

数据摘自：泰国本地教材任景文《初级汉语（一）》

本文的 HSK 等级考试一级、二级词汇均来自中文考试服务网，笔者通过对官网公布的词汇进行统计，再测算出一级、二级词汇的重现率。

经本文统计，泰国本地教材《初级汉语（一）》中出现的一级词汇为 120 个，重

现率是 80%，出现的二级词汇为 183 个，重现率为 61%。据中华人民共和国驻大韩民国大使馆教育处发布的《新汉语水平考试（HSK）介绍》，通过 HSK（一级）的考生可以理解并使用一些非常简单的汉语词语和句子，满足具体的交际需求，具备进一步学习汉语的能力。需达到的词汇量为 150 个，本文统计的一级词汇为 120 个，词汇量占一级总词汇的 80%，显然学习了泰国本地教材《初级汉语（一）》之后，学习者均已具备汉语水平等级考试一级的能力。《新汉语水平考试（HSK）介绍》要求通过 HSK（二级）的考生可以用汉语就熟悉的日常话题进行简单而直接的交流，达到初级汉语优等水平。需达到的词汇量为 300 个，本文统计的二级词汇为 183 个，仅占二级词汇的 61%，显然学习了泰国本地教材《初级汉语（一）》之后，学习者是否能具备汉语水平等级考试二级的能力还有待商榷。

4.2 《初级汉语（一）》练习分析

本册教材主要是针对泰国汉语零起点的学生以及汉语自学者研发，对于此类学习者，练习是非常重要的部分，编排汉语练习题应考虑到学习者的实际情况，才能使他们达到最佳的学习效果。在汉语学习中，教师的讲与学生的练是缺一不可的两个基本环节。一般认为，面向初级学习者的练习时间占到课堂授课时间的 70-80%，面向高级学习者的练习时间占到课堂授课时间的 50% 左右。因此，判断一部教材编得好不好，除了要看教材整体框架安排、文本内容的选择与设计外，还要看练习题的编排。吕必松（1993）在谈到第二语言教材编写时，认为“练习题是第二语言教材最重要的组成部分之一，一部教材练习的好坏，对课堂教学质量有直接的影响”。赵金铭（2023）也把练习编写的质量作为对外汉语教材评估的一项重要内容。刘珣（2014）归纳提出汉语学习应遵循循序渐进的原则。经统计《初级汉语（一）》全教材共有 25 课，课后练习题型丰富，涉及到：语音练习题型、词汇练习题型、语法练习题型、汉字练习题型、语言技能型练习等诸多题型。

表三 泰国本地教材任景文《初级汉语（一）》练习题统计表

序号	题型	出现频次	总计
1	语音（发音练习、辨音练习、声调听辨练习、多音节连续练习、熟读词语练习）	课文：1,2,3,4,5,6,7,8,9,10,11,12,13,14,16,21,22,23,24,25,	20
2	词汇	课文：1,4,6,7,8,9,10,11,12,13,14,15,16,17,18,19,20,21,22,23,24,25	22
3	句子	课文：3,4,5,6,7,8,9,10,11,12,13,14,15,16,17,18,19,20,21,23,24,25	22
4	语法	课文：3,4,5,6,7,8,9,10,11,12,13,14,15,16,17,18,19,20,21,23,24,25	22
5	翻译（中泰互译）	课文：3,4,5,6,7,8,9,10,11,12,13,14,15,16,17,18,19,20,21,22,23,24,25	23
6	阅读	课文：8,9,10,11,12,13,14,15,16,18,19,20,22,23,24,25	16
7	笔顺	课文：1,2,3,4,5,6,7,8,9,10,11,12,13,14,15,16,17,18,19,20,21,22,23,24,25	25

8 偏旁	课文： 2,3,4,5,6,7,8,9,10,11,12,13,14,15,16,17,18,19,20,21,22,23,24,25	24
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数据摘自：泰国本地教材任景文《初级汉语（一）》

经本文统计，泰国本地教材《初级汉语（一）》中将笔顺这一练习题题型编入每一课的课后练习。这不难看出，本教材比较注重汉语学习者的书写，学习书写汉字在本教材中占有一定的比重。但同时也存在过度重视书写和缺少交际性练习的问题。教材的编排要根据泰国初级汉语学习者特性，秉持适度原则，合理调整书写练习的数量。其次教材应该合理调整练习的种类，增加交际性练习，提高练习的实用性与有效性。较多的课后练习题都涉及到词、句、语法、翻译的练习，因此该教材秉持了由易到难、由简入繁、由少到多的原则，进行了练习题的编排，这有利于学习巩固知识加深对学习内容的认识。

另外，面对越来越多有 HSK 考试需要的汉语学习者的这一特点，教材练习可以适当加入 HSK 试题的形式，这样有利于熟悉试题内容，提高学生考试的通过率。

5、讨论与结语

本文通过对泰国本地编写的初级汉语教材——任景文《初级汉语（一）》的词汇进行深入分析，将其词汇大纲与 HSK 词汇大纲进行了对比研究，并将《初级汉语（一）》出现的练习题与汉语等级水平考试的习题进行对比，提出相关建议。得出以下结论：首先，任景文《初级汉语（一）》作为泰国初级汉语学习的重要教材，其词汇总量适中，共计包含了 13 种词性，词汇条目为 471 个。涵盖了名词、动词、形容词、副词、量词、专有名词、代词、助词、连词、疑问代词、数词、介词和助动词等多种词性，能够满足初级阶段汉语学习者的基本需求。其中，名词和动词的占比最高，分别达到了 45% 和 21%，这符合语言学习中名词和动词作为核心词汇的地位。其次，通过将其词汇大纲与 HSK 等级考试词汇大纲的比对，我们发现泰国本地编写教材《初级汉语（一）》中的词汇与 HSK 一级词汇有 80% 的重现率，与二级词汇有 61% 的重现率。整体看来，泰国本地编写教材《初级汉语（一）》中的词汇与 HSK 一级词汇的匹配度较高，但与 HSK 二级词汇大纲匹配度相差甚远。这表明学习完泰国本地编写的《初级汉语（一）》教材后，学生能够达到或接近 HSK 一级水平，还不能达到 HSK 二级水平。最后，该教材的词汇大纲与汉语水平等级考试词汇大纲在安排上匹配度相差较大。任景文《初级汉语（一）》虽在词汇编排上具有较高的合理性和实用性，能够满足初级阶段汉语学习者的需求。但对于需要通过 HSK 考试的学习者来说，词汇编排还有所欠缺。

此外，本文还统计了泰国本地教材《初级汉语（一）》练习题编排的题型，发现该教材编排的课后练习题题型丰富。题量循序渐进，由易到难，题型涵盖了听、说、读、写训练点较为全面，但有些细节之处仍然需要推敲，例如：

1. 在拼音练习方面是否应简化韵母的练习，只练习 24 个韵母可减少学习者的学习难度，同时也并不影响学习者进行拼读。

2. 学习者在学习完词语后较难独立完成练习，需要教师从旁指导正音，或者附上答案，并对答案加以解释，供学习者参照。

3. 初级教材是否应侧重读音和词汇的练习？读音练习较为丰富，词汇练习比

重较轻。通过对社会文化分析, 适量增加一些流行语。

4.按照语言学习规律, 应由字到词到句到段到篇, 本教材在听力和阅读方面练习题丰富, 但是连词成句口语练习较少, 题量的比重是否需要调整。

5.缺少学习者自主组织词语的练习题。(写作铺垫)

虽然《初级汉语(一)》是一本本土教材, 教材中有许多具有本土化特色的生词、编排的练习题内容更适合初级的汉语学习者。但如果将这本教材当做一本辅导 HSK 等级考试的教材, 那么就应该编排出更符合 HSK 等级考试的练习题类型, 及时调整练习题的比重, 适当补充与 HSK 等级考试的相关话题及练习题题型的内容, 这样才能让学生在有限的时间内减少学习负担, 将更多的精力投入到 HSK 的学习中。提高 HSK 大纲词汇、语法和话题的覆盖率, 这样有利于满足学习者 HSK 考试的需求。通过不同课文和练习题的设置, 帮助学生巩固和记忆所学词汇。同时, 该教材还注重词汇的实用性和趣味性, 通过生动的例句和练习题型, 激发学生的学习兴趣 and 积极性。然而, 本文也存在一定的研究不足之处。由于研究对象仅限于任景文《初级汉语(一)》这一本教材, 因此研究结果可能无法代表所有泰国初级汉语教材的情况。未来研究可以进一步扩大样本范围, 对不同版本的泰国初级汉语教材进行词汇对比和分析。

综上所述, 该教材也为国际汉语教材的编写提供了一定的参考和借鉴。希望未来能够有更多针对泰国汉语教材词汇的研究, 为泰国汉语教育事业的持续发展贡献力量。

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