Art & Design Research Vol.7 Iss.3 2026
https://doi.org/10.37420/j.adr.2026.011

Artistic Design and User Experience of Tourism Cultural and Creative Products in Yantai

Wu Xiuping*
Yantai Institute of Technology, Yantai, Shandong, China
***Corresponding author, E-mail: wuxinxiner223@163.com**

Abstract:

Tourism cultural and creative products carry the dual functions of regional cultural transmission and spiritual value satisfaction in the innovation drive of cultural and tourism industry. However, the current development of Yantai mostly stays in the shallow attachment of visual symbols and the homogeneous superposition of functions, lacking the systematic design methodology support from cultural gene translation to full-effect experience. In view of this, this article takes Yantai 's regional cultural pedigree as the object, follows the five-dimensional classification of " people, things, things, fields, and environments " to deconstruct cultural characteristics, and based on the hierarchical transformation logic of explicit and implicit factors, proposes artistic design strategies from the three dimensions of visual form reconstruction, narrative context creation, and material and process integration. At the same time, a full-effect experience path covering four types of contacts of senses (visual, auditory, olfactory, and tactile coordination), emotions, cognition, and behavior is constructed. The research shows that the framework can systematically transform regional cultural symbols into cultural and creative product schemes with aesthetic tension and interaction depth, and provide reusable theoretical tools and design practice guidance for the activation of cultural resources and the upgrading of cultural and creative brands in coastal tourism cities.

Keywords:

tourism cultural and creative products ; artistic design ; regional cultural symbols ; full effect experience ; user experience design

1 Introduction

With the development trend of China 's cultural tourism industry from resource-based to innovative transformation, tourism cultural and creative products have already broken through the simple stage of simply being tourist souvenirs, and become an important carrier to display regional humanistic history, convey aesthetic implication and meet the spiritual demands of tourists. Cultural and creative products refer to the commodities that take culture as the ontology for creative development. They not only have the natural attributes of the commodities themselves, but also bear the social mission of spreading national culture (Li & Chen, 2020). With the development of experience economy, consumers pay more and more attention to the spiritual experience gained in the process of tourism. “Seeing the scenery is not as good as listening to the scenery ”. They hope to understand the local cultural connotation in tourism. Therefore, the design of tourism cultural products should meet this demand and integrate local cultural elements into the design. However, in

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

actual operation, it is found that if the designer stiffly adds local cultural symbols to the design of cultural and creative products, it will bring adverse effects. Only under the premise of rational utilization, the pursuit of its beauty and cultural sublimation can achieve the purpose of combining the artistry and practicability of the product (Qi, 2022). And as people 's consumption needs become more and more diversified, tourism cultural and creative products should not only be interesting and useful, but also need to have profound cultural and artistic qualities to complete the rapid development of the high level of the industry (Tian, 2022).

As a city located between the Yellow Sea and the Bohai Sea, Yantai has a long history and beautiful scenery. " Wonderland Coast · Fresh Yantai ", from the story of Penglai Pavilion, the fishermen 's life of Yangma Island, to the historical buildings of Yantai Mountain and Zhangyu 's century-old winery, Yantai has unique cultural resources to be excavated. However, at present, Yantai cultural tourism products have not fully utilized the advantages of these resources. Most of the products on the market have only done pattern direct paste and simple combination of functions, and have not carried out systematic translation and experiential construction ; based on the new exploration significance of cultural tourism product design from the perspective of full-effect experience, (Gao & Xu, 2022) the author will start from the design and experience of Yantai tourism cultural and creative products, in order to explore the process of cultural symbol extraction and transformation. Finally, the multi-dimensional artistic design method is proposed, and the construction path of full-effect experience contact and the iterative mechanism of scientific evaluation are given. It is expected that the theoretical system and design suggestions can be used for reference for the high-quality development of cultural tourism and cultural creation in Yantai and similar coastal cities.

2 The extraction and artistic transformation logic of Yantai regional cultural symbols

The effective transmission of culture is an important purpose of cultural and creative products. Before the design of cultural and creative products, the needs of cultural attributes should be clarified first, and the appropriate cultural meaning and commodity presentation context should be found (Ge, 2018). The symbolic refinement and transformation of Yantai regional culture cannot be imagined or simply pieced together by designers, but requires a scientific and reasonable method of semantic deconstruction and reconstruction.

First, carry out cultural characteristics combing work. The sea god story, marine folklore, open historical facts and intangible cultural heritage of Yantai are decomposed, and sorted out according to the classification method of " people, things, things, fields and environments " to determine the expressiveness and extension scope of each cultural symbol. The dominant image refers to the form, color, graphics, etc., and the hidden totem refers to the meaning, artistic conception and cultural and historical information. For example, the visual symbols of Penglai Wonderland are Yunhai Wonderland and Fairy Island Palace Que, while the invisible image is the Chinese people 's yearning for lofty ideal life and beautiful things. In the process of extraction, it is necessary to separate and purify it to ensure that the use behind is not only " similar in shape ", but also " similar in spirit ".

Second, the transformation of cultural factors is based on the reconstruction of the original culture by modern design language. According to the cultural relationship between cultural factors and commodities and

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

their degree of innovation, the methods of transformation are divided into five levels : explicit factor replication, explicit factor borrowing, explicit factor reconstruction, implicit factor metaphor, and factor group transformation and innovation. In the specific development process, different conversion methods require different time costs, capital investment and innovation requirements, so they must be determined in combination with project positioning (Ge, 2018). For example, if Yantai tourism cultural creation is positioned as a small hand-in-hand gift product for young tourists, then the explicit factor borrowing strategy can be adopted to abstract the outline of the eight immortals into bookmarks, badges and other forms ; however, if the products are positioned in the high-end market, the implicit factor metaphor + factor group innovation should be used to translate the image of Jiaodong flower cake life etiquette into the modeling expression of modern home ceramics and the modern interpretation of traditional symbols. This conversion process can ensure that the cultural connotation is carried by the commodity and get a new interpretation, so as to lay a good foundation for the next image packaging.

3 The artistic design strategy of Yantai tourism cultural and creative products

Artistic design is the core means for tourism cultural and creative products to break through the homogenization dilemma and enhance cultural added value. Combined with the regional cultural characteristics of Yantai, a systematic design strategy can be constructed from three dimensions : visual form, narrative context and material technology.

First, the morphological reconstruction and color coding of visual dimension. The form pursued by tourism cultural and creative products takes into account both artistic innovation and practical realization, and regional elements are the link between the two. In terms of morphological design, we should avoid mechanical copying of traditional totems, but simplify and reconstruct them through geometric induction, deconstruction and reorganization, heterogeneous isomorphism and other methods. For example, the unique arch and dome contour of Yantai Mountain Consulate complex is extracted and transformed into the edge curve of modular tea tray. Or intercept the arched masonry texture of Zhangyu wine cellar and apply it to the bottle body design of modern perfume bottles. In the color system, “ Yantai regional color archives ”can be established to refine the iconic colors such as ocean blue, reef lime, sunset gold and grape purple, forming the hierarchical configuration of main color, auxiliary color and embellishment color, so that the product series can form a unified and recognizable artistic tension visually.

Second, the emotional translation and symbolic extension of narrative context. Tourism cultural and creative products are the material carrier of cultural stories, and excellent narrative design can arouse consumers “ emotional resonance (Qi, 2022). The legend of ‘ Eight Immortals Crossing the Sea ’ in Yantai contains the cultural spirit of helping the poor and showing the magic. Designers can transform the eight immortals ” instruments into a series of wearable accessories. Each product comes with an exclusive cultural card, telling the mythical meaning and philosophy of life behind it.

At the same time, the nihilistic beauty of “ mirage ” can be used as a dynamic light and shadow or thermal discoloration pen to apply to cultural and creative products. Under certain conditions, such as temperature

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

changes or light irradiation, the hidden Yantai coastline outline appears, and the process of product use becomes a small journey to find regional culture. By using the setting of the narrative situation, the cultural and creative products are no longer a simple product but an object that can be read and perceived.

Third, the use of local material technology and cross-border combination. The material determines the texture and grade of the product. Yantai 's natural materials and folk crafts are all good sources of material for cultural and creative design. The warp and weft knitting sense of jiaodong straw, the hollow rhythm of haiyang paper-cut, and the coarse texture of long island reef rock can be combined with modern industrial processing. For example, the ecological structure of the seagrass house is restored by 3D printing and partially woven to produce new lamps with the dual characteristics of science and technology and handicrafts ; or the use of marine waste plastic and shell powder mixed pressing to form a portable coffee cup material, complete the product form innovation on the basis of environmental friendly values. The localized performance of materials can enhance the multi-dimensional perception experience of products and further highlight the vitality of Yantai regional culture.

4 Development status and optimization orientation of Yantai tourism cultural and creative products

Although Yantai has made some progress in the development of cultural tourism and cultural creation, there are still some practical bottlenecks restricting its high-quality development. First, the phenomenon of product homogeneity is more prominent. A large number of scenic spots still rely on standardized supply chain products, only print local scenery photos on the surface, lack of in-depth artistic processing, resulting in products becoming homogeneous competition for cheap handicrafts. (Tian, 2022) Second, the brand operation consciousness is weak. It has not yet formed a Yantai cultural and creative mother brand with a unified visual recognition system and runs through multiple tourist routes. The single-point development leads to the dispersion of resources, and it is difficult to form scale effect and market volume. Third, the transformation of experience value is insufficient. Most of the existing products focus on static viewing and one-way display, lack of interaction mechanism with consumers, and fail to transform the profound historical heritage into a considerable, sensible and participatory modern experience.

In view of the above difficulties, the optimization of Yantai tourism cultural and creative products needs to establish the development idea of “ market orientation, experience priority, brand drive ”. On the one hand, it is necessary to conduct in-depth consumer market research, accurately insight into the aesthetic preferences and purchase motives of different customer groups (such as generation Z youth, family parents and children), and avoid closed doors that are out of demand. On the other hand, we should integrate the power of government, universities, intangible cultural heritage inheritors and commercial capital, build a cultural and creative development platform for industry-university-research collaboration, and gather creative resources through design competitions and co-creation workshops. Finally, the artistic design is used to enhance the thickness of product culture, and the user experience is used to reshape the product interaction form, so as to realize the strategic leap of Yantai cultural tourism brand from “ resource display ” to “ value co-creation ”.

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

5 The construction of cultural and creative product design path based on user experience

Tourism cultural and creative products are typical experience-centered design objects, whose ultimate goal is to attract and impress users from the physical, intellectual and spiritual levels. In order to achieve this goal, it is necessary to go beyond the single functional supply and build a systematic and multi-dimensional full-effect experience contact design path.

(1)Sensory level experience of touch points : visual, auditory, olfactory and tactile coordination

Sensory experience is the most intuitive first interface for users to perceive cultural and creative products. In addition to vision and touch, the detailed design of hearing and smell often triggers deeper memories and emotions. In terms of hearing, the natural sound and humanistic sound of Yantai can be used as auditory design feedback. For example, a " Wonderland Coast " music box or an eight-tone box can be designed : the internal movement can be arranged to sample the real wave beat shore sound, the fishing boat whistle sound and the remote echo of Penglai ancient clock ; when the user opens the lid of the product or rotates a component, the soft ambient white noise is triggered, and the hearing becomes an invisible switch to awaken regional memory. In terms of smell, smell is the most direct medium to reach the limbic system. You can try to design and produce cultural and creative aroma, flaming stone or aroma bookmarks by combining the sweetness of Yantai apple, the moistness of Laiyang pear and the saltiness of marine breeze. When tourists smell this familiar " Yantai atmosphere " again in a remote study or in a use scene, the product passes through the distance of the physical space, resulting in a strong sense of sensory presence and emotional resonance. The exquisiteness of vision, the warmth of touch, the distance of hearing, and the freshness of smell form the immersion matrix of full-effect senses.

(2)Emotional experience contact : cultural resonance and memory anchor

Emotional perception involves emotional communication between products and users. Embedding regional cultural elements into it can arouse consumers strong sense of identity emotionally (Qi, 2022). Yantai cultural and creative design should find the fit between popular emotions such as " nostalgia, belonging, blessing, exploration " and regional characteristics. For example, the " Return to Hong Kong " series of ceramic pairs of cups, the bottom of the cup is printed with the pattern of Yantai Port Lighthouse, such as the meaning of the safe return home ; or the jewelry box in the form of " hai oath mountain alliance ", the box itself is a detachable combination of mortise and tenon structure, representing the meaning of stable and happy love relationship. At the same time, it can also carry out customized design (such as laser engraving, blank graffiti space) for tourists to write down the travel time, letter abbreviation or what they want to say, and turn the same product into their own unique souvenir, which greatly improves the user 's stickiness and forwarding rate.

(3)The experiential touch points at the cognitive level : knowledge transfer and metaphorical expression

The cognitive experience is the process of letting users perceive the understanding and acquisition of culture. Tourism cultural and creative products should be used as " micro-museums " to carry out metaphorical and information visualization expressions to reduce the learning threshold, such as designing the three-di-

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

mensional puzzle of “ Yantai Port Building ”. Behind each puzzle, the historical introduction, construction age and style characteristics of the building are printed, so that users can subtly learn the relevant knowledge of modern architectural history in the process of collage. Or make an AR postcard of “ Jiaodong Coast Defense Map ”.After the user holds a mobile phone for scanning, you can see the 3D restored ancient fort performance scene and some historical event animation demonstration. Such a “ edutainment ” cognitive touch point setting can turn the boring historical literature into a fun interactive inquiry process, and can meet the tourists demand for relevant knowledge. It improves the function of product culture education.

(4)Experiential touch points at the behavioral level : interactive participation and use rituals

Interactive feeling is a kind of feeling and experience generated by users in the process of using products. Good cultural and creative design should allow users to change from “ spectators ” to “ players ”. Modular concept and deformable creativity can be introduced to design “ Eight Immortals ” magnetic attraction building blocks for users to build different forms of products according to their own wishes. Or design “ Tidal Tea Cup ”, the cup body is set with a rotatable water level line and a weather turntable, and the user can experience the rituality of the passage of time by manually adjusting the time of making tea ; in addition, through the nesting method of “ less becomes more ” (such as a set of tableware can be disassembled to meet the needs of a family for dinner, or can be combined into a beautiful gift), the product produces a sense of surprise in the process of use and the fun of exploration, so that users can ritualize and gamify ordinary behaviors, greatly enhance the user 's participation, and make cultural and creative products become daily necessities.

6 Conclusions and recommendations

In summary, the full refinement of regional cultural symbols is a prerequisite for the innovation of Yantai tourism cultural and creative products ; the re-creation of culture in the process of artistic processing is the core link ; providing an immersive user experience is the key to the entire innovation process. Based on this, this paper expounds how to refine and recreate regional cultural information from the perspective of symbols, and on this basis, puts forward corresponding artistic and creative methods from the perspective of vision, story and material respectively. At the same time, for the immersive user experience, it also puts forward the design idea of combining vision, hearing and smell as the starting point, as well as the reasonable evaluation mechanism and correction process. It can be seen that only by jumping out of the shallow development thinking set of “ stickerization ” and paying attention to the combination of cultural and artistic value and consumption experience, can we produce high-grade and widely influential cultural and creative products.

Finally, the author puts forward three suggestions on the development direction of Yantai tourism cultural and creative industry : First, build a regional cultural digital resource center. United universities and museums to collect the patterns, colors and 3D model data of Yantai mythological stories, buildings and intangible cultural heritage, and form an open source free basic material database to reduce the R & D cost of small and medium-sized enterprises. Second, promote branding IP. Create a “ Wonderland Yantai ” creative derivative parent brand with a common image system and story line, and use joint cooperation, pop-up stores, online topics, etc.to increase the added value of the brand and its popularity nationwide ; third, strengthen the ex-

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

perience of " creative derivative + digital technology ". Try the combination of NFT decentralized digital collections and creative derivative, extend the product value connotation, and form a new online and offline cultural tourism consumption chain. In the future, the conclusions of this study can be applied to actual design cases for verification, and from a quantitative perspective, we can explore how the full-effect experience path affects consumers " purchase behavior and cultural identity, in order to provide more valuable research reference in the development of tourism cultural and creative products.

References

[1]Ge, C. (2018). Needs analysis and transformation in the process of cultural and creative product design. Zhuangshi, (2), 142–143.

[2]Gao, Y., & Xu, X. (2022). Research on holistic experience-based tourism cultural and creative product design: A case study of Fuchun Mountain Residence Digital Poetry Road Cultural Experience Pavilion. Zhuangshi, (12), 101–106.

[3]Li, J., & Chen, X. (2020). Design strategies for integrating regional cultural symbols into museum cultural and creative products. Packaging Engineering, 41(8), 160–165.

[4]Qi, H. (2022). Regional expression in tourism cultural and creative product design. Packaging Engineering, 43(2), 306–309.

[5]Tian, D. (2022). Creative ideas and practical paths for tourism cultural and creative product design. Packaging Engineering, 43(20), 366–372.

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)