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## RESEARCH ON RURAL TOURISM SOUVENIR DESIGN FROM THE PERSPECTIVE OF EEI-MODELING

**Liu Ang<sup>1</sup>, Chuprina Nataliia Vladyslavivna<sup>2</sup>**

<sup>1</sup>Postgraduate Student at the Department of Art and Fashion Design,  
Kyiv National University of Technologies and Design, Kyiv, Ukraine;  
Lecturer, Shaanxi University of Science & Technology,  
Xi'an, People's Republic of China,  
orcid: 0009-00099908-6564

<sup>2</sup>Doctor of Study of Art, Professor, Head of the Department of Art and Costume Design,  
Kyiv National University of Technologies and Design, Kyiv, Ukraine,  
e-mail: [chouprina@ukr.net](mailto:chouprina@ukr.net), orcid: 0000-0002-5209-3400

**Abstract.** *The purpose of the study is to study the design of rural tourism souvenirs under the perspective of experience, and to explore the demand shift of tourism souvenirs. To analyse the elements and ways of experience design of different types of tourism souvenirs, and to explore the design and development process of rural tourism souvenirs under experience economy.*

**Methodology.** *The trend change of rural tourism souvenir demand, classification, and design application process are analysed through literature research method, comparative analysis method, and case study method.*

**Results.** *The development process and demand changes of tourism souvenirs are sorted out, and it is concluded that consumers pay more attention to emotional value and interactive experience. Categorisation and analysis of tourism souvenirs under the experience perspective and intervention in the design process of rural tourism souvenirs based on the EEI model provide new ideas for the development process of rural tourism souvenirs under the experience economy.*

**Scientific novelty.** *The combination of experience theory and tourism souvenir design path is explored, based on the experience perspective, with rural tourism souvenirs as the design carrier, based on the EEI model to derive the rural tourism souvenir design strategy, to provide guidance for the innovation of the design practice part.*

**Practical significance.** *Through the research on the design path of rural tourism souvenirs, we can effectively solve the problems of homogenisation, loss of cultural connotations and lack of experiential content encountered in tourism souvenirs under the experience economy, and enhance the experiential value of rural tourism souvenirs.*

**Keywords:** *souvenir design, traditional design methods, multi-sensory experience design, digital media, rural tourism souvenir design, the design object of goods or services, EEI design model.*

### INTRODUCTION

Tourism souvenirs are an important part of tourism income, since the 21st century China's rural tourism in full swing, the traditional rural specialties and crude tourism souvenirs can no

longer adapt to the current consumer experience needs. With the arrival of the experience economy era, the introduction of experience design theory into the design path of tourism souvenirs can help improve the predicament of rural

tourism souvenir market. The study focuses on the design path of rural tourism souvenirs in China, and through combing the development trend of souvenirs, categorizing and analyzing tourism souvenirs in the current market under the perspective of experience, and interpreting the elements and methods of tourism souvenir design under the experience economy. The Chinese countryside has its unique cultural connotation, regional characteristics and nostalgic memories, so it is important to intervene the experience design model in the development and design of rural tourism souvenirs, explore the development process of rural tourism souvenirs under the experience perspective, and then enhance the experience value of rural tourism souvenirs to satisfy the tourists' demand for the experience level of rural tourism souvenirs and to increase the purchasing power.

### ANALYSIS OF PREVIOUS RESEARCH

Gordon believes that tourism souvenirs are "a combination of the spiritual and the material" [13]. Swanson points out that souvenirs present a variety of forms as an important component of tourism activities, reflecting the style and image of the destination, reinforcing identity, and providing local employment opportunities [13]. Decrop believes that souvenirs skillfully link the intricacies between objects, human beings, geographic locations, economic and cultural contexts and ecological environments [2]. Since China's reform and opening up, rural tourism souvenirs have experienced a process from nothing to something, from imitation to the beginning of design, and from confusion to gradual standardization.

Research on the value of tourism souvenirs, from "focusing on cultural symbols" gradually to "pay more attention to the cultural value of the brand". Lu Yongxiang and Sun Shouqian's product design research in this direction focuses on cultural significance placement, symbol refining, and representation dissemination [3; 4]. Qiu Lipingh discusses how the current trend of souvenirs emphasized in the academic literature from 2019 to 2024 can contribute to the promotion of local cultures and sustainable development [8]. Niu Jiurong explores the role of souvenirs in cultural tourism, especially their impact on local cultural preservation, economic construction, and sustainable tourism, role in cultural tourism, especially its impact on local cultural preservation, economic construction and sustainable tourism practices [5]. Fang Xiaofeng argues that the design of tourism souvenirs based on the cultural system of local characteristic resources is the root of creating the overall

experience of tourism cultural and creative products [14]. Kong Lingshun pointed out that branding endows tourism souvenirs with intangible promises, builds trust, and thus gets a premium for the product [7]. Yuqing Liu revealed that the intrinsic influence mechanism under different design conditions affects the key factors of tourists' aesthetic pleasure of intangible cultural heritage souvenirs [9]. Qiu Liping pointed out that technologies such as 3D printing and digital customization tools can create personalized and unique souvenirs, which are key elements for cultural exchange, economic development and sustainability [9]. The development of rural tourism souvenirs is an important way to achieve sustainable rural development and an important aspect of tourism consumption.

In the research of experience design of tourism souvenirs, due to the modernization of science and technology and the orientation of cultural policy, the academic research has shifted from the "interactive experience between products" to the "creation of real experiential context", etc. R.A. Hirschheim pointed out that participatory experience design is more humanized than traditional design methods [15]. R.A. Hirschheim points out that participatory experience design is more humane than traditional design methods [11]. Thomas Kohler investigates the design principles of user experience and co-creation in virtual worlds, which enriches the research on co-creation of user experience in the context of virtual worlds [6]. E. Dresler understands souvenirs as temporal and social extensions of the memorization process in order to enrich the ongoing tourism experience [10]. Patrick Newbery provides a communication framework on experience design from the perspectives of the business and the user, respectively, to help businesses enhance the user experience in the overall customer buying cycle [11]. Nadine Ober-Heilig emphasizes on multidimensional attractiveness and user experience categories of personal and social interactions as a framework for strategically value-based experience design to attract visitors [16].

To sum up, the research of scholars in various regions of the world on tourism souvenirs mostly focuses on the perspectives of economics, marketing, sociology, anthropology, consumer behavior and so on. The research hotspots are mainly in the empirical research on purchasing behavior and satisfaction of purchasing experience, and there are fewer research results combining experience theory with the design path of tourism souvenirs. This study is based on the experience perspective, rural tourism souvenirs as a design carrier, to explore the application

of experience in the design path and method of tourism souvenirs. By categorizing and analyzing rural tourism souvenirs under the experience perspective and integrating rural souvenir design paths based on the EEI model, new ideas and methods are provided to meet the tourists' experience-level demand for tourism souvenirs and improve purchasing power.

### STATEMENT OF THE PROBLEM

Since the 21st century China's rural tourism has been developing in full swing, tourism souvenirs, as an important part of the income, currently exists homogenization, but can not cause emotional resonance, lack of participation and other problems. Under the perspective of experience economy, consumers' needs have changed. By analyzing the types and experience elements of tourism souvenirs under the perspective of experience, combining the experience theory with the design of tourism souvenirs, researching the design path and process of rural tourism souvenirs, it is actual to provide new ideas for the design and development of them under the background of experience economy.

### RESULTS OF THE RESEARCH AND THEIR DISCUSSION

Experience economy refers to an economic form that centers on consumer experience and attracts customers by providing unique experiences. In rural tourism, the concept of experience economy is particularly important because it emphasizes tourists' direct experience of the natural environment, cultural traditions and lifestyle of the countryside. This experience is not only material, but also includes emotional, psychological and spiritual fulfillment.

**Categorization and Analysis of Tourism Souvenirs from the Perspective of Experience.** Experience perspective of the current market tourism souvenirs can be divided into five categories: sensory experience, knowledge experience, behavioral experience, relationship experience, emotional experience.

Sensory experience tourism souvenirs are designed with the five senses of sight, touch, smell, taste and hearing of tourism consumers as the entry point, and through the design of tourism souvenirs in terms of color, texture, smell, sound and other aspects, to increase the interactive attributes of the product, thus bringing about a sensory experience. For example, the "Sound of the Sea" tourist souvenir (fig. 1) functions as a music box in the shape of a whale, and when the traveller turns the handle of the music box, it will emit the sound of

waves lapping at the shore, seabirds or whales chirping, so that the traveller can recall the good times [17]. However, the current market multi-sensory experience class souvenirs are mostly visual entry points, consumer experience effect is relatively single.

Knowledge experience is the declarative knowledge acquired by consumers through learning and education and the procedural knowledge acquired through activity experience. For example, the award-winning "12 Chinese Zodiac Patchwork Blocks" (fig. 2), through the geometric Chinese Zodiac graphic scheme, gives each Chinese Zodiac brightly colored ornaments, so that the blocks are rich in national characteristics, and the knowledge content is acquired in the interactive fun at the same time. However, the general tourism souvenirs only display the knowledge content in the outer package and description, and there is not much interactive and interesting expression of knowledge experience.

Behavioral experience class souvenirs focus on functionality and participation, which can bring tourists a different way of experience. For example, the "Virtue" architectural paper sculpture art calendar (fig. 3), through the participation of consumers hand-torn, can reap the benefits of exquisite architectural paper sculpture, which can be a desk calendar, notepaper, decorative table, in the functionality at the same time with novelty and fun. Behavioral experience class souvenirs appear more frequently in the market, but the level of its emotional design is shallow, only in the appearance and functional design of the product, and rarely involves the product reflection layer of emotional design.

Relational experience tourism souvenir products are made through the medium of digital media, allowing consumers to communicate and share during or after the use of the product, generating a sense of interactive sharing experience. For example, a souvenir called "Passing by" (fig. 4) allows consumers to scan the QR code, see photos, videos and stories related to the destination and interact with other buyers on a linear platform, allowing consumers to feel connected to other travellers and share and acquire travel experiences. At present, most of the relational experience tourism souvenirs carry out a one-way display of product audio-visual information, and products based on behavioural interaction and the establishment of inter-consumer sharing experiences to generate interaction are relatively rare.

Emotional experience class tourism souvenir products is to meet the spiritual needs of consumers and souvenir design. Qufu "three holes scenic spot" Kirin talent metal bookmark (fig. 5),

Kirin and Confucianism culture, is the combination of traditional cultural elements into the tourism souvenirs, the Chinese use of the "Kirin" to describe the "success of the people! China uses "Kirin" to describe "people who have achieved success", sending wishes for good habits of study and reading to students, and what it expresses is the connotation of the reflective experience level. Similar souvenirs are common in the market, but not many of them resonate with a precise meaning.

By categorizing and analyzing the tourism souvenirs in the current market under the perspective of experience, it is found that tourists

do not only produce consumption behaviors because of the rational demand for certain commodities or services, but also pay for the emotional and pleasurable experience produced in the consumption process. Tourists produce emotional responses to consumption situations, through the feelings and experiences of life situations, which in turn influence consumption decisions. Tourists consume a certain commodity, is no longer simply the behavior of obtaining a certain commodity, but consumption through the medium of exchange, become a demand. In order to make consumers meet the demand for consumer experience value after purchasing and



Fig. 1. "Sound of the Sea" tourist souvenir [17]



Fig. 2 "Chinese Zodiac Building Blocks" tourist souvenir [18]



Fig. 3. "Virtue in the World" Architectural Paper Sculpture Art Calendar [19]

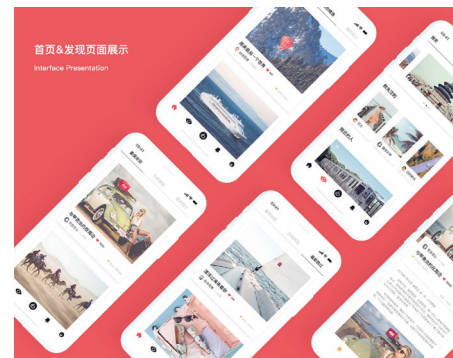


Fig. 4. "Passingby" App [19]



Fig. 5. Kirin Talent Metal Bookmark [20]



using tourist souvenirs, it is necessary to intervene in the relevant experience design model. Xin Xiangyang takes experience as a design object, views design as a special experience of a specific group of people in a specific scene, and emphasizes that this experience is generated by the dynamic and continuous interaction between people and the environment [4]. His proposed "EEI model consists of three elements: Expectation, Event, and Impact" [10], which helps designers to understand and shape the process of user experience in a specific scenario to improve and create a better experience, as shown in fig.6. It emphasizes the need for a deeper understanding of the user's expectations, focusing on the process by which users interact with a product or service, and the impact of these interactions on users' emotions and behaviors.

**Path and Process of Rural Tourism Souvenir Design from the Perspective of Experience.** EEI model and rural tourism souvenir design process before, during and after the internal dimension of the close connection, different user experience stage corresponds to different stages of the design method, you can intervene in the design of rural tourism souvenirs from three stages.

The experience phase of expectation. Expectation is the starting point of the experience, including the user's anticipation and expectation of the experience. Before users participate in the experience, they make a psychological prediction and assessment of the product or design based on their previous life experience and personalized needs. Rural natural scenery and humanistic customs are differentiated, and the design of rural tourism souvenirs should have a multi-angle insight into the needs of target travelers and market pain points in order to meet or exceed these expectations in the design, thus triggering a positive experience. In the preliminary stage, it is necessary

to investigate the target audience's lifestyle, customs, preferences, needs, personality traits, aesthetic concepts, etc., to grasp the user's demand priorities, to launch the design of tourism souvenirs of its own characteristics and advantages, and to integrate the brand for commercial marketing.

The experiential phase of the event process. It includes the interaction and communication between the user and the product, the environment and other participants. In the specific design process, the visual symbol information with rural regional characteristics is refined, and the excellent traditional cultural elements, folklore and heritage of the countryside are integrated into the design of tourism souvenirs to shape the value of the souvenirs. When purchasing rural tourism souvenirs, consumers are more willing to learn about the material composition and production process of the souvenirs, in addition to obtaining the products they want through equal exchange. Rural tourism souvenirs designed under the perspective of experience can bring consumers a "back to basics" travel experience. Through the design of tourism souvenirs and consumer interaction, increase the design of entertainment, fun, aesthetic, storytelling, so that the user in the interactive process to obtain a sense of satisfaction and pleasure.

Impact phase. Impact is the result and closure of the experience, which is the experienter's reflection and recollection of the whole design event. The impact of rural tourism souvenirs on consumers is not only the experience of emotions and memories, but also the precipitation of memories with the passage of time, and even affects the consumers' self-knowledge, cultural identity, and lifestyle. N.D. Anon mentioned the three levels of experience in Emotional Design, i.e., instinctive, behavioral, and reflective, emphasizing the impact of the product's appearance, performance, and feeling of use on the

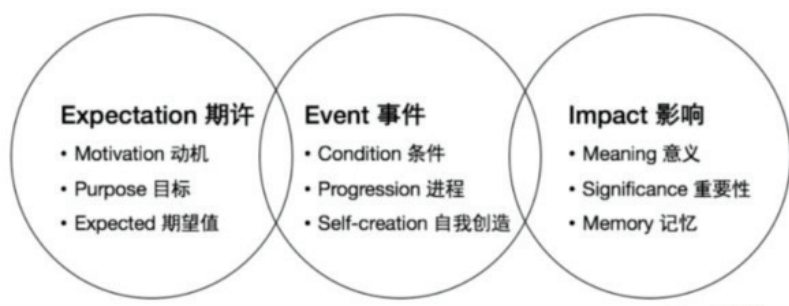


Fig. 6. Experiencing the EEI model (drawn by Xin Xiangyang) [4]

user's experience [12]. The three levels of experience proposed by D. Norman should be considered comprehensively in the design to establish the connection between brand, product and consumer. In the final design and display of rural tourism souvenirs, promote specific concepts, aesthetics as well as values, and integrate the historical and cultural values of symbols into the concept of modern life, so as to cause the resonance of the target user's mind, and increase the user's loyalty to the brand.

Using the EEI model as a theoretical guide in the design process, designers can comprehensively consider the forms, impacts and modes of experience to ensure a smoother and more enjoyable interaction between the product and the user. The process of rural tourism souvenir development is explored according to the four steps of "Understanding, Positioning, Generation, and Verification", as shown in fig. 7. First, understand the user demand level. By studying and analyzing the development status of rural tourism souvenirs in a certain place and the real needs of the target group in advance, we collect information, analyze the characteristics of rural culture, and understand the needs and expectations of users. Through questionnaires and interviews, collect tourists' expectations of rural tourism souvenirs, including aesthetic preferences, functional needs, and cultural identity.

Second, set user experience goals. Define the product positioning, determine the design direction and core selling points, and set the design theme and style of the souvenirs

by combining the cultural characteristics of the countryside and the needs of users. For example, in order to meet the needs of social interaction and respect, the uniqueness and cultural value of the souvenirs can be emphasized; in order to meet the needs of self-fulfillment, personalized customization and space for creative expression can be provided.

Then, generate events and interaction flows for the use of the souvenir based on the user experience goals. Ensure that these events and interactions can trigger the user's emotional response and meet their psychological needs. Instinctive layer design, focusing on the appealing appearance of the product, using rustic elements for visual design to meet users' intuitive aesthetic needs. Behavioral layer design, optimize the use process, ensure that the souvenirs are easy to operate, function well, and enhance the user experience. Reflective layer design, incorporating rural culture and stories, so that the souvenirs have emotional value, and inspire users' emotional resonance and reflection. Finally, evaluate the effectiveness of the souvenir design through user testing and feedback. Based on the evaluation results, the product is iterated and optimized to better meet user needs and enhance user experience.

The design of rural tourism souvenirs under the participation of EEI experience mode has subjective participation, comprehensiveness, intangibility and culture. Tourism souvenir experience design is carried out under the premise of following the needs of tourism consumers, and experience design is carried

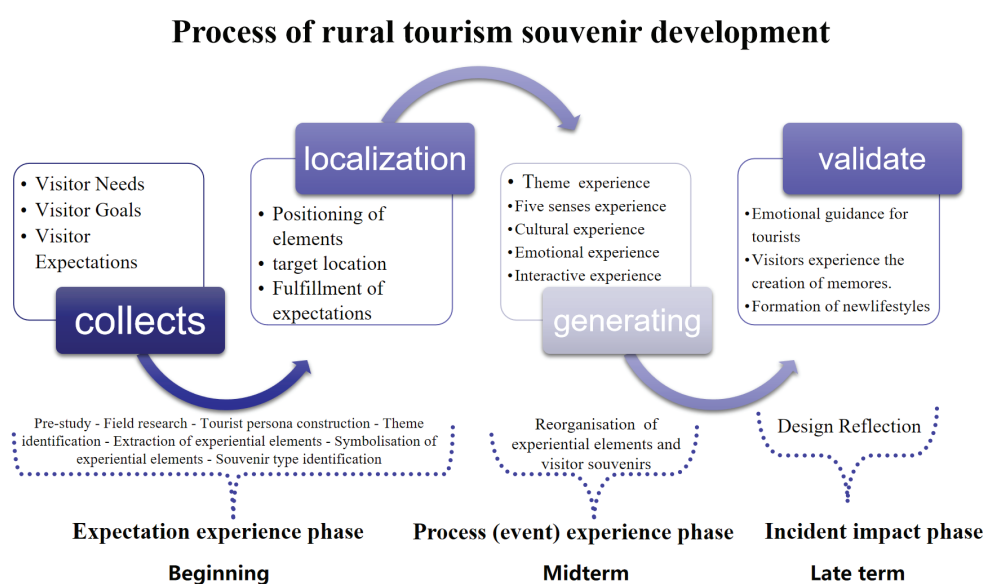


Fig. 7. Flow of rural tourism souvenir development (drawn by the author)

out on the appearance and modeling, cultural connotation, use function, and communication and promotion methods of the products, so as to enhance the experiential value of tourism cultural and creative products. The subjective participation of rural tourism souvenirs means that tourists can make decisions based on their personal preferences, needs and experiences when choosing and purchasing souvenirs. Rural tourism souvenirs usually synthesize a variety of elements, such as local characteristics, cultural traditions, handicraft skills, etc., to meet tourists' needs for diversity and comprehensiveness, and their value and significance often go beyond the material itself; tourists' motives for purchasing souvenirs may be to commemorate their travel experiences, express their emotions, and display their identities, etc., which are intangible values and significance that give the souvenirs a deeper level of connotation. Rural tourism souvenirs reflect local cultural characteristics and traditional values, making them an important carrier of experience and memories for tourists during their travels, and they are no longer crude basic industrial products or agricultural products that are similar to those in other places. Experience-oriented tourism souvenirs can bring economic income while promoting the internal dynamics of rural development, expanding the history, fine arts, crafts and folklore of the countryside in the modern field from the design level, renewing the traditional artifacts of the countryside, and making the development of rural tourism sustainable.

## CONCLUSIONS

The research on tourism souvenirs has changed from "focusing on the symbol of culture" to "emphasizing the cultural value of the brand", and in the research on experience design of tourism souvenirs, it has changed from focusing on "interactive experience between products" to "creating a real experience situation". In the era of experience economy, "user experience becomes the design object of goods or services" [11], and consumers also pay more and more attention to the emotional interaction with products and the realization of self-worth in the interaction process. Tourism souvenirs in the form of user experience are divided into five types: sensory experience, knowledge experience, behavioral experience, relationship experience, and emotional experience. Interpreting the elements and methods of tourism souvenir design under the experience economy, it is found that when tourists consume a certain commodity, it is no longer the behavior of simply obtaining the commodity, but the consumption

becomes a kind of demand through the exchange of media. The EEI model has a close connection with the front, middle and back of the design process of rural tourism souvenirs in the intrinsic dimension, and it is used as a contact point to intervene in the design of rural tourism souvenirs from the three phases of the EEI model. From the experience stage of expectation to the experience stage of the event process to the impact stage, different user experience stages correspond to different stages of design methods and paths, and then explore the development process of rural tourism souvenirs under the perspective of experience according to the four steps of "Understanding, Positioning, Generation, and Verification". Firstly, understand the user demand level; secondly, set the user experience goal; then, according to the user experience goal, design the souvenir's use event and interaction process; finally, evaluate the effect through user testing and feedback. Provide new ideas for rural tourism souvenir design.

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## АНОТАЦІЯ

### **Лю Ан, Чупріна Н. В. Дослідження сувенірного дизайну сільського туризму з точки зору EEI-моделювання**

**Метою** дослідження є вивчення дизайну сувенірів для сільського туризму з точки зору досвіду, а також дослідження зміни попиту на туристичні сувеніри. Завдання роботи – проаналізувати елементи та способи дизайну різних типів туристичних сувенірів, а також дослідити процес дизайну та розробки сувенірів для сільського туризму в умовах економіки вражень.

**Методологія.** Проаналізовано тенденції зміни попиту на сувенірну продукцію сільського туризму, класифікацію та процес застосування дизайну за допомогою методу дослідження літератури, методу порівняльного аналізу та методу тематичних досліджень.

**Результати.** Проаналізовано процес розвитку та зміни попиту на туристичні сувеніри та зроблено висновок, що споживачі приділяють більше уваги емоційній цінності та інтерактивному досвіду. Категоризація та аналіз туристичних сувенірів з точки зору досвіду та втручання в процес розробки сувенірів для сільського туризму на основі моделі EEI надають нові ідеї для дизайну сувенірних виробів в умовах економіки досвіду.

**Наукова новизна.** Досліджено поєднання теорії досвіду та процесу створення туристичних сувенірів, виходячи з перспективи досвіду, на основі EEI-моделювання для розробки стратегії дизайну сувенірів сільського туризму, щоб розробити рекомендації для впровадження інновацій у практичній частині дизайну.

**Практична значущість.** Завдяки дослідженню розвитку дизайну сувенірної продукції сільського туризму ми можемо ефективно вирішити проблеми гомогенізації, запобігти втраті культурних конотацій та браку аутентичності змісту туристичних сувенірів в умовах економіки вражень, а також підвищити емпіричну цінність сувенірної продукції сільського туризму.

**Ключові слова:** дизайн сувенірів, традиційні методи дизайну, дизайн мультисенсорного досвіду, цифрові медіа, дизайн сувенірів сільського туризму, об'єкт дизайну товарів або послуг, модель дизайну EEI.

## АВТОРСЬКА ДОВІДКА:

**Лю Ан**, аспірант кафедри мистецтва та дизайну костюма, Київський національний університет технологій та дизайну, Київ, Україна; викладач Шеньсіського університету науки і технологій, Сіань, Китайська Народна Республіка, *orcid*: 0009-00099908-656

**Чупріна Наталія**, доктор мистецтвознавства, професор, завідувач кафедри мистецтва та дизайну костюма, Київський національний університет технологій та дизайну, Київ, Україна, e-mail: *chouprina@ukr.net*, *orcid*: 0000-0002-5209-3400.