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REDESIGN OF CHINA MIANZHU NEW YEAR
PICTURES AS INTANGIBLE CULTURE
HERITAGE PRODUCTS FOR
LOCAL TOURISM
INDUSTRY



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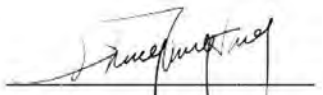
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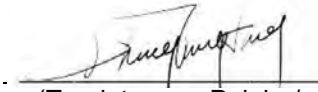
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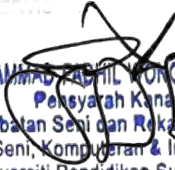
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ABSTRACT

Mianzhu New Year Pictures, a form of Chinese intangible cultural heritage originating from the Ming Dynasty, holds profound cultural significance and artistic value. However, in the contemporary tourism market, they face challenges in product innovation and cultural dissemination. Issues such as design homogenisation, limited market appeal, and insufficient innovation hinder their development within the cultural tourism industry. This research, grounded in redesign theory and the User-Centred Design (UCD) approach, seeks to address these challenges by innovating Mianzhu New Year Picture-based tourism products. The goal is to enhance their competitiveness, support the development of Mianzhu New Year Painting Village and local cultural tourism, and explore new pathways for integrating intangible cultural heritage with tourism. Focusing on Mianzhu New Year Painting Village, this study employs field research, user demand analysis, and product testing to assess tourist preferences and experiences. Research methods include KANO-AHP analysis, ethnographic research, surveys, and focus group interviews. These methods were used to identify and extract the cultural and artistic characteristics of Mianzhu New Year Pictures, with cultural gene theory guiding their transformation into new products. The findings indicate that applying digital interactive technology, eco-friendly materials, and 3D modelling significantly enhances visitor experience and strengthens cultural identity. Experimental testing further validates the effectiveness of the redesigned products, demonstrating significant improvements in user satisfaction and cultural communication. This research establishes a systematic approach to the redesign of intangible cultural heritage tourism products, developing a UCD framework that balances cultural authenticity with contemporary tourism demands. It provides theoretical support for the sustainable development of Mianzhu New Year Picture-based tourism products and the upgrading of Mianzhu New Year Painting Village. The findings offer valuable insights into the innovative development of China's intangible cultural heritage tourism industry, facilitating the modernisation of intangible heritage and promoting deeper integration between cultural heritage and tourism.





MEREKABENTUK SEMULAGAMBAR TAHUN BARU MIANZHU CHINA SEBAGAI PRODUK WARISAN BUDAYA TIDAK KETARA UNTUK INDUSTRI PELANCONGAN TEMPATAN

ABSTRAK

Gambar Tahun Baru Mianzhu salah satu bentuk warisan budaya tidak ketara dari China yang berasal dari Dinasti Ming, mempunyai makna budaya yang mendalam serta nilai artistik yang tinggi. Namun, dalam pasaran pelancongan kontemporari, ia menghadapi cabaran dalam inovasi produk dan penyebaran budaya. Isu seperti homogenisasi reka bentuk, daya tarikan pasaran yang terhad, serta kekurangan inovasi menghalang perkembangannya dalam industri pelancongan budaya. Kajian ini, berasaskan teori reka bentuk semula dan pendekatan Reka Bentuk Berpusatkan Pengguna (UCD), bertujuan untuk menangani cabaran-cabaran ini dengan memperbaharui produk pelancongan berasaskan Gambar Tahun Baru Mianzhu. Tujuannya adalah untuk meningkatkan daya saing produk tersebut, menyokong pembangunan Kampung Lukisan Tahun Baru Mianzhu serta pelancongan budaya tempatan, dan meneroka laluan baharu untuk mengintegrasikan warisan budaya tidak ketara dengan pelancongan. Dengan memberi tumpuan kepada Kampung Lukisan Tahun Baru Mianzhu, kajian ini menggunakan penyelidikan lapangan, analisis keperluan pengguna, dan ujian produk untuk menilai pilihan serta pengalaman pelancong. Kaedah penyelidikan termasuk analisis KANO-AHP, kajian etnografi, tinjauan soal selidik, dan temu bual kumpulan fokus. Kaedah-kaedah ini digunakan untuk mengenal pasti serta mengekstrak ciri-ciri budaya dan seni Gambar Tahun Baru Mianzhu, dengan teori "gen budaya" sebagai asas transformasi produk baharu. Dapatan kajian menunjukkan bahawa penerapan teknologi interaktif digital, bahan mesra alam, dan pemodelan 3D secara signifikan meningkatkan pengalaman pelancong serta memperkukuh identiti budaya. Ujian eksperimental selanjutnya mengesahkan keberkesanan produk yang direka semula, dengan peningkatan ketara dalam kepuasan pengguna dan keberkesanan komunikasi budaya. Kajian ini membentuk pendekatan sistematik dalam reka bentuk semula produk pelancongan berasaskan warisan budaya tidak ketara, serta membangunkan rangka kerja UCD yang mengimbangi keaslian budaya dengan kehendak pelancongan moden. Ia menyediakan sokongan teori untuk pembangunan lestari produk pelancongan berasaskan Gambar Tahun Baru Mianzhu serta penaiktarafan Kampung Lukisan Tahun Baru Mianzhu. Dapatan kajian ini memberikan pandangan yang bernilai dalam pembangunan inovatif industri pelancongan warisan budaya tidak ketara di China, memudahkan pemodenan warisan budaya dan menggalakkan integrasi yang lebih mendalam antara warisan budaya dan sektor pelancongan.



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APPENDICES

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LIST OF ABBREVIATIONS

2D	Two-Dimensional
3D	Three-Dimensional
AHP	Analytic Hierarchy Process
AT	Aesthetic Taste
CF	Cultural Fusion
CR	Cultural Recognition
CRI	Cultural Region Integration
CU	Cultural Understanding
DNA	Deoxyribonucleic Acid
Eco-bag	Ecological Bag
EM	Environmental Material
H5	HTML (HyperText Markup Language)
ICH	Intangible Cultural Heritage
IE	Interaction Experience
IP	Intellectual Property
KA	Kano Attractive
KANO	Kano Model
KI	Kano Indifferent
KM	Kano Must-be
KMO	Kaiser-Meyer-Olkin
KO	Kano One-dimensional
KR	Kano Reverse





Meme	mimeme
MZ	Mianzhu
NS	Narrative Strength
NYP	New Year Picture
RNA	Ribonucleic Acid
TE	Texture Expectation
UCD	User-Centred Design
UI	User Interface
UNESCO	United Nations Educational, Scientific and Cultural Organization
UX	User Experience
VA	Visual Appeal





LIST OF APPENDICES

- A Letter Of Approval
- B Expert Information
- C Expert Evaluation
- D Publication Of Acceptance Certificate
- E Certificate





CHAPTER 1

INTRODUCTION



New Year Pictures, a traditional form of folk painting in China, are created through woodblock carving, printing, or hand painting, resulting in paper-based artworks (Flath, 2004). Mianzhu New Year Pictures, originating from Mianzhu County in Sichuan Province, China, are an ancient form of folk painting. They are recognized as one of China's "Four Famous New Year Pictures" (Flath, 2004), encompassing the arts of painting, carving, and printing. These works, stemming from the Chinese traditional Spring Festival (China Educational Tours, 2014), are used as decorations on doors or house walls to ward off evil spirits and bring blessings (China Daily, 2022). 2006 Mianzhu New Year Pictures were listed as part of the first batch of China's National Intangible Cultural Heritage (Chinese Intangible Cultural Heritage website, <https://www.ihchina.cn/>, 2022). They are distinct from other Chinese New Year Pictures





in that their initial production involves only the outline being carved, with the rest being hand-painted, highlighting manual artistry and strong visual decoration (Chuanjun, 2006). These unique features make them a notable intangible cultural heritage. Mianzhu New Year Pictures also feature various themes, with each character and object in the paintings having symbolic meanings and cultural backgrounds, rich in traditional Chinese cultural elements (Jie, 2019). Therefore, Mianzhu New Year Pictures hold significant cultural, historical, social, and artistic research value, making them a representative piece of China's intangible cultural heritage (URBACHINA,2011-2015).

Intangible cultural heritage records the important characteristics of human society, such as ways of production and life, customs, and cultural concepts. It is a traditional cultural expression passed down through generations among various ethnic peoples and is a form of heritage that stands in contrast to tangible cultural heritage. In 1997, with the adoption of the "Declaration on Representative Works on the Oral and Intangible Cultural Heritage of Mankind" by UNESCO, a worldwide wave of research on intangible cultural heritage started. Under the significant trend of global economic integration, intangible cultural heritage (ICH) faces severe challenges even as it continues to evolve. How to transform and develop ICH has become one of the hot topics of concern in the 21st century. In 2003, UNESCO promulgated the 'Convention for the Safeguarding of the Intangible Cultural Heritage,' making 'protection' the main theme of both theoretical research and practical operations in the field of intangible cultural heritage. Consequently, the innovation in the dissemination and exchange of ICH is becoming increasingly diversified. The protection and promotion of cultural heritage have become a central theme in international cultural policies. In 2020, China continued to promote the nomination of heritage projects for inclusion in international





and national inventories. The China Folk Literature Newspaper believes that the importance of transforming ICH resources is becoming increasingly prominent (China Intangible Cultural Heritage Protection and Development Report, 2021).

Culture and tourism are mutually intertwined and interdependent. Culture is the soul of tourism and serves as a carrier for cultural development (United Nations World Tourism Organization, 2018). Due to the diverse values of intangible cultural heritage, it can be transformed into cultural productivity and tourism resources. Protecting intangible cultural heritage can promote the further development of the tourism industry and enhance the level of tourism development. In this way, the protection of intangible cultural heritage and the development of tourism can form a virtuous circle of interaction. Scholars have focused on the transformation and development of China's intangible cultural heritage through tourism products. Since 2006, the Chinese government has been utilizing the distinctive brand of the intangible cultural heritage "Mianzhu New Year Picture" to develop the tourism industry in the Mianzhu region. Precisely, the birthplace of Mianzhu New Year Picture, Xiaode Town in Mianzhu, has been planned as the "New Year Picture Village" and transformed into a China National AAAA-level tourist attraction (Ministry of Culture and Tourism of the People's Republic of China. www.mct.gov.cn). The core area of this region covers 1,750 mu (approximately 290 acres). It includes New Year Picture workshops, making it a renowned boutique rural folk art and cultural tourism destination in the local area (Wang Fang, 2020). However, despite receiving accolades, there are issues with the development of Mianzhu New Year Picture tourism products, with a slow transformation and evident homogeneity among tourism products, lacking innovative approaches to keeping up with the times (Jiang, Jing; Zhang, Jie; Jiang, 2022). Faced



with the increasingly diverse demands of today's tourists, Mianzhu New Year Picture Village urgently needs to enhance innovation and improve the artistic impact, contemporaneity, and cultural content of its tourism products to meet the expectations of modern tourists better. Here is an image of the entrance gate to the New Year Picture Village (Figure 1.1).

Figure 1.1

Entrance gate of Mianzhu New Year Picture Village



Source : <http://www.xfwindow.com/landscape/55/mianzhunianhuacun.html>

This research is based on the current development status of Mianzhu New Year Picture tourism products. It conducts research on user demands for tourism products, starting from the perspective of user emotions. The research thoroughly investigates the bottleneck issues in the development of Mianzhu New Year Picture tourism products. Using the KANO-AHP model for research analysis, it identifies the preferences and weights of Mianzhu tourism product users, discovers optimization solutions for



Mianzhu New Year Picture tourism products, and conducts experimental validation. This research provides empirical evidence for the design of Mianzhu New Year Picture tourism products and serves as a basis for the transformation and development of intangible cultural heritage.

1.2 Research Background

This thesis studies the product redesign of tourist attraction souvenirs to protect the sustainable inheritance and development of intangible cultural heritage. The specific research objective is the Chinese Mianzhu New Year Pictures.



explores methods and outcomes of integrating intangible cultural heritage with tourism to safeguard the sustainable inheritance and development of intangible cultural heritage. The specific subject of the research is the tourism products related to the Chinese Mianzhu New Year Picture. In this context, the foundation of Mianzhu New Year Picture tourism products is the "Mianzhu New Year Picture" itself, with Mianzhu New Year Picture as the core content and tourism products as derivatives.

1.2.1 The Origin of Mianzhu New Year Picture

The origin of Mianzhu New Year Pictures can be traced back to the Ming and Qing dynasties in China (ChinaCulture.org, 2008). It originated in rural areas around



Mianzhu City in Sichuan Province. Mianzhu New Year Pictures are a traditional form of folk art, typically created and displayed during the Chinese lunar New Year (Shuai Bin,2008). The creation process primarily involves woodblock printing, watermarking, and hand-colouring techniques. Red is the predominant colour, reflecting the rich traditions of Chinese New Year customs and rural life (Luo Wei, Zhang Ning, 2018).

The themes of Mianzhu New Year Pictures typically encompass various symbols of good luck and happiness (Chun, 2013), such as the door gods, "Ziwei gao zhao" (Ziwei shines brightly) (Figure 1.2) and "Shi Nu" (lady) (Ying, 2010). These pictures are used for home decoration and are considered protective talismans for warding off evil and seeking good fortune.

Figure 1.2

Mianzhu New Year Picture "Ziwei shines brightly"



Source: Li Xiaodong (2021)

The traditional craftsmanship of Mianzhu New Year Pictures has been passed down through generations and is a part of China's intangible cultural heritage (Wang Ming, 2021). Over time, Mianzhu New Year Pictures have gradually incorporated modern elements and innovations to meet the demands of contemporary society while still preserving their deep cultural traditions and folk art characteristics (Yuan Zhoufei, 2021).

1.2.2 Common Forms of Mianzhu New Year Picture

Mianzhu New Year Pictures are typically categorized based on their subjects into indoor god images, beauty lady images, child images, deity images, and some narrative paintings. Among these, the door god images are further divided into martial door gods and civil door gods. Martial door gods depict ancient Chinese generals, often featuring legendary heroic figures. The martial door god images (Figure 1.3) expressly represent two generals from the Sui and Tang dynasties. On the left is Yuchi Jingde (YuChi Gong), holding a weapon called a "whip," and on the right is Qin Shubao (Qin Qiong), holding a weapon called a "Jian." These two generals, solemn and dignified, are depicted guarding the household.

Figure 1.3

Mianzhu New Year Picture door god's category





Source: Wang, C., & Wang, H. (2012)


The researcher conducted a literature review to compile a list of common motifs in Mianzhu New Year Pictures, categorizing them and providing explanations for the names and content corresponding to each category. (Table 1.1)

Table 1.1

Forms of Mianzhu New Year Pictures (Example)

Name/No	Picture	Introduced	Source of picture
Door gods 1.1-1		<ul style="list-style-type: none"> ● Door god (two whip-wielding) : Yu Chi Jing De (left), Qin Shu Bao (right) ● With ancient Chinese famous generals, posted at the gate 	Wang, C., & Wang, H. (2012). <i>New Year Pictures</i> . Culture and art publishing house.

Name/No	Picture	Introduced	Source of picture
<p>“Fu Lu Shou Xi”1.1-2</p>		<ul style="list-style-type: none"> ● Prosperity, longevity, and happiness. ● It means that symbolizes blessings and celebration. In the scene, the elderly and children together represent the blessing of a full household with many descendants. A person wearing an official hat figure symbolizes authority or power, while the elderly with a long beard represents longevity. 	<p>Xie, C. (2011). <i>The whole process of making colorful Chinese traditional Mianzhu New Year painting</i>. Sichuan Fine Arts Publishing House.</p>

Name/No	Picture	Introduced	Source of picture
<p>Welcome Spring Picture (Partial): 1.1-3</p>		<ul style="list-style-type: none"> ● Describe life stories ● The scene depicts the joyous atmosphere of people at a market during the Chinese New Year. The 'spring' in this context refers to the New Year, symbolizing the celebration of the arrival of a new spring (a new year) 	<p>Cai, Y., & Tan, Y. (2021). <i>The Oral History of the Inheritance of Mianzhu Woodblock New Year Pictures</i>. Sichuan University of Finance and Economics Press</p>





1.2.3 Tourism Environment for Promoting Intangible Cultural Heritage Development



Tourism is one of the most important sources of economic outcomes and employment worldwide, accounting for 10% of world GDP, 7% of global trade, and 10% of total employment (World Tourism Organization, 2018). China is also actively developing its tourism industry. On the one hand, it uses this opportunity to boost rural development through tourism; on the other, it promotes local traditional culture. The Mianzhu New Year Picture Village Tourism Base was thus established.

In 2006, Xiaode Town (formerly Shejiantai Village), Mianzhu City, Sichuan Province, China, was built into a “New Year Picture Village” with a core area of 288 acres. As a result, it has been built into a high-quality rural folk arts and crafts cultural tourism scenic spot that focuses on rural tourism, New Year Picture product production, and processing base construction, as well as combining with the construction of new rural areas. On April 19th, 2011, it was awarded the title of “AAAA National Attraction,” indicating that the Mianzhu New Year Picture products have a preliminary research foundation in the research on the integration of culture and tourism. (Table 1.2).



Table 1.2*The Village of New Year Picture in Mianzhu*

Name/No	Photo	Introduced	Source of picture
New Year Picture Village Planning Map 1.2-1		In 2009, after the "5.12" earthquake, China's Suzhou government assisted in the construction of the Mianzhu area in Sichuan Province, investing more than RMB 30 million, and planned to build Mianzhu New Year Pictures Village.	Wang, W. (2014). A study on the color imagery of the new rural landscape in the western Sichuan Plain: Taking the presentation of the landscape color imagery of the Mianzhu New Year Pictures Village as an example. <i>Journal of Human Settlements in West China</i> , 29(03), 96–100. https://doi.org/10.13791/j.cnki.hsfwest.20140318
Aerial View of New Year Picture Village 1.2-2		The New Year Picture Village combines Chinese Suzhou gardens and western Sichuan folk houses. A New Year Picture industry base integrating production, exhibition and sales.	

Name/No	Photo	Introduced	Source of picture
<p>New Year Picture Village New Year Picture Workshop</p> <p>1.2-3</p>		<p>Chen Xingcai's Painting Gallery in the New Year Picture Village.</p> <p>It used to be a family workshop, where the whole family made paintings in different processes.</p> <p>At present, the New Year Pictures are sold as commodities.</p>	<p>Xie, C. (2011). <i>The whole process of making colorful Chinese traditional Mianzhu New Year painting</i>. Sichuan Fine Arts Publishing House.</p>
<p>New Year Pictures village scene</p> <p>1.2-4</p>		<p>Driven by tourism, the New Year Pictures of the New Year Pictures Village is gradually recovering.</p> <p>New Year Pictures continues to launch new products with a new style and packaging.</p>	<p>Xie, C. (2011). <i>The whole process of making colorful Chinese traditional Mianzhu New Year painting</i>. Sichuan Fine Arts Publishing House.</p>

1.2.4 Mianzhu New Year Pictures Have Unique Cultural and Artistic Characteristics

Chinese Mianzhu New Year Picture is an ancient folk painting that originated in Mianzhu County, Sichuan Province, China. It ranks among the "Four Famous New Year Pictures" in China. The four famous New Year Pictures are Sichuan Mianzhu New Year Pictures, Shandong Weifang Yangjiabu New Year Pictures, Tianjin Yangliuqing New Year Pictures, and Suzhou Taohuawu New Year Pictures. Each of the four New Year Pictures has unique characteristics due to differences in style, colouring, and craftsmanship. For example, Weifang Yangjiabu New Year Pictures from Shandong feature heavy colours and detailed designs, and their production process involves a combination of printing (Figure 1.4).

Four Great Chinese New Year Pictures – Door God painting of Weifang, Shandong



Source: Wang, C., & Wang, H. (2012)





Mianzhu New Year Pictures are distinct from other New Year Pictures. From carving the woodblocks, making the paper, and producing the colours, to the final painting, all steps are personally completed by the artisans. The colours are bright, the figures are vivid, and the subjects are diverse. It integrates painting, carving, printing, and other skills. It is a folk craft expression that originates from the Chinese traditional Spring Festival to exorcise evil spirits and pray for blessings. The following illustrates examples of the 'Four Great Chinese New Year Pictures', comparing the different artistic forms of Mianzhu New Year Pictures with those of other styles. (Table 1.3).




Table 1.3

Examples of China's famous "Four New Year Pictures

Name/No	Picture	Introduced	Source Of Picture
<p>Sichuan Mianzhu New Year Pictures: "The Marriage of the Mouse's Daughter" 1.3-1</p>		<ul style="list-style-type: none"> ● New Year Pictures in Mianzhu area, Sichuan province, China. ● This picture is a folklore story of a mouse sending his daughter to marry <ul style="list-style-type: none"> ● Craft: Line Drawing Tradition and Colouring Techniques in Tang and Song Dynasties (Four processes of drafting, stereotyping, printing ink, and colouring) ● Art: The composition is balanced and symmetrical. Colour gradation. Strong sense of rhythm. Rich in meaning and meaning. 	<p>Xie, C. (2011). <i>The whole process of making colorful Chinese traditional Mianzhu New Year painting</i>. Sichuan Fine Arts Publishing House.</p>

Name/No	Picture	Introduced	Source Of Picture
<p>Tianjin Yang Liuqing New Year Pictures</p> <p>“Loyalty hall”</p> <p>1.3-2</p>		<ul style="list-style-type: none"> ● New Year Pictures in Yangliuqing area, Tianjin, China. ● This picture is from the novel "Outlaws of the Marsh", the historical story of heroes becoming good brothers. ● Craft: Woodblock watermark (creation, division, engraving, overprinting, colour painting), Chinese Song Dynasty woodblock printing technology ● Art: Rough and rich, full composition, bright colours 	<p>Wang, C., & Wang, H. (2012). <i>New Year Pictures</i>. Culture and art publishing house.</p>
<p>Suzhou Taohuawu New Year Pictures:</p> <p>"Pantao Assembly”</p> <p>1.3-3</p>		<ul style="list-style-type: none"> ● New Year Pictures in Taohuawu area of Suzhou, China ● This picture is the legend of the gods in the sky who guests to eat peaches. ● Craft: Inheriting traditional print illustrations and Western copperplates (drawing, engraving, and overprinting) ● Art: The picture space is clear and the painting style is elegant 	

Name/No	Picture	Introduced	Source Of Picture
<p>Shandong Weifang New Year Pictures: "Two door gods with whips" 1.3-4</p>		<ul style="list-style-type: none"> ● New Year Pictures in Weifang, Shandong Province, China ● The characters in this picture are the famous ancient generals "Yu Chi Gong" (left) and "Qin Qiong" (right) ● Craft: Woodblock colour printing (drawing, engraving, printing and other processes) ● Art: Vivid, regular, reuse of primary colours 	

1.2.5 Mianzhu New Year Picture Is a Representative Chinese Intangible Cultural Heritage

In 2006, Mianzhu New Year Picture was listed in the first batch of China's national intangible cultural heritage list (China Intangible Cultural Heritage Website <https://www.ihchina.cn/>, 2022). It is different from other Chinese New Year Pictures. In its early production, only the outline is carved wood block (Figure 1.5), and the others are hand-painted.

Figure 1.5

Mianzhu New Year Picture woodblock engraving



Source: Xie, C. (2011)

Mianzhu New Year pictures have outstanding handicraft skills and a strong decorative effect on the picture, which is a very characteristic intangible cultural heritage. The content and themes of Mianzhu New Year Picture are also very abundant.







Every person and every object in the New Year Pictures has a profound meaning and cultural background and is inlaid with rich traditional Chinese cultural elements. Therefore, Mianzhu New Year Pictures have high cultural, historical, social and artistic research value. A brief introduction to the production process of the Mianzhu New Year Pictures can be seen in Table 1.4.



Table 1.4

Mianzhu New Year Pictures Production Process

Name/No	Picture	Introduced	Source of picture
Phase 1 : “Ke Ban” engraved woodblock 1.4-1		<ul style="list-style-type: none"> ● Use pear wood, ginkgo biloba and miscellaneous wood as templates for carving. ● Carve out a raised picture. 	
Phase 2 : “Yin Mo”- Printing ink 1.4-2		<ul style="list-style-type: none"> ● Place special paper on carved woodblock. ● Dip ink and glue with an ink brush ● Print the engraved drawing on the paper 	Xie, C. (2011). <i>The whole process of making colorful Chinese traditional Mianzhu New Year painting</i> . Sichuan Fine Arts Publishing House.
Phase 3 : “Shi Cai”-Use colour 1.4-3		<ul style="list-style-type: none"> ● oral formula : "One black, two white and three gold, colourful clothes" ● Skill : "Yuanyang pen" double pen, "Mingzhanminggua" colour scale and white powder line, "Tianshuijiao" freehand brush strokes, hook gold, flower gold, offset gold 	

Name/No	Picture	Introduced	Source of picture
<p>Phase 4 :</p> <p>New Year Picture completed</p> <p>1.4-4</p>		<ul style="list-style-type: none"> ● Qin Qiong ● A general of the Sui Dynasty in China 	<p>Xie, C. (2011). <i>The whole process of making colorful Chinese traditional Mianzhu New Year painting</i>. Sichuan Fine Arts Publishing House.</p>

1.2.6 Transformation of Mianzhu New Year Picture Tourism Product

The regional, ethnic, and traditional cultural values of cultural heritage have begun to transform into products with the development of the tourism industry (Kong Ming'an, 2002). Among them, intangible cultural heritage tourism products are appearing in more and more forms and are being accepted and loved by an increasing number of consumers (Jiang Jing et al., 2022). These intangible cultural tourism products mainly focus on tourism souvenirs, such as travel print materials, tourist crafts, local specialities, and other daily necessities (Miao Xueling, 2004).

For example, China's intangible cultural heritage includes the silversmithing techniques of the Bai people in Heqing, Dali. Traditionally, Bai silverware is mostly used for ethnic clothing adornments or essential everyday utensils. However, to promote and preserve intangible cultural heritage and meet the needs of tourists, Bai silversmithing techniques have been integrated with tea culture, creating the "Li Xiaobai" brand of silver tea sets. The Li Xiaobai tea set comes as a complete set, with the surface of the utensils designed with plant patterns related to the local culture, enhancing the brand effect of Dali silver products (Figure 1.6).

Figure 1.6

Product design of "Li Xiaobai"



Source: Liu Siyu (2021)

Of course, New Year Pictures are also gradually transforming according to the demands of the tourism market. Hua Lijing (2021) described the product innovation design of "Taohuawu" New Year prints, one of the four major New Year paintings, in "Combining Old Elements Anew — Design Innovation in the New Era of Taohuawu Woodblock New Year Prints." Traditional paintings are framed and transformed into decorative products.

Driven by economic development, the traditional market for New Year Pictures is also constantly seeking design transformation. Different New Year Pictures have various tourism product design cases. The integration of Mianzhu New Year Pictures with tourism products to achieve innovation and transformation is an inevitable trend (Zhuang Zhongbo, 2012). Currently, Mianzhu New Year Picture Village has developed some Mianzhu New Year Picture tourism products, with the current consumer

purchasing tendency leaning towards decorations, crafts, folk tales, and handmade embroidery (Li Zhiqi, 2012). In Mianzhu New Year Picture tourism products, it is common to decorate and apply the painting images. Mainly, Mianzhu New Year Pictures are turned into decorative Pictures, printed as postcards, and applied on daily goods. On November 3, 2021, during the third day of the interview activity organized by the Chinese online media in Deyang City, Sichuan Province, nearly 30 central and provincial-level media accompanied guides to visit Mianzhu New Year Picture Village, the birthplace and inheritance site of the national intangible cultural heritage Mianzhu New Year Pictures, known for its reputation as "De Xiao Gu Li, the hometown of New Year Pictures." They captured the current transformation of Mianzhu New Year Pictures into tourism products (Figure 1.7).

Mianzhu New Year Picture tourism product physical image



Source: <https://i.ifeng.com/c/8ArdXPBljM5>






Other Mianzhu New Year Picture tourism products are also sold on Taobao, one of China's largest online shopping platforms, founded by Alibaba Group in 2003. Similar to eBay or Amazon, Taobao provides a platform for individuals and businesses to buy and sell various goods and services. Mianzhu New Year Pictures are sold as products on Taobao, indicating that Mianzhu New Year Picture tourism products have started to be sold both online and offline, expanding their promotion to broader regions (Table1.5).




Table 1.5


TaoBao Case Studies of Tourism Products Such as Mianzhu New Year Picture

Subject	Image	Transformation form	Product type	Source
<p>1.5-1 Mianzhu New Year Picture commemorative stamps</p>		<p>Product Material: Silk, Satin</p> <p>Craft Form: Printing</p> <p>Transformation Form: Transforming the graphics of Mianzhu New Year Pictures into commemorative stamps, presented in the form of silk and satin.</p>	<p>Tourist souvenir stamp</p>	<p>https://m.tb.cn/h.ggXSTYYTbaVy3Wv?tk=7mI6WASXP GJ</p>

Subject	Image	Transformation form	Product type	Source
1.5-2 Mianzhu New Year Picture tourist souvenir stamp		<p>Product Material: PaperCraft</p> <p>Form: Printing</p> <p>Transformation Form:</p> <p>Print the "Lady Riding a Bicycle"</p> <p>Mianzhu New Year Picture on paper to create commemorative small cards.</p>	<p>Tourism souvenir picture</p>	<p>https://m.tb.cn/h.ggPaQkRJks4Usyd?tk=RhNRWAShQTV</p>
1.5-3 Mianzhu New Year Picture cushion		<p>Product Material: Fabric</p> <p>Form: Printing</p> <p>Transformation Form:</p>	<p>Tourism souvenir & lifestyle product</p>	<p>https://m.tb.cn/h.ggXpldY4xbuPfoX?tk=6vBaWASRcb0</p>

Subject	Image	Transformation form	Product type	Source
1.5-4		<p>Print the image of a Mianzhu New Year Picture child on a cushion.</p>	<p>Tourism souvenir album</p>	<p>https://m.tb.cn/h.gTOtbMnGQ5vfbC6?tk=OupaWASlhc6</p>
<p>Mianzhu New Year Picture commemorative album</p>		<p>Product Material: Paper Craft</p>	<p>Form: Printing Transformation Form:</p>	
		<p>Print the stamp-like image of a Mianzhu New Year Picture to create a commemorative album.</p>		

Subject	Image	Transformation form	Product type	Source
<p>1.5-5</p> <p>Mianzhu New Year Picture fridge magnet</p>		<p>Product Material: Semi-three-dimensional</p> <p>Form: Resin</p> <p>Transformation Form:</p> <p>Create a semi-three-dimensional figure of characters from Mianzhu New Year Pictures for use as fridge magnets.</p>	<p>Creative tourism souvenir gift</p>	<p>https://m.tb.cn/h.ggXFfn3yBYEdfZD?tk=UbvFWASNRzo</p>

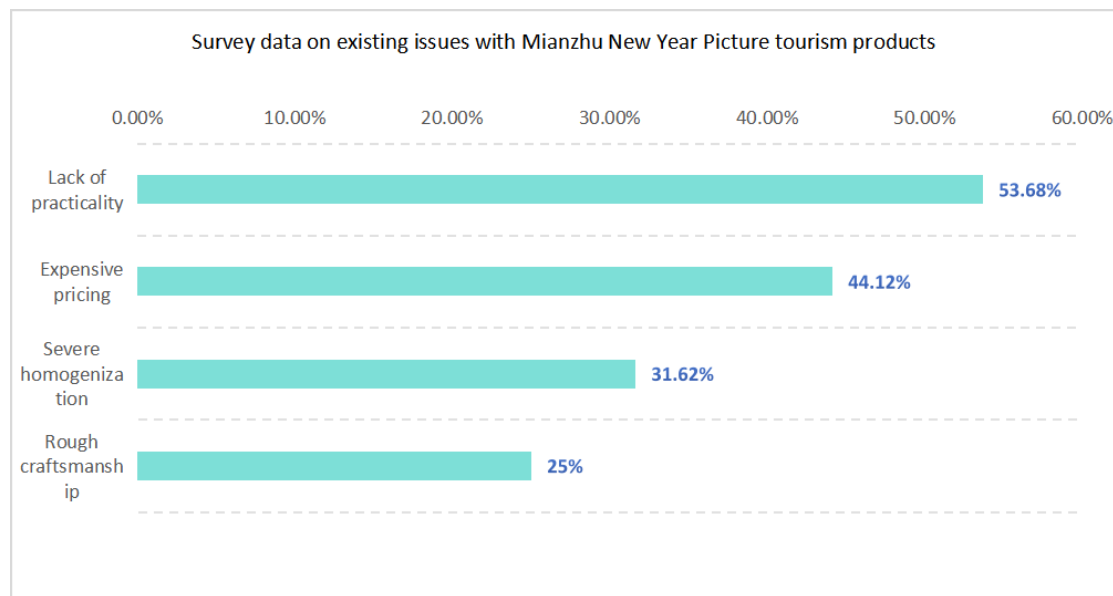
Subject	Image	Transformation form	Product type	Source
<p>1.5-6 Mianzhu New Year Picture</p>		<p>Product Material: Paper Form: Printing Transformation Form: Print the image of a child from Mianzhu New Year Pictures, frame it, and use it as decoration.</p>	<p>Decorative tourism souvenir</p>	<p>https://m.tb.cn/h.ggPVVIH20KGmOyf?tk=s3DWWASNvPI</p>

1.3 Problem Statement

Mianzhu New Year Pictures, as an intangible cultural heritage with Chinese characteristics, serve as a carrier of national cultural inheritance. However, many tourists perceive these products as impractical due to severe homogeneity and poor craftsmanship (Jiang Jing, 2022). Additionally, their development faces constraints from traditional culture and artistic limitations. Survey data further indicate low consumer interest due to outdated designs and slow adaptation to technological advancements (Liu Yan, 2012). Addressing these limitations is essential for enhancing the appeal, functionality, and competitiveness of Mianzhu New Year Pictures in the tourism industry. (Figure 1.8)

Figure 1.8

Demand survey data analysis chart



Source: Jiang Jing (2022)

Therefore, according to the problem statement of Mianzhu New Year Pictures tourism products, the main problems are summarized, and the idea of redesigning tourism products oriented to users' needs is proposed. The problems of Mianzhu New Year Pictures tourism product development are now sorted out in detail as follows.

First, the Mianzhu New Year Picture tourist product is not popular with users.

- i. Users do not understand traditional Mianzhu New Year Pictures and do not recognise them as an art form.
- ii. Users do not like the form of the Mianzhu New Year Picture tourism product.
- iii. Users do not understand the meaning of Mianzhu New Year Pictures.

New Year Pictures has not been effective.

- i. The traditional New Year painting art features have not been refined effectively, which is not conducive to their use and promotion.
- ii. The production efficiency of traditional woodblock printed New Year Pictures is low, and they are not promoted enough.
- iii. The traditional New Year Picture craft is complicated lacks innovation, and cannot adapt to modern communication.

Third. Mianzhu New Year Pictures tourism products are homogeneous, do not reflect art and culture, and lack innovation.

- i. The transformation of Mianzhu New Year Pictures into tourist products is in a single form, similar to other tourist products.
- ii. The Mianzhu New Year Picture tourism product lacks substance and has weak cultural integration
- iii. The Mianzhu New Year Picture tourism product lacks technological innovation.

1.4 Research Purpose

The purpose of this research is to focus on the Mianzhu New Year Pictures of China's first batch of national intangible cultural heritage handicrafts. Under the background of the integration of culture and tourism, the modern transformation design of shape and craftsmanship is researched, which will provide a reference for the innovative redesign of traditional intangible cultural heritage and the development of tourism culture.

1.5 Research Objective

The goal of this research is to explore the redesign method of transforming Mianzhu New Year Pictures in the intangible cultural heritage into tourism commodities, to provide research ideas for the development of intangible culture. The research objectives emphasize several aspects.

- i. To study the preferences of tourism consumers and determine the product redesign model of Mianzhu New Year Pictures.



- ii. To identify the cultural and artistic features of Mianzhu New Year pictures that are suitable for redesign.
- iii. To test of Mianzhu New Year Pictures tourism products, and analyze the design effect.

1.6 Research Question

Research questions include three aspects.

- i. What kind of product redesign mode of Mianzhu New Year Pictures is preferred by tourism consumers?
- ii. How to identify the cultural and artistic features of Mianzhu New Year pictures that are useful for redesign?
- iii. What is the feasibility and effect of the redesign of Mianzhu New Year pictures tourism products for tourism?

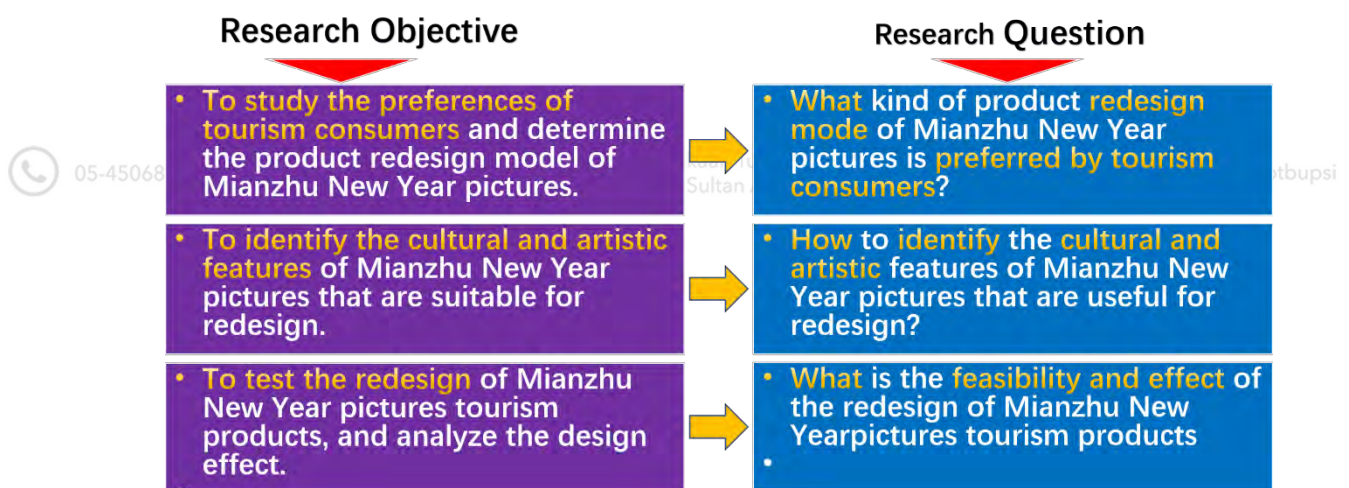
The research objectives and research questions are closely interrelated, with the research questions serving to refine and operationalize the objectives, ensuring feasibility and specificity. Firstly, to study the preferences of tourism consumers and determine the product redesign model of Mianzhu New Year Pictures, the research will explore which redesign modes are preferred by consumers, providing market-oriented design insights. Secondly, to identify the cultural and artistic features of Mianzhu New Year Pictures suitable for redesign, the study will investigate how to select and extract these features to ensure the effective integration of cultural elements in the redesign



process. Finally, to test the redesign of Mianzhu New Year Picture tourism products and analyze their design effects, the study will evaluate the feasibility and impact of the redesign, assessing its effectiveness in enhancing user experience, cultural communication, and market competitiveness. Addressing these research questions not only helps achieve the research objectives but also provides theoretical and practical support for the innovation and development of intangible cultural heritage tourism products. (Figure 1.9)

Figure 1.9

Diagram of research objectives and questions



1.7 Research Hypothesis

This research stems from an in-depth consideration of the research questions, investigating the reasons why Mianzhu New Year Pictures are not popular with consumers, the problem of design homogeneity, and the insufficient embodiment of art



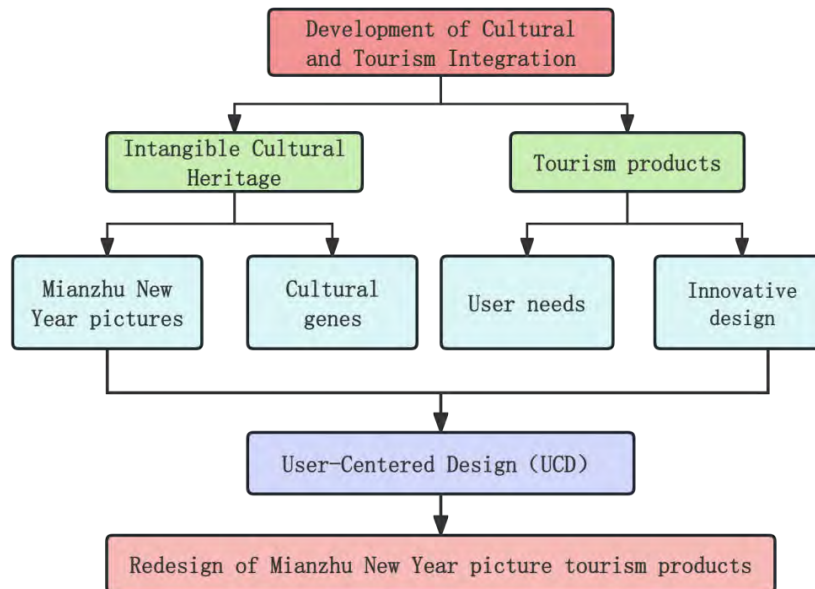
and culture. So how can design be used to improve user satisfaction with Mianzhu New Year Pictures as a tourist product, enhance the cultural and artistic characteristics of Mianzhu New Year Pictures, and promote the integrated development of Mianzhu New Year Pictures and tourist products? The first step is to start from the user's needs and investigate and obtain specific solutions for redesigning Mianzhu New Year Pictures as a tourist product. Therefore, this research proposes three hypotheses, which together form the core of the study and guide the subsequent exploration and empirical analysis.

- i. Hypothesis 1: A design that retains the graphic and colour characteristics of traditional Mianzhu New Year Pictures can enhance users' sense of cultural identity and aesthetic satisfaction.
- ii. Hypothesis 2: The integration of regional culture can enhance users' positive feelings towards the product and their cultural awareness.
- ii. Hypothesis 3: The application of digital interactive functions can enhance users' cultural understanding and aesthetic perception.

1.8 Conceptual & Theoretical Framework of Research

This research aims to investigate ways of integrating intangible cultural heritage and the tourism industry. Mianzhu New Year Pictures was selected as a representative example of China's national intangible cultural heritage. On the one hand, research was conducted into the cultural genes and artistic innovation of Mianzhu New Year Pictures. On the other hand, research was conducted into the needs and development of the redesign of Mianzhu New Year Pictures products. (Figure 1.10)



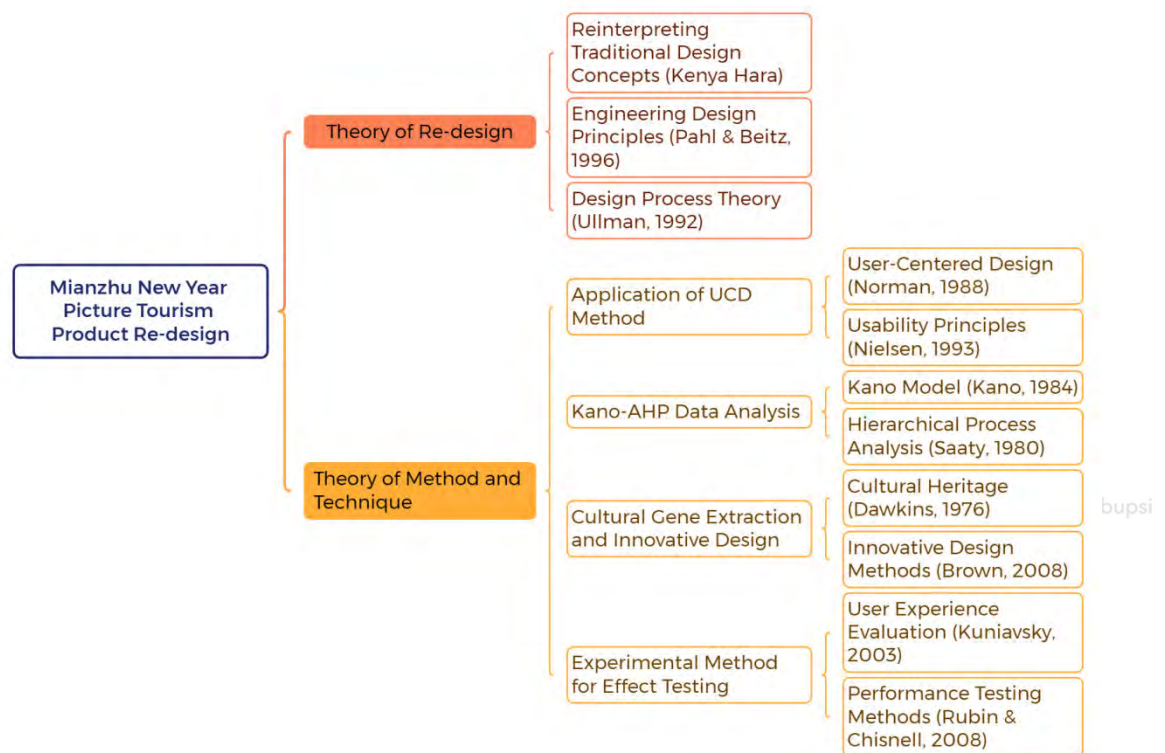
Figure 1.10*Conceptual Framework*

tourist product based on the 'REDESIGN' theory. This core theory was proposed by Japanese Mesozoic international graphic design master Hara Kenya (1958 -) in his book 'Design in Design' (Kenya Hara, 2006). The theory includes redesign, returning to the source, putting people first, examining the surrounding design, and discovering the meaning of design through differences, thereby creating more suitable products for human use. The research methods and techniques used include user-centred design (UCD) theory, user research, focusing on user needs, design development, and experimental testing. In the process of developing the Mianzhu New Year Picture tourism products, the cultural gene theory was also incorporated into this stage to extract the characteristic elements of Mianzhu New Year Pictures and carry out product innovation. These theories form the basis of this research and also derive support from

other supporting art and design theories. The specific process is presented in the concept map. (Figure 1.11)

Figure 1.11

Detailed conceptual framework

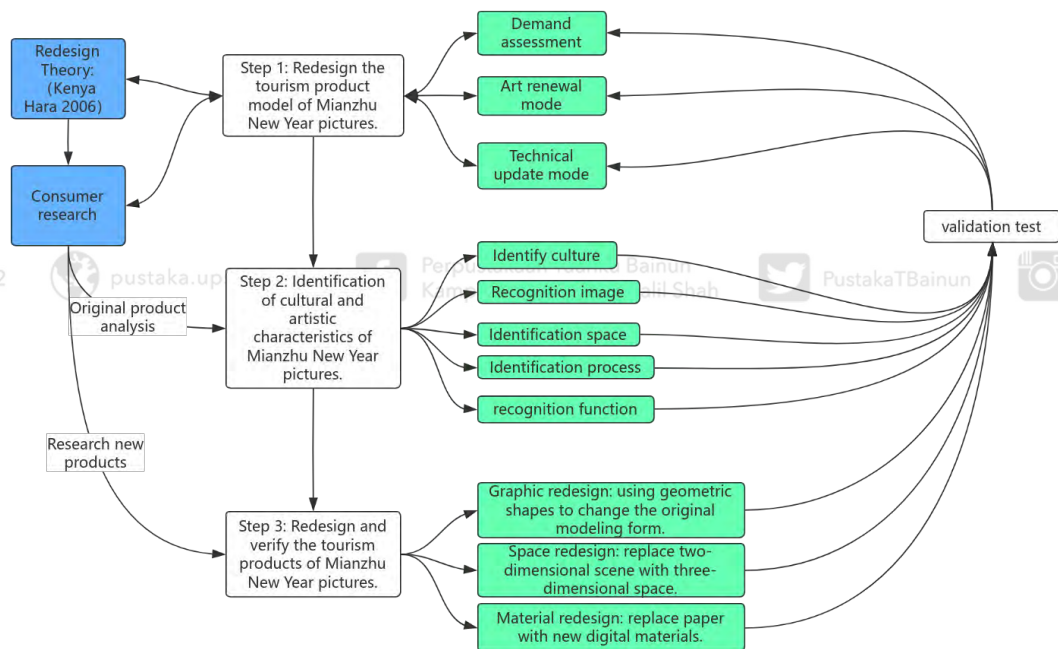


The redesign of Mianzhu New Year Picture tourism products is human-centred and returns to Mianzhu New Year Pictures' essence. The overall research process is based on User-Centred Design (UCD) for product development. The first step involves conducting KANO user needs surveys and obtaining user needs weights through AHP (Analytic Hierarchy Process) layered analysis. The second step is the collection and analysis of design elements. Using cultural gene research methods, the cultural and artistic features of Mianzhu New Year Pictures are refined. Based on retaining the DNA of Mianzhu New Year Pictures, innovation is made in the graphics, space, and materials

of the paintings. The third step involves experimentation and validation. Experiments in developing Mianzhu New Year Picture tourism products are conducted to create innovative products that meet tourism needs and differ from traditional New Year Pictures. These products are then subjected to user authentication and iteration. (Figure 1.12)

Figure 1.12

Theoretical Framework



1.9 Operational Definition

The following definitions clarify key academic terms based on the research background, providing a deeper understanding of the research framework. These include concepts related to the Chinese Spring Festival, New Year Pictures, and product



design. The Chinese Spring Festival is contextualized in terms of its cultural significance and traditional customs, while New Year Pictures are defined by their artistic features and role in cultural heritage. Product design is explained through an interdisciplinary approach, emphasizing the integration of cultural elements with modern technologies. These definitions lay a clear foundation for understanding the research on the redesign of Mianzhu New Year Picture tourism products and its innovative exploration of blending tradition with contemporary user-centred design.

1.9.1 Chinese New Year

The first day of the year in the Chinese lunar calendar, known as the Spring Festival, is another name for the Chinese New Year. Moreover, it is one of the grandest, liveliest, and most important ancient traditional festivals in China and a festival unique to the Chinese people. Spring Festival generally refers to New Year's Eve and the first day of the first month. However, in the folklore, the traditional meaning of Spring Festival is from the la worship on the eighth day of the lunar month or the Kitchen God Worshipping on the 23rd or 24th day of the lunar month to the 15th day of the first month of the lunar year, which culminates in New Year's Eve and the first day of the first month of the lunar year.





1.9.2 New Year Picture

It is a traditional Chinese handicraft mostly made by watermarking on wooden boards. These artworks come in various forms: some are printed, some are painted, and others combine printing and painting techniques. It is one of the Chinese folk arts, mostly posted inside and outside the house for decoration during the Spring Festival, and contains the meaning of blessing and happiness for the New Year, which is also the reason for its name.

1.9.3 Mianzhu New Year Pictures

Mianzhu New Year Picture, also known as Mianzhu Woodblock Print, is one of the Chinese folk woodblock prints named after the city of Mianzhu in Sichuan Province, China. Mianzhu New Year Pictures are mostly outlined by woodblock printing and then coloured. Mianzhu New Year Picture is one of the four major Chinese New Year Pictures, along with the Tianjin Yangliuqing New Year Picture, Shandong Weifang Yangjiabu Woodblock New Year Picture, and Suzhou Taoyuanwu Woodblock New Year Picture. In 2006, Mianzhu woodblock prints were included in the first batch of the national intangible cultural heritage list approved by the State Council.





1.9.4 New Year Picture Village

New Year Picture Village is located in Xiaode Town, the south gate of Mianzhu City, Sichuan Province. The core area of the scenic spot of the village is 1,750 acres, a rural resort, the production and processing base of New Year Pictures. It is a high-quality rural folk craft and cultural tourist spot that combines with the construction of a new countryside. In 2009, it was awarded the title of "Sichuan Rural Tourism Demonstration Village". Moreover, on April 19, 2011, it was awarded the title of "National AAAA Grade Tourist Attractions," and in November of the same year, it was awarded the title of "Provincial Cultural Industry Demonstration Base of Sichuan Province" and "National Intangible Cultural Heritage Productive Protection Base."



1.9.5 Integration of Culture and Tourism

Culture is the soul of tourism, and human resources are its core resources. The integration of culture and tourism is a supply-side structural reform of culture and tourism. Through the continuous excavation and utilization of human resources, innovative methods, and perfect mechanisms, culture and tourism can be deeply integrated into various fields and in many directions, which will boost their development.

The Mianzhu New Year Picture tourism products studied in this paper mainly refer to tourism souvenirs; they are delicate and portable handicraft gifts with regional and national characteristics purchased by tourists during the tour and memorable





souvenirs. So, they are a comprehensive product that integrates the cultural characteristics of Mianzhu New Year Pictures with the features of tourism products.

1.9.6 Redesign

That is redesign, which comes from the Japanese Kenya Hara "re-design" theory (2006), means to return to the origin to re-examine the design around us to explore the essence of design in the most approachable way. Of course, this process does not deny the original design but returns to the original form and creates new works that meet the needs of humanization.



1.9.7 Cultural Gene

This refers to the fundamental cultural elements or symbols that are inherited and evolved within a specific culture. These elements include language, customs, artistic forms, beliefs, etc., transmitted among society members through imitation, education, and tradition, forming a culture's unique identity and characteristics. The concept of cultural genes originates from the biological gene concept and has been extended to cultural studies. It highlights the 'hereditary' nature of cultural transmission, i.e., how cultural traits are preserved and conveyed through history and social processes. This theory was developed in Dawkins's 'The Selfish Gene' (1976), where he introduced the concept of memes, suggesting that cultural elements are akin to biological genes,





spreading within cultures through replication, variation, and selection. Blackmore further explored the role of memes in cultural evolution in 'The Meme Machine' (1999).

In this research, the cultural genes refer to the graphical, symbolic, and stylistic cultural elements influencing the Mianzhu New Year Picture tourism products. Understanding cultural genes and meme theory aids in better refining the design elements of Mianzhu New Year Picture tourism products, more profoundly analyzing and comprehending the preservation and innovation of intangible cultural heritages like Mianzhu New Year Pictures in contemporary society, and how these cultural elements can be effectively utilized in the tourism industry.



1.9.8 Gene Retrotranscription



Gene reverse transcription refers to the process where information in RNA molecules is reverse transcribed into DNA. The concept of gene reverse transcription mainly comes from the field of molecular biology, particularly in the research of retroviruses. Research by Temin and Mizutani (1970) and Baltimore (1970) discovered the role of RNA-dependent DNA polymerase in certain viruses, revealing how genetic information is replicated and transmitted within organisms. Applying this concept to the development of new products for Mianzhu New Year Picture tourism, cultural genes can be seen as carriers of cultural genetic information. They are transmitted and evolved in various ways within the cultural group of Mianzhu New Year Picture tourism products, thereby maintaining the continuity and uniqueness of the Mianzhu New Year Picture tradition. The redesign of Mianzhu New Year Picture products is an innovative





process, which can be understood as how cultural information or characteristics are transferred and integrated between different cultural systems. For example, the artistic form or custom of one culture (similar to RNA) is absorbed and internalized by another cultural system (similar to DNA), thus forming new expressions of culture. This process is critical in cultural exchange and integration, especially in the context of globalization, where the interaction and influence between different cultures are increasingly profound.

1.9.9 Regional Culture

Regional culture refers to the unique cultural forms that develop within a specific geographical area. This type of culture usually encompasses characteristics of the area's history, geography, ethnicity, language, and social customs, reflecting the lifestyle and values of the people in that region. Regional culture is shaped by a series of interacting factors, including the natural environment, historical heritage, social structure, and cultural traditions. Taking the Mianzhu area in Sichuan, China, as an example, the regional culture of this area is deeply influenced by its history, geographical location, and ethnic diversity. The Mianzhu New Year Pictures is one of the most famous cultural heritages of the area, serving not only as a form of artistic expression but also as a reflection of local social and cultural characteristics. With their unique artistic style, use of colour, and choice of themes, Mianzhu New Year Pictures reflect the historical background, folk beliefs, and social values of the Mianzhu region. These pictures often depict agricultural life, historical stories, and folk legends, showcasing the rich cultural traditions and social life of the Mianzhu area.





1.10 Scope and Limitation of the Research

The Scope and limitations of the research are crucial for any research project as they help define the research objectives and delineate the depth and breadth of the research. The research area for the redesign of Mianzhu New Year Pictures' tourism products is limited to the Mianzhu New Year Pictures Village and its surrounding cities. The research samples and materials for field surveys are all within this region. The main focus of the research is the core Mianzhu New Year Pictures, and the tourism products are derivatives of these paintings. Consequently, the content of this research will be constrained by the research area and may not encompass the traditions and tourism products related to New Year Pictures in other regions.



The research samples will be limited to specific demographics, potentially influenced by the researcher's subjective biases. Measures need to be taken to minimize the impact of subjectivity on the research results. The research outcomes are confined to the tourism products of Mianzhu New Year Pictures, which have a distinct style and may not be universally applicable. Therefore, considering the limitations of the research, efforts will be made to ensure its credibility and effectiveness.

1.10.1 Scope of Research

The Scope of this research is the redesign and application of intangible cultural Mianzhu New Year Pictures Products in the field of tourism, which mainly includes the following contents. First, this research only investigates the case of Mianzhu New Year





Pictures in China and considers the research object's local conditions and application experience. Secondly, it researches the field of rural tourism where the Mianzhu New Year Pictures are located, excluding other areas. Thirdly, the research focuses on the application of Mianzhu New Year Pictures in the field of tourism product design and does not involve fields other than tourism product design.

1.10.2 Research Limitations

Firstly, this research is limited to the study of Chinese intangible cultural heritage, with a primary focus on Mianzhu New Year Pictures as a representative case. Originating in the Qing Dynasty, Mianzhu New Year Pictures have transformed from traditional to modern forms, characterized by diverse styles, rich themes, and intricate craftsmanship. However, this research does not comprehensively cover all cultural resources related to Mianzhu New Year Pictures; instead, it categorizes and analyzes them based on typical themes, techniques, graphics, and applications. Furthermore, other intangible cultural heritage elements are included only as background or comparative references without an in-depth exploration of their specific content or characteristics. This limitation affects the generalizability of the findings to some extent but provides a representative perspective for research on cultural innovation and the application of intangible cultural heritage.

Secondly, this research focuses on the redesign of Mianzhu New Year Picture tourism products, with its limitations primarily lying in the Scope of the research. It neither addresses the overall structure of product design nor encompasses the entirety





of tourism development within the region. Instead, the research is confined to specific aspects of tourism product design, such as graphics, packaging, modelling, materials, and digital displays, centring on the cultural characteristics of Mianzhu New Year Pictures. These limitations reflect the research's aim to explore innovation within specific design elements of tourism products rather than providing a comprehensive analysis of broader product systems or regional tourism development.

Thirdly, the geographical Scope of this research is limited to the Mianzhu New Year Picture Tourism Village in Sichuan Province, China, and the surrounding areas within the province. It primarily focuses on the unique cultural context of Mianzhu New Year Pictures within their regional setting. While this localized perspective highlights the cultural and artistic characteristics of Mianzhu New Year Pictures, the research does not extend to broader geographical regions nor explore the applicability of its findings beyond Sichuan Province. This regional limitation reflects the research's grounding in its cultural roots while providing opportunities for future research to expand its Scope.

1.11 Importance of Research

Intangible cultural heritage records the important characteristics of human society, such as production and lifestyle, folk customs, cultural concepts, and so on. It is passed down from generation to generation by people of all ethnic groups.

Culture is the soul of tourism. On one hand, the craft culture of traditional culture can become an important content to enhance the grade of tourism and enrich the





connotation of tourism culture. On the other hand, the tourism industry provides a path to support the activation, utilization, and revitalization of traditional crafts. Vigorously developing the cultural and tourism integration of traditional handicrafts is conducive to the development of the tourism economy and the inheritance and protection of traditional culture.

1.11.1 Cultural Research Value

This research aims to explore the cultural value of Mianzhu New Year Pictures by examining its local characteristics and deeper cultural meanings. As an important piece of China's intangible cultural heritage, Mianzhu New Year Pictures represent both traditional artistry and the cultural identity of the Sichuan region. By integrating these artworks into tourism product design, this research highlights several cultural values: first, supporting the preservation and innovation of traditional art, giving Mianzhu New Year Pictures new life in modern society; second, enhancing visitors' sense of connection to the local culture and deepening their understanding of Chinese aesthetics; and third, enriching the cultural content and uniqueness of tourism products, creating items that combine functionality with artistic value and contribute to local economic growth. This approach enhances the tourism experience and opens up new opportunities for Mianzhu New Year Pictures in broader markets, achieving cultural and economic benefits.





1.11.2 Intangible Cultural Heritage Revival Research

After the 2008 Wenchuan Earthquake in China, Mianzhu New Year Pictures suffered damage and challenges to their cultural inheritance. This research proposes an innovative post-earthquake revitalization approach for Mianzhu New Year Pictures to promote the sustainable development of intangible cultural heritage. By combining traditional art with modern design methods, this research seeks to restore and reimagine Mianzhu New Year Pictures, transforming them into culturally rich tourism products that appeal to contemporary audiences. This approach not only aids in preserving cultural identity but also supports the integration of traditional crafts into the local economy, creating a sustainable model for intangible cultural heritage that can adapt to evolving social and market needs. Through this strategy, the research aims to breathe new life into Mianzhu New Year Pictures, ensuring their significance and value for future generations.

1.11.3 Promote Product Design Innovation

This research provides a theoretical basis and guidance for researchers to redesign Mianzhu New Year Pictures tourism products and analyzes the relationship between tourism products and Mianzhu New Year Pictures. Researching the culture, form and colour of Mianzhu New Year Pictures, as well as the advantages and disadvantages of current Mianzhu New Year Pictures tourism products, provides more research perspectives for the redesign of tourism products of Mianzhu New Year Pictures.





1.11.4 Build Tourism Product Application Model

This research will analyze the current state of tourism product design in Mianzhu City and its application in the New Year Picture Village, summarize the issues present in practical applications, and propose solutions. It will aim to establish a methodological framework based on multiple theories, providing theoretical and practical references for other researchers.

1.11.5 Expand the Scope of the Tourism Economy

This research contributes to enriching the development pathways for integrating intangible cultural heritage with tourism, broadening the scope of research in tourism culture. By exploring innovative ways to incorporate traditional cultural elements into tourism products, this research not only enhances the appeal of cultural tourism but also opens new avenues for economic growth linked to heritage preservation. Through the strategic use of cultural resources like Mianzhu New Year Pictures, the research aims to demonstrate how heritage-based tourism can create diverse and sustainable economic benefits, fostering deeper connections between cultural heritage and modern tourism markets. This approach also encourages a more comprehensive understanding of cultural tourism's role in regional economic development and cultural continuity.





1.11.6 Contributes to the Research of Tourism Product Development Mode

This research represents a model for tourism product development that stimulates further exploration and refinement of methods in tourism product development. It encourages the integration of local cultural elements and traditions into products, offering innovative and effective strategies for enhancing the overall development and competitiveness of tourism products. This research also provides a framework that can be adapted to other cultural and heritage tourism destinations. It offers valuable insights into the evolving dynamics of the tourism industry, especially in the context of Mianzhu New Year Pictures, serving as a blueprint for adapting and improving existing product development models.



1.11.7 Explore the Path of Intangible Cultural Heritage Protection

This research explores the integration of Mianzhu New Year Pictures with modern technology to transform them into tourism products by examining the traditional cultural development of the tourism village. This approach aims to ensure the authenticity and vitality of intangible culture, ultimately leaving a lasting legacy for future generations. The insights and strategies for continuous inheritance and protection offered by this research can provide valuable reference points for the preservation and safeguarding of intangible cultural heritage.





1.12 Language and Translations

Since the research objective, Mianzhu New Year Pictures and their tourism products, are China's intangible cultural heritage, and the research activities need to be carried out in China, the research was conducted in both Chinese and English throughout the user research process. Participants could choose to complete the user requirement research questionnaire and focus group test in either Chinese or English, depending on their level of literacy. All participants' questionnaires, etc., were translated from Chinese to English using Deelp professional translation software, and both Chinese and English versions were available. Most importantly, this research has been approved by the ethics committee, and the research questionnaire has set entry conditions for the survey, which can only be accessed after obtaining the consent of the user before filling it out. The participants were all purposefully sampled to ensure that they fully understood the content of this research. In addition, some participants can only speak Chinese or fill out the questionnaire in Chinese during the survey, so the Chinese text is very important here.

1.13 Structure of the Thesis

The research is divided into five chapters, each of which is summarised and structured as follows:

The researcher will begin with a research summary, providing an overview of Mianzhu New Year Pictures in China. Many intangible cultural heritage traditions,





including paintings, sculptures, and handicrafts, face the risk of being lost due to inadequate dissemination, highlighting the need for modernization and redevelopment. Chapter 1 elaborates on the research's background, problem statement, purpose, and research questions. It also briefly introduces the research methodology and key theories, including Redesign Theory (Kenya Hara, 2006), User-Centred Design (Norman, 1988), and Cultural Genetics Theory (Dawkins, 1976). Finally, as the research focuses on China's intangible cultural heritage, the language and interpretations used will be clarified.

Chapter 2 reviews the development of China's intangible cultural heritage and the role of Mianzhu New Year Pictures through literature analysis. It examines product design trends, technologies, and research needs. The chapter also explores the historical background, artistic features, production techniques, and tourism applications of Mianzhu New Year Pictures. Additionally, it analyzes tourism research and gaps in integrating intangible culture with tourism products. Finally, it discusses research methodologies, digital applications, and the feasibility of user-centred design for redesigning Mianzhu New Year Picture tourism products, providing a theoretical and methodological foundation.

Chapter 3 outlines the theoretical and methodological approaches used in the research. It details the application of the Kano-AHP method, data collection, analysis, and the selection of 120 participants for a questionnaire to determine user needs. It then explains the anthropological method for studying Mianzhu New Year Pictures, qualitative data collection on tourism culture and products, and cultural gene translation. Finally, it integrates user demand data and design insights for design





experiments, validating user satisfaction through focus group discussions. The chapter also covers expert-reviewed questionnaires, sampling, ethical considerations, and potential risks in data collection.

Chapter 4 explores user demand for Mianzhu New Year Pictures tourism products. The first stage involves a survey of participants, including tourists, students, sellers, and artists. Using the Kano model (1984) and AHP (1980), user preferences and weighted needs are analyzed to support redesign decisions. The second stage collects qualitative data on the artistic and cultural features of Mianzhu New Year Pictures through literature review, field research, interviews, and archival analysis, forming a cultural gene translation framework. The final stage applies UCD methodology, conducting three experiments with focus groups to test and refine product designs through qualitative and quantitative analysis.

In Chapter 5, the researcher will summarize the findings, revisit the research aims, and analyze user data from previous chapters. Using the UCD methodology and Kano-AHP model, the research will explore redesign from a human-centred perspective. User needs will drive each research stage, supporting iterative product development through focus groups. The redesign will retain artistic and cultural features while integrating digital technology. The research will demonstrate the feasibility of user-centred research in redesigning Mianzhu New Year Pictures tourism products and highlight the necessity of redesign for improved effectiveness. Finally, the researcher will reflect on the study's contributions, propose cultural integration strategies, discuss limitations, and suggest directions for future research.





1.14 Summary

China's intangible cultural heritage, including painting, sculpture, and handicrafts, encompasses many outstanding cultural and artistic traditions with unique styles and techniques. However, due to inappropriate dissemination methods, many of these traditions are at risk of being lost. There is a need to integrate more modern art, technology, and resources for redevelopment and dissemination. This chapter indicates that Mianzhu New Year Pictures is a distinctive cultural art form in China with high research value. Transforming Mianzhu New Year Pictures into tourism products has become an inevitable trend for their development. Although there is a foundational basis for research with the development of Mianzhu New Year Pictures tourism villages, the development of tourism products has faced limitations. Therefore, based on the analysis of previous research issues, to achieve the redesign research objectives, this research will focus on understanding the needs of tourism product users, identifying product design methods, and validating the feasibility and effectiveness of the designs.

