

# Future Design of Tourism Cultural and Creative Products Based on Chinese and Russian Cultural Contexts : Literature Review

Sun Lina<sup>1</sup>, Rusmadiyah Anwar<sup>2</sup>, Liu Yang<sup>1</sup>

<sup>1</sup>College of Creative Art, University Technology MARA (UiTM), Selangor, Malaysia

<sup>2</sup>National Design Centre, University Technology MARA (UiTM), Selangor, Malaysia

DOI: <https://dx.doi.org/10.47772/IJRISS.2025.9010216>

Received: 28 December 2024; Accepted: 09 January 2025; Published: 13 February 2025

## ABSTRACT

This study explores key gaps in the design of cultural and creative products for tourism, with a particular focus on the underutilization of Chinese and Russian cultural elements in cross-cultural integration. Taking Harbin Central Street as the main case, this paper explores how to combine cultural heritage, user-centered design principles and innovative practices to create impactful tourism products. Through a systematic analysis of the literature from 2019 to 2024, this study identifies key cultural symbols, investigates cross-cultural design strategies, and evaluates their effectiveness in promoting cultural exchange, enhancing mutual understanding, and driving economic growth. These findings highlight the importance of combining sustainable practices with digital innovation to ensure cultural relevance and increase global competitiveness. In addition to advancing the theoretical framework of cultural semiotics and cross-cultural design, this research provides practical insights for professionals seeking to bridge the cultural identity gap through creative tourism offerings.

**Keywords:** Tourism Cultural Creative Products, Sino-Russian Cultural Integration, Harbin Central Street, Cross-Cultural Design, Sustainability, User-Centered Design

## INTRODUCTION

### Research Background

In the era of globalization, tourism cultural creative products have emerged as significant mediums for cultural exchange, embodying both economic and cultural value. However, the current market often lacks deep cross-cultural integration, particularly between Chinese and Russian cultural elements. Harbin Central Street, with its rich historical, architectural, and cultural significance, serves as a prime case for examining the cultural integration of China and Russia. This iconic street showcases diverse architectural styles, such as Baroque and Byzantine influences introduced by Russian immigrants, alongside traditional Chinese cultural elements like cuisine and handicrafts (Liu & Smith, 2021; Mei & Wang, 2012).

While Central Street stands as a symbol of Chinese-Russian cultural integration, its potential as a showcase of cross-cultural synergy in creative product design remains underexplored. Previous studies have highlighted the untapped value of its cultural elements in enhancing the tourism experience and fostering cultural exchange (Chen & Wang, 2019; Jiang, 2019). Additionally, its significance in advancing Harbin's cultural and creative industries underscores its dual economic and cultural importance, particularly within the framework of the Belt and Road Initiative, which emphasizes the strategic potential of cross-cultural cooperation (Yang, 2021).

The rapid development of China's cultural industry and the growing popularity of tourism in Heilongjiang Province further underscore the importance of integrating cultural symbols into creative product design. The increasingly frequent cultural and economic exchanges between China and Russia present both challenges and opportunities for innovation. Historically and geographically, the deep connections between these two nations necessitate the fusion of their traditional cultural symbols into modern tourism products (Zhang, 2019).

This study seeks to address these gaps by reimagining Chinese and Russian cultural symbols—particularly those found in architecture, gastronomy, and decorative arts—into distinctive tourism cultural products. By blending theoretical insights with practical approaches, the research aims to enhance cultural tourism, support economic growth, and facilitate meaningful cultural exchanges. A focus on user-centered design, sustainability, and the integration of digital technologies ensures that these products align with global trends while preserving and celebrating local cultural identities.

## **Problem Statement**

In an era of globalization, tourism cultural and creative products serve as vital mediums for cultural exchange, blending economic value with the preservation of cultural heritage. Despite the profound historical and cultural ties between China and Russia, there remains a significant gap in effectively integrating their cultural elements into modern tourism products. Harbin Central Street, an emblematic site of Sino-Russian cultural fusion, presents a unique yet underexplored opportunity for studying and designing cross-cultural tourism products. Current offerings fail to fully capture the rich architectural, culinary, and artistic traditions of this cultural confluence, limiting their potential to foster meaningful cultural exchange and enhance the tourism experience.

The current market for tourism cultural creative products lacks deep cross-cultural integration, particularly between Chinese and Russian cultural elements. Despite Harbin Central Street's rich Sino-Russian architectural and cultural heritage, existing products fail to fully reflect this unique cultural fusion. This gap significantly limits the potential of tourism products to act as effective mediums for cultural exchange and to enrich tourists' cultural experiences (Chen & Wang, 2019; Ivanov & Petrov, 2020; Zhang, 2019).

### **PS1 Limited Integration of Cultural Symbols**

Many tourism products adopt superficial cultural representations, focusing on isolated symbols rather than exploring the deeper cultural connotations of architectural, culinary, and decorative elements. Research from 2019 to 2024 highlights that integrating these elements into product design can enhance cultural appreciation and tourism experiences (Chen, 2019; Ivanov & Petrov, 2020; Yu, 2023). However, there is a lack of innovative frameworks that comprehensively utilize these symbols in product design (Liu, 2024; Zhang, 2019).

### **PS2 Challenges in Cross-Cultural Product Design**

Cultural creative product design often struggles to address high-level challenges such as balancing aesthetic, functional, and cultural authenticity. Recent studies emphasize the need for design approaches that consider social, ethical, and environmental constraints, yet few provide practical strategies for overcoming these challenges (Lin, 2022; Kuhn et al., 2008; Cross, 1999). This gap underscores the importance of developing methods to anticipate and mitigate these issues during the design process (Guo et al., 2023).

### **PS3 Lack of Market Impact and Operational Mechanisms**

While advancements in research and development have been made, issues related to market adoption and sustainable operational mechanisms remain unresolved. Research from 2019 to 2024 indicates that cultural projects often undervalue the role of design activities, leading to inefficiencies and limited practical outcomes

(Tian et al., 2024; Guo et al., 2023). Addressing this gap is crucial for establishing a robust creative industry and fostering cultural innovation systems.

### **PS4 Strategic Relevance under the Belt and Road Initiative**

With increasing Sino-Russian exchanges under the Belt and Road Initiative, the need to integrate traditional cultural symbols into modern tourism products has become urgent. Recent literature emphasizes that leveraging architectural and decorative elements from Harbin Central Street can help bridge cultural differences (Zhang, 2019; Mei & Wang, 2012). However, actionable design strategies for effectively achieving this integration remain underdeveloped (Yu, 2023).

Closing these gaps is essential to enhance the cultural and economic impact of tourism products. By developing innovative design practices that extract and creatively reinterpret Sino-Russian cultural symbols, this research aims to enrich cultural tourism, foster mutual identity, and promote the growth of the cultural tourism industry. It provides practical design principles and strategies to support sustainable and culturally sensitive product development, advancing the broader goals of cultural exchange and economic collaboration between China and Russia.

### **Contribution And Differentiation**

While existing studies have primarily focused on the individual cultural attributes of China and Russia, this research adopts a novel perspective by synthesizing insights from cultural semiotics, user-centered design theory, and cross-cultural strategies (Chen & Ding, 2024; Rau, 2023). Rather than merely cataloging cultural elements, it offers actionable frameworks for effectively integrating these elements into tourism product design (Plastinina et al., 2021).

What sets this study apart is its alignment with global trends, such as digital innovation and sustainability, enabling it to address both local cultural identities and the demands of international markets (Huang & M., 2019). By bridging theory and practice, the research not only deepens the understanding of Sino-Russian cultural integration but also provides practical strategies for creating impactful and globally relevant tourism cultural creative products.

### **Research Scope and Limitations**

This review examines academic literature published between 2019 and 2024, with a focus on studies related to Sino-Russian cultural exchange, cross-cultural product design, and tourism innovation (Xie & Lu, 2020; Cai, 2018). Although Harbin Central Street serves as the primary case study, the findings are intended to be applicable to broader contexts of cross-cultural integration (Harbin Municipal Government, 2024).

However, this study has certain limitations, including a reliance on existing literature, which may contain biases or fail to fully address emerging trends (Yue & Wei, 2010). To strengthen the proposed design strategies and assess their practical applications, future empirical research is required (Zhang, 2024).

### **Research Questions**

RQ1.What are the key traditional cultural symbols from Chinese and Russian cultures that are relevant to strategic design decision of Harbin's Central Street?

RQ2.What is the design concept to meet the needs of users of cultural integration product based into a creative design product?

RQ3. How to innovative new product architectural to meet the design requirements of cultural creative products that promote integration of cross-culture identify?

## **Review Research Purpose**

Through systematic review and analysis, the literature review in this paper aims to summarize and refine key research results on Sino-Russian cultural integration, cross-cultural design strategies, and user demand analysis in the design of tourism cultural creative products, and provide clear academic background and theoretical basis for the research.

### **1. Identify research status and deficiencies**

Through comparative analysis of existing studies, this paper reveals the shortcomings and gaps in the design of tourism cultural creative products in the current market in cross-cultural integration, cultural symbol extraction and redesign, and lays a problem-oriented foundation for subsequent research (Chen et al., 2020; Ivanov & Petrov, 2020; Liu, 2024).

### **2. Construct research framework and theoretical support**

Integrating cultural semiotics, user-centered design theory, and cross-cultural design methods, this paper constructs a theoretical framework suitable for the design of cultural creative products in Harbin Central Street and clarifies the research questions and directions (Plastinina et al., 2021; Rau, 2023; Zhang, 2019).

### **3. Guide research innovation and practice**

Literature review not only provides support for theoretical research, but also guides the extraction of Chinese and Russian cultural elements and the development of innovative tourism products by summarizing successful design cases and strategies (Xie & Lu, 2020; Huang & M., 2019).

## **Review Research Significance**

### **1. Theoretical significance**

The literature review in this paper deepens the academic research in the field of cultural semiotics and cross-cultural design, provides a new theoretical perspective for the integration of Chinese and Russian cultures in the design of tourism cultural creative products, and fills the academic gap in the field of cultural creative design of Harbin Central Street (Chen & Ding, 2024; Zhang, 2024).

### **2. Practical significance**

By reviewing and analyzing existing studies, the literature review provides specific design strategies and methodological support for the design of tourism cultural creative products. These findings assist designers in more effectively integrating traditional Chinese and Russian cultural symbols into their creations, thereby enhancing the cultural depth and market appeal of the products (Harbin Municipal Government, 2024; Tian et al., 2024).

### **3. Social significance**

By fostering the exchange and integration of Chinese and Russian cultures, the literature review aims to strengthen cultural identity and mutual understanding between the two nations. Additionally, it offers both theoretical and practical guidance for cultural interaction and regional cooperation within the framework of the "Belt and Road" Initiative, while further advancing multicultural communication and innovation in the context

of globalization (Yu, 2023; Zhang & Serdar, 2017).

## METHODOLOGY

This section details the systematic approach employed to conduct the literature review, including the search strategy, selection criteria, as well as the data extraction and synthesis process.

### Search Strategy

The literature search was carried out using a variety of academic databases, including Google Scholar, Baidu Scholar, ScienceDirect, and JSTOR, all renowned for their extensive collections of peer-reviewed articles and conference papers. These databases were chosen for their relevance to topics such as tourism, cultural studies, design, and innovation. A combination of carefully selected keywords was used to ensure comprehensive coverage of the review's scope, such as:

1. "Tourism cultural products"
2. "Innovation design"
3. "China"
4. "Russia"
5. "Cultural influence"
6. "Digital technologies in tourism"
7. "Sustainable tourism design"

Boolean operators (AND, OR) were used to combine keywords and refine the search results. The search was limited to articles published between 2019 and 2024.

### Selection Criteria

#### *Inclusion Criteria:*

1. Peer-reviewed articles and conference papers
2. Studies published between 2019 and 2024
3. Articles written in English
4. Research relevant to cultural influence, innovation, and design strategies in China and Russia
5. Focus on tourism cultural products, including digital and sustainable design aspects

#### *Exclusion Criteria:*

1. Articles unrelated to tourism or cultural products
2. Publications older than five years
3. Non-peer-reviewed sources (e.g., news articles, blogs).

4. Studies not available in English
5. Papers with insufficient methodological rigor or lacking relevance to the primary themes of the review

**Detailed Selection and Evaluation Standards:** To enhance the credibility and transparency of the review process, the following additional criteria were applied when selecting and evaluating research literature:

1. **Relevance to Research Topic:** Studies must align closely with the themes of cultural influence, innovation, and design strategies in the context of tourism cultural products.
2. **Article Quality:** Preference was given to studies published in high-impact journals, as indicated by journal rankings, citation counts, or editorial reputation.
3. **Citation Metrics:** Articles with a significant number of citations were prioritized, as they indicate influence and recognition within the field.

**Systematic Screening Process:** To ensure a structured and rigorous selection process, the following steps were undertaken:

1. **Initial Database Search:** Conducted using predefined keywords and Boolean operators in academic databases such as Google Scholar, Baidu Scholar, ScienceDirect, and JSTOR.
2. **Title and Abstract Screening:** Screened all identified studies for relevance based on inclusion and exclusion criteria.
3. **Full-Text Review:** Reviewed remaining articles in detail to assess their alignment with the research themes and quality standards.
4. **Quality Assessment:** Evaluated the methodological rigor, publication source, and relevance of each study.
5. **Data Extraction:** Extracted relevant information, including study objectives, methods, findings, and conclusions.
6. **Final Selection:** Cross-checked selected articles for duplication and ensured comprehensive coverage of the research area.

## Data Extraction and Synthesis

Relevant data were extracted from the selected articles following the selection criteria. The process involved:

1. **Initial Screening:** Titles and abstracts of identified articles were screened for relevance.
2. **Full-Text Review:** Detailed review of the full texts of remaining articles.
3. **Data Extraction:** Extracting key information, including study objectives, research methodologies, key findings, and conclusions.
4. **Synthesis:** Grouping similar findings, contrasting different perspectives, and highlighting areas for further research.
5. **Quality Assessment:** Assessing each study's methodological quality and relevance.



## LITERATURE REVIEW

In recent years, with the deepening of globalization, cultural and creative industries have gradually become a new engine for the economic development of various countries. As neighboring countries, China and Russia have a profound foundation and huge potential for cooperation in cultural and creative industries. The cultural exchanges between China and Russia not only contribute to the mutual understanding and friendship between the two peoples, but also bring about economic mutual benefit and win-win results. Integrating traditional cultural symbols into tourism cultural creative products is a key research area to enhance cultural exchange and tourism experience. This review discusses the cultural symbols and their meanings, Sino-Russian cultural exchange and cooperation, consumer behavior and cross-cultural research, regional culture and cultural creative product design, the role of cross-cultural in cultural creative product design, and the relevant research results of cultural creative product innovation design strategy.

### Cultural Symbols and Their Significance

The field of semiotics has evolved significantly since its inception, with foundational contributions from key theorists like Ferdinand de Saussure, Charles Sanders Peirce, and Roland Barthes. Contemporary semiotic research spans various disciplines, including linguistics, cultural studies, media studies, and design (Chen & Wang, 2019; Ivanov & Petrov, 2020; Liu, 2024). Semiotics, the study of signs and symbols and their use or interpretation, provides a fundamental theoretical framework for understanding meaning-making processes in various forms of communication, including language, images, and cultural artifacts.

In cultural studies, semiotics offers a framework for analyzing how cultural meanings are produced, circulated, and consumed. This involves studying how signs and symbols function within cultural contexts to create and maintain social realities. Semiotics also informs the study of visual culture, helping to understand how images and visual representations communicate meanings (Chen & Wang, 2019).

Traditional cultural symbols serve as important mediums for conveying cultural heritage and identity. Studies have shown that these symbols, when effectively integrated into product design, can significantly enhance cultural appreciation and tourism experiences (Ivanov & Petrov, 2020). The historical and cultural contexts of symbols play a crucial role in their interpretation and reception by different audiences (Liu, 2024).

These selected references provide insights into the significance of cultural symbols in various contexts. Liu (2024) discusses how traditional cultural symbols influence consumers' purchase intentions of cultural and creative products. These references collectively offer a comprehensive view of the importance and impact of cultural symbols across different domains and cultures (Chen & Wang, 2019; Ivanov & Petrov, 2020).

While the basic theory of semiotics has provided a robust framework for understanding signs and symbols, several challenges and gaps remain. Addressing these issues requires further interdisciplinary research, empirical validation, and the development of practical applications, particularly in digital and cross-cultural contexts. By bridging these gaps, researchers can enhance the applicability and relevance of semiotic theory in contemporary studies and practices.

### Sino-Russian Cultural Exchange and Cooperation

Sino-Russian cultural exchange and cooperation is an important research direction, covering tourism, artistic and cultural creative products, free trade zones, and other fields. These studies not only focus on the exchanges and cooperation between China and Russia but also explore how to enhance the quality and effectiveness of these exchanges and cooperation through various means. The cross-border tourism industry between China and

Russia is developing rapidly, and the market for deep cultural and tourism experiences has broad development space. Researchers, starting from Sino-Russian tourism resources, explore how to improve tourists' consumption experience through internet platforms, enrich tourism content, and promote cultural interaction (Zhao Ming & Zheng Xichen, 2004). At the same time, both China and Russia possess rich tourism resources. Researchers have reviewed the development history of Sino-Russian tourism cooperation, summarized the main achievements in the tourism field of both countries, and proposed countermeasures and suggestions (Chen Jin & Lu Xiaoqi, 2023).

### ***Sino-Russian Cultural Integration***

The historical fusion of Chinese and Russian cultures, particularly in Harbin, provides a unique backdrop for studying cultural integration. Harbin's Central Street, with its blend of Chinese and Russian architectural styles, exemplifies this cultural confluence (Liu & Smith, 2021). Previous research highlights the rich cultural symbols present in both traditions and the potential for innovative design practices to bridge these cultural elements (Wang & Ivanova, 2022).

#### **i. Historical Background and Cultural Fusion**

The historical integration of Chinese and Russian cultures dates back centuries,

particularly in Harbin, a city with a unique geographical location. As a significant trade and exchange center historically, Harbin saw the arrival of many Russian immigrants who brought with them unique architectural styles, culinary traditions, and artistic influences. This cross-cultural integration has made Harbin an ideal place for studying Sino-Russian cultural fusion (Yu, 2014).

#### **ii. Cultural Integration in Architecture and Urban Planning**

Harbin's Central Street is a prime example of Sino-Russian cultural integration, featuring a blend of Chinese and Russian architectural styles. This street not only serves as a commercial hub but also symbolizes the confluence of two cultures.

Studies show that this unique architectural style attracts tourists significantly and provides rich material for designing cultural creative products (Mei & Wang, 2012).

#### **iii. Integration in Culinary Culture**

Culinary culture is a crucial vehicle for cultural fusion. Harbin's culinary scene reflects the combination of Chinese and Russian dietary habits, enriching the local food culture and inspiring the development of cultural creative products. Research indicates that integrating culinary elements into creative product design can further promote cultural exchange (Jiang, 2019).

#### **iv. Integration in Arts and Crafts**

Arts and crafts are vital ways to showcase cultural integration. Harbin's artworks and crafts reflect traditional symbols and design elements from both Chinese and Russian cultures. Studies suggest that innovative design incorporating these symbols and elements can create cultural creative products with high cultural value and market potential (Li et al., 2021).

#### **v. Development of Cultural and Creative Industries**

Cultural and creative industries play a significant role in promoting Sino-Russian cultural exchange. With the



advancement of the Belt and Road Initiative, cooperation between China and Russia in the cultural and creative sectors has deepened. Research highlights that integrating cultural elements from both countries into creative products can further enhance cultural exchange and economic cooperation (Yang, 2021).

#### vi. Design Strategies and Practices

One study uses the "Sino-Russian Art Universities Alliance" online exhibition poster as an example to explore how to use text, graphics, colors, and other visual elements to create strong artistic appeal and visual effects. It also discusses exploring innovative paths in artistic creation combined with new media technology (Xiao, 2022).

The publication of this series of papers shows that the academic community has continued to pay attention to the field of Sino-Russian cultural integration and is committed to proposing various new research methods and application methods, emphasizing the importance of Sino-Russian cultural exchanges in promoting the development of bilateral relations.

In summary, these papers focus on various aspects of Sino-Russian cultural exchange and cooperation, including tourism, artistic and cultural creative products, free trade zones, etc. They all emphasize the importance of cultural exchange and how to enhance its effectiveness through various means. However, each paper has its unique research angle and method. For example, some papers focus on the utilization and development of tourism resources (Chen Jin & Lu Xiaoqi, 2023), while others focus on the design and development.

### Consumer Behavior and Cross-Cultural Studies

#### *Consumer Behavior*

Understanding consumer behavior and the impact of cross-cultural differences is essential for effective marketing, product design, and global business strategies. This literature review explores recent high-quality studies on consumer behavior and cross-cultural differences, focusing on how cultural identity, values, and social influences shape consumer preferences and behaviors.

##### i. Consumer Behavior

Consumer behavior is the study of how individuals make decisions to spend their resources on consumption-related items. This field encompasses various aspects, including emotional, psychological, and social influences on purchasing decisions.

##### ii. Emotional Value and Consumer Behavior

Chang and Geng (2022) highlight the significant role of emotional value in consumer behavior. Their study indicates that emotional connections to products or brands can drive consumer loyalty and influence purchasing decisions. Emotional value is particularly potent in markets where consumers seek products that resonate with their personal identities and experiences.

##### iii. Cultural Identity and Consumer Satisfaction

Studies by Pan, Zhang, and Zhu (2019) show that cultural identity significantly impacts consumer satisfaction. Their research reveals that consumers with strong cultural identities tend to favor products that reflect their cultural heritage. This preference enhances consumer satisfaction and loyalty, particularly in markets like heritage tourism, where cultural authenticity is crucial.

#### iv. Subjective Well-Being and Consumer Behavior

Liu, Huang, and Lan (2023) explored the link between cultural identity and subjective well-being. Their findings suggest that consumers who feel a strong connection to their cultural heritage experience higher levels of subjective well-being, which in turn positively affects their satisfaction with culturally congruent products. This relationship underscores the importance of cultural identity in shaping consumer behavior and preferences.

#### *Cross-Cultural Studies*

Cross-cultural studies examine how cultural differences influence consumer behavior and decision-making processes. These studies are vital for developing effective global marketing strategies and understanding consumer diversity.

##### i. Hofstede's Cultural Dimensions Theory

Hofstede's Cultural Dimensions Theory continues to be a foundational framework in cross-cultural studies. It identifies key cultural dimensions, such as individualism vs. collectivism and uncertainty avoidance, which affect consumer attitudes and behaviors differently across cultures. Recent applications of this theory in digital marketing and global brand management indicate that culturally tailored marketing strategies are more effective in engaging diverse consumer bases (Richards, 2018).

##### ii. Global and National Cultural Identity

Ho, Choo, and Lee (2022) studied the impact of global and national cultural identity on consumer behavior in Vietnam. Their research demonstrates that consumers with strong national cultural identities are more likely to prefer local products over foreign ones, while those with a global cultural identity are open to consuming products from various cultures. This finding highlights the need for brands to understand and cater to both local and global cultural identities in their marketing strategies.

##### iii. Challenges and Future Directions

Despite the progress made in understanding consumer behavior and cross-cultural differences, several challenges and research gaps remain. Addressing these issues is crucial for advancing the field and developing effective global marketing strategies.

##### iv. Integration of Cross-Cultural Perspectives

Integrating cross-cultural perspectives into consumer behavior studies can be challenging due to differing methodologies and theoretical frameworks. Interdisciplinary research and collaboration are needed to develop cohesive approaches that effectively combine these perspectives (Richards, 2020).

##### v. Empirical Validation of Theoretical Models

Many theoretical models in cross-cultural studies lack empirical validation. More empirical research is needed to test and validate these models in real-world contexts, involving diverse consumer groups from different cultural backgrounds (Du et al., 2021).

The rise of digital media and globalization has brought new opportunities and challenges to TCCP design. Researchers should explore how digital communications and global cultural exchanges influence the design and acceptance of TCCPS, ensuring that products resonate with diverse audiences across the globe. Future

research should also focus on developing culturally tailored design strategies that take into account the unique preferences and behaviors of different cultural groups (Richards, 2020).

Understanding consumer behavior and cross-cultural differences is crucial for effective marketing and product design. Key findings include the impact of emotional value on consumer loyalty, the role of cultural identity in consumer satisfaction, and Hofstede's Cultural Dimensions Theory's influence on consumer attitudes. Studies highlight the importance of catering to both local and global cultural identities. Challenges remain in integrating cross-cultural perspectives and empirically validating theoretical models. Future research should focus on the influence of digital media and globalization on design, ensuring products resonate with diverse global audiences.

### **The Role of Cross-Culture in the Design of Cultural Creative Products**

Cross-cultural background in the design of cultural and creative products has received widespread attention due to the increasing frequency of exchanges and integration between different cultures. With globalization, it is essential for product design to consider multicultural elements, deeply exploring and integrating local cultural elements to create unique, culturally connotative products. This enhances their appeal and competitiveness, as well as their acceptance and use in different cultural environments (Tu et al., 2019; Zhang & Wen, 2020).

Hou (2020) emphasizes the significance of emotional design in cultural creative products, highlighting that integrating emotional and cultural elements can help consumers establish a design identity and cultural connection with the product. Incorporating traditional cultural elements into modern cultural creative product design can enhance the aesthetic experience, convey emotional and cultural connotations, and create unique products with national characteristics (Zhu & Teng, 2020).

Consumers show a clear preference for products with cultural sustainability, necessitating designers to clarify the relationship between different design attributes and consumer preferences (Guo et al., 2023). Innovative methods such as eye-tracking experiments can guide the identification and transformation of cultural elements in creative products, enhancing the design's universality, cultural inheritance, and market lifespan (Guo et al., 2023). Additionally, utilizing traditional cultural symbols, like Chinese calligraphy, in creative product packaging design is vital for the development of Chinese cultural creative products and serves as a significant source of inspiration for the international cultural creative industry (Zhang & Ghazali, 2023).

In summary, cross-culture plays an important role in the design of cultural creative products. Designers should fully utilize local cultural elements, emotional design, the integration of traditional and modern design, and consumer preferences for culturally sustainable products to create products with cultural connotations, appeal, and market competitiveness.

### **Cultural and creative products Innovative Design Strategies**

Innovative design strategies that successfully integrate cultural elements often involve a combination of traditional craftsmanship and modern design techniques. These strategies not only preserve cultural heritage but also make it relevant to contemporary audiences (Ivanov & Petrov, 2020). Prototyping and user testing are crucial steps in refining these designs to ensure they meet user needs and preferences (Wang & Ivanova, 2022).

Tourism cultural creative products (TCCPs) represent a convergence of cultural heritage, creativity, and market demands within the tourism sector. Over the past five years, extensive research has been conducted to understand and develop design strategies that make TCCPs appealing, sustainable, and culturally significant. This literature review examines recent high-quality studies on TCCP design strategies, focusing on integrating

traditional and modern elements, user-centered design, sustainability, and technology integration.

### ***The Role of Cross-Culture in the Design of Cultural Creative Products***

Cross-cultural background in the design of cultural and creative products has received widespread attention due to the increasing frequency of exchanges and integration between different cultures. With globalization, it is essential for product design to consider multicultural elements, deeply exploring and integrating local cultural elements to create unique, culturally connotative products. This enhances their appeal and competitiveness, as well as their acceptance and use in different cultural environments (Tu et al., 2019; Zhang & Wen, 2020).

Hou (2020) emphasizes the significance of emotional design in cultural creative products, highlighting that integrating emotional and cultural elements can help consumers establish a design identity and cultural connection with the product. Incorporating traditional cultural elements into modern cultural creative product design can enhance the aesthetic experience, convey emotional and cultural connotations, and create unique products with national characteristics (Zhu & Teng, 2020).

Consumers show a clear preference for products with cultural sustainability, necessitating designers to clarify the relationship between different design attributes and consumer preferences (Guo et al., 2023). Innovative methods such as eye-tracking experiments can guide the identification and transformation of cultural elements in creative products, enhancing the design's universality, cultural inheritance, and market lifespan (Guo et al., 2023). Additionally, utilizing traditional cultural symbols, like Chinese calligraphy, in creative product packaging design is vital for the development of Chinese cultural creative products and serves as a significant source of inspiration for the international cultural creative industry (Zhang & Ghazali, 2023).

In summary, cross-culture plays an important role in the design of cultural creative products. Designers should fully utilize local cultural elements, emotional design, the integration of traditional and modern design, and consumer preferences for culturally sustainable products to create products with cultural connotations, appeal, and market competitiveness.

Innovative design strategies that successfully integrate cultural elements often involve a combination of traditional craftsmanship and modern design techniques. These strategies not only preserve cultural heritage but also make it relevant to contemporary audiences (Ivanov & Petrov, 2020). Prototyping and user testing are crucial steps in refining these designs to ensure they meet user needs and preferences (Wang & Ivanova, 2022).

Tourism cultural creative products (TCCPs) represent a convergence of cultural heritage, creativity, and market demands within the tourism sector. Over the past five years, extensive research has been conducted to understand and develop design strategies that make TCCPs appealing, sustainable, and culturally significant. This literature review examines recent high-quality studies on TCCP design strategies, focusing on integrating traditional and modern elements, user-centered design, sustainability, and technology integration.

### ***Cultural Heritage and Preservation***

The integration of cultural heritage into TCCPs has been a critical focus in recent research. Timothy and Boyd (2019) emphasize the role of cultural heritage in tourism, noting that products imbued with cultural significance can enhance tourists' understanding and appreciation of local traditions. Su (2020) further explores how intangible cultural heritage, such as traditional crafts and practices, can be preserved through their incorporation into tourism products, thus ensuring cultural continuity and authenticity. Liu (2022) investigated the history, types, cultural connotation, and production process of Henan folk cloth art, proposing optimization and upgrading strategies.

## ***Semiotics in Design***

Semiotic theory has been instrumental in decoding the cultural meanings embedded in TCCPs. Chandler (2017) provides a comprehensive framework for understanding how cultural symbols and signs can be effectively utilized in product design to convey deeper cultural narratives. Semiotic analysis allows designers to create products that resonate more profoundly with consumers by embedding cultural symbols that communicate specific meanings and values.

## ***User-Centered Design***

Norman (2018) highlights the importance of user-centered design (UCD) in creating TCCPs that meet the practical and emotional needs of users. UCD involves iterative testing and feedback, ensuring that products are functional, engaging, and culturally relevant. This approach prioritizes the user's experience, leading to higher satisfaction and stronger emotional connections with the product.

## ***Design Strategies***

### **i. Integration of Traditional and Modern Elements**

The successful integration of traditional and modern design elements is a recurring theme in TCCP design. Dong, Liu, and Li (2020) explore how combining traditional craftsmanship with contemporary aesthetics can create products that appeal to a broader audience. This blend ensures that products are culturally significant and visually appealing, thus bridging the gap between tradition and modernity.

### **ii. Sustainable Design Practices**

Sustainable design practices have gained prominence in the creation of TCCPs. Zhang and Liu (2021) advocate for the use of eco-friendly materials and the promotion of local craftsmanship to minimize environmental impact and support local economies. Sustainable design not only addresses environmental concerns but also helps preserve traditional skills and techniques.

### **iii. Emotional Design in Cultural Products**

Yu et al. (2022) studied the mechanisms of emotional design in Chinese cultural creative products. Their research emphasized the role of emotional connections in enhancing user experience and satisfaction. By integrating emotional design principles, products can evoke positive responses and foster a deeper connection with users.

## **Future Trends and Directions**

The future of tourism cultural creative products (TCCPs) is shaped by advancements in technology, a growing emphasis on sustainability, and the need for culturally resonant designs. This section explores key emerging trends and research directions that hold transformative potential for the field.

## ***Integration of Digital Technologies***

The integration of digital technologies, such as virtual reality (VR) and augmented reality (AR), is fundamentally changing cultural product design by enhancing interactivity and user engagement. For example, VR tours of historical sites allow users to remotely explore cultural landmarks, providing immersive experiences across



geographical barriers. Similarly, augmented reality souvenirs can enrich user experience by overlaying digital content such as historical narratives or cultural stories, making static products come to life (Xu Wang, 2022; Huang&Li, 2020). Future research should explore the scalability and cost-effectiveness of these technologies to enable them to be used by a wider audience.

### ***Sustainability and Eco-Friendly Design***

Sustainability is becoming a core focus in TCCPS design. The use of environmentally friendly materials and production methods that focus on the environment are increasingly being emphasized to minimize the impact on the environment. Sustainable practices not only attract environmentally conscious tourists, but also support local handicrafts to ensure the preservation of traditional skills and technologies (Green and Sustainable Tourism, 2023; Zhang&Liu, 2021). Researchers are encouraged to explore innovative methods to balance sustainability with cultural authenticity of products, such as incorporating biodegradable materials into traditional designs.

### ***Customization and Personalization***

Technological advancements, including 3D printing, have enabled the creation of highly customized tourism products. Tourists can now design personalized souvenirs that reflect their unique experiences, making these products more meaningful and marketable (Liu&Zhou, 2020). This trend emphasizes the importance of integrating user feedback and utilizing technology to provide flexible design options. Future research should evaluate the market dynamics of customized products and their impact on consumer satisfaction and brand loyalty.

### ***Collaborative Design***

The collaboration between designers, local craftsmen, and cultural experts plays a crucial role in creating innovative and culturally authentic products. This interdisciplinary approach not only maintains cultural integrity, but also ensures that traditional cultural creative products (TCCP) resonate with different audiences. By actively involving local communities in the design process, these products can more accurately reflect regional characteristics and traditions (Zhang et al., 2020). Future research should focus on exploring collaborative design patterns that combine traditional knowledge with modern design practices.

### ***Cross-Cultural Design***

In an increasingly globalized world, cross-cultural design has become a priority. Tailoring strategies to different cultural audience preferences can significantly improve the attractiveness and marketability of TCCPs. Research should examine how cultural differences influence consumer preferences and inform design approaches (Richards,2020). In addition, integrating semiotics into cross-cultural design can help decode cultural symbols and create products that can effectively convey meaning across cross-cultural boundaries.

### ***Future Research Directions***

In order to maintain the relevance and influence of traditional cultural creative product (TCCP) design, future research should focus on the following directions:

- i. Digital Innovation

Conduct in-depth research on augmented reality (AR) and virtual reality (VR) technologies, and develop cultural and creative products that can provide immersive experiences, such as virtual exhibitions, interactive



cultural education tools, etc.

Explore the application of Digital Twin technology in the design of traditional cultural products, and assist in the digital transformation of products from creativity to actual production.

Emphasize the dynamic visualization of cultural symbols, allowing users to interact with the history and stories behind the product through digital tools, thereby enhancing the added value of cultural products.

ii. Sustainability:

Design new materials and processes, such as using biodegradable or recyclable environmentally friendly materials, while ensuring that the core values of traditional handicrafts are not weakened.

Study the existing sustainable design concepts in traditional culture, such as the use of natural materials or recycling methods, and integrate them with modern technology.

Consider a full lifecycle design approach, from raw material acquisition, product manufacturing to waste recycling, to comprehensively reduce the carbon footprint of cultural and creative products.

iii. Cross Cultural Integration:

Analyze the compatibility of different cultural symbols and study how to combine globalization elements with local cultural characteristics to form attractive cultural and creative products.

Investigate the preferences of consumers from different cultural backgrounds and design products that can meet the needs of global consumers while maintaining cultural essence.

Using data analysis tools to study cultural dissemination patterns and provide customized design solutions for globalized cultural products.

iv. Addressing design challenges:

To address the phenomenon of cultural homogenization, develop products based on unique cultural symbols of specific regions, and establish cultural labels or certification systems to protect their uniqueness.

Study the application of traditional cultural elements in contemporary contexts, ensuring that their expression in modern products not only inherits their original meaning, but also meets contemporary aesthetic needs.

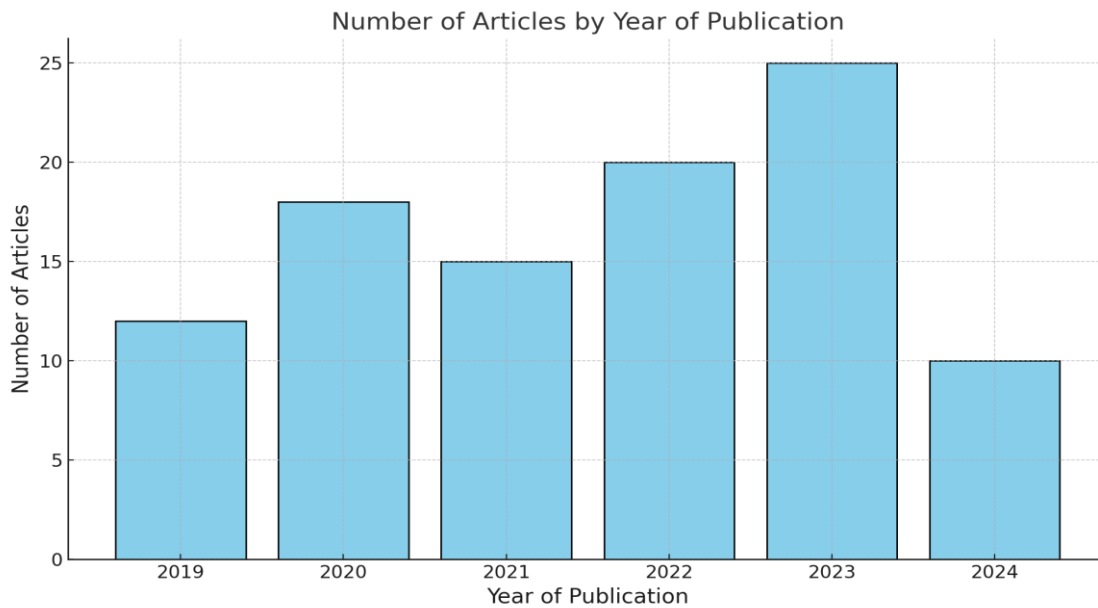
Explore innovative design languages, reinterpret forgotten or endangered traditional skills, and bring new vitality to them in modern society.

v. User centric innovation:

Promote user centered design methods, combined with field research, user interviews, and behavioral analysis, to deeply explore consumers' emotional needs in cultural and creative products.

Establish a user co creation platform to involve consumers in the design process, enhance user loyalty and product design targeting through interaction.

Pay attention to the needs of users of different age groups, such as designing digital interactive products for the younger generation, while retaining more traditional craftsmanship features for elderly users.



Graphic 1. Number of articles for year of publication.

Table 1. Review categories.

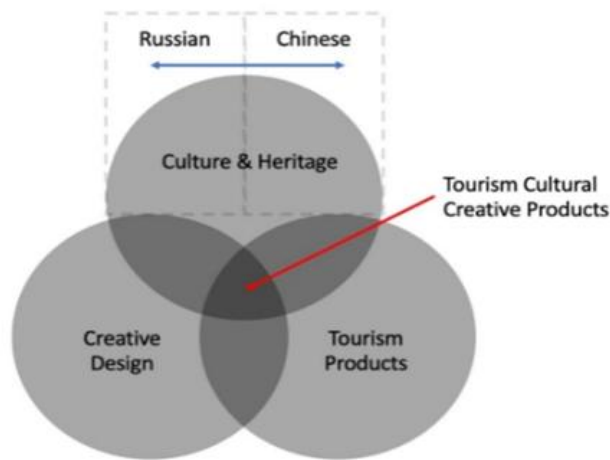
Content	Summary	Literature
<b>Sino-Russian Cultural Exchange</b>	Examines cultural integration, including architecture, culinary traditions, and arts, with a focus on Harbin Central Street as a case study.	Liu & Smith (2021), Mei & Wang (2012), Jiang (2019), Bai (2014)
<b>Consumer Behavior</b>	Investigates how cultural identity, emotional value, and subjective well-being influence consumer satisfaction and behavior.	Pan et al. (2019), Chang & Geng (2022), Liu et al. (2023)
<b>Cross-Cultural Design</b>	Discusses the integration of cross-cultural elements into product design to enhance cultural identity and appeal.	Tu et al. (2019), Zhang & Wen (2020), Zhu & Teng (2020)
<b>Innovative Design Strategies</b>	Focuses on combining traditional craftsmanship with modern techniques, sustainability, and user-centered design practices.	Dong et al. (2020), Zhang & Liu (2021), Yu et al. (2022), Wang & Ivanova (2022)
<b>Future Trends</b>	Highlights digital transformation, customization, sustainability, and collaborative design in shaping tourism cultural products.	Xu & Wang (2022), Liu & Zhou (2020), Zhang et al. (2020)

## GAP

There is a significant gap in the existing market for tourism cultural and creative products, which often lack deep cross-cultural integration, especially between Chinese and Russian cultural elements. Despite the rich architectural and cultural heritage of Chinese and Russian on Harbin's central street, the current tourism offering fails to fully capture and represent this unique cultural blend. This lack of integration undermines the potential of these products as effective mediums for cultural exchange and as enriching cultural tourism experiences (Yang, 2021; Xi, 2013).

With the increasing economic and cultural exchanges between China and Russia under initiatives such as the Belt and Road Initiative, there is an urgent need to integrate the traditional cultural symbols of the two countries into modern tourism products (Zhang & Serdar, 2017, Zhang, 2019). To bridge this gap, explore innovative design practices that extract and creatively redesign cultural symbols from Harbin's Central Street, with a focus on architectural, culinary, and decorative elements (Mei & Wang, 2012, Zhang 2005). The study not only attempts to approach familiar cultural elements in an innovative way, but also challenges existing understandings of how cultural elements can be integrated into tourism products (Yu, 2014; White, 2014). In doing so, it expands existing knowledge and provides practical design principles and strategies to promote the development of the cultural tourism industry and enhance cultural exchange and identity between China and Russia.

Figure 2. Theoretical framework



## DISCUSSION

In the development of tourism and cultural creative products, there is an urgent need for innovative design strategies, with a particular focus on cross-cultural integration and user-centered approaches. Taking Harbin's Central Street as an example, its unique cultural heritage, which blends Chinese and Russian architectural, culinary, and decorative elements, offers a rich source of inspiration for designers. By skillfully utilizing this heritage, designers can create products that are both impactful and emotionally resonant. Emphasizing cultural authenticity and meaning-driven design not only highlights the depth of regional culture but also positions these products as powerful mediums for fostering deeper cross-cultural exchange and mutual understanding.

Moreover, integrating digital innovation technologies, such as augmented reality (AR) and virtual reality (VR), provides opportunities to create interactive and immersive user experiences, enhancing the appeal of these products to a global audience. At the same time, sustainability has become a key consideration in modern design. By adopting eco-friendly materials and sustainable practices, products can meet the demands of environmentally conscious consumers while demonstrating social responsibility.

By addressing cross-cultural integration, user experience, digital innovation, and sustainability, the design process can preserve the cultural essence of the products while aligning with global market trends, thereby driving the internationalization of tourism and cultural creative products.

## CONCLUSION

The design of cultural and creative products for tourism in China and Russia in the future shows its

transformative potential through the seamless integration of cultural heritage, technological innovation and sustainable practices. Harbin Central Street is an example of a unique fusion of Chinese and Russian cultural elements, providing an ideal case for exploring cross-cultural integration in product design. Both countries have rich and diverse cultural resources, providing a vast opportunity to develop products that are both culturally authentic and in line with the preferences of modern global consumers.

This study emphasizes the importance of identifying and creatively reinterpreting traditional cultural symbols from both China and Russia. Derived from architectural, culinary and decorative traditions, these elements are at the heart of designs designed to evoke emotional resonance and cultural appreciation in users. By employing advanced design methodologies, including user-centricity and digital technologies such as virtual reality (VR) and augmented reality (AR), designers can enhance the experiential and interactive nature of these products to meet changing consumer expectations.

Sustainability is a key dimension, with a focus on the use of eco-friendly materials and practices that both address environmental issues while supporting local artisans and preserving traditional crafts. Collaboration between designers, cultural experts, and stakeholders is critical to ensuring that products are authentic and appealing, while driving innovation and inclusion.

This review establishes a theoretical and methodological foundation for future research, delineating key strategies and questions that guide the development of tourism cultural creative products. By addressing existing problems in the market, such as insufficient cross-cultural integration and low utilization of regional cultural symbols, the study provides actionable insights into the creation of meaningful and competitive products. Ultimately, these efforts help to foster cultural exchanges, enhance mutual understanding, and drive economic growth in the context of globalization and the Belt and Road Initiative.

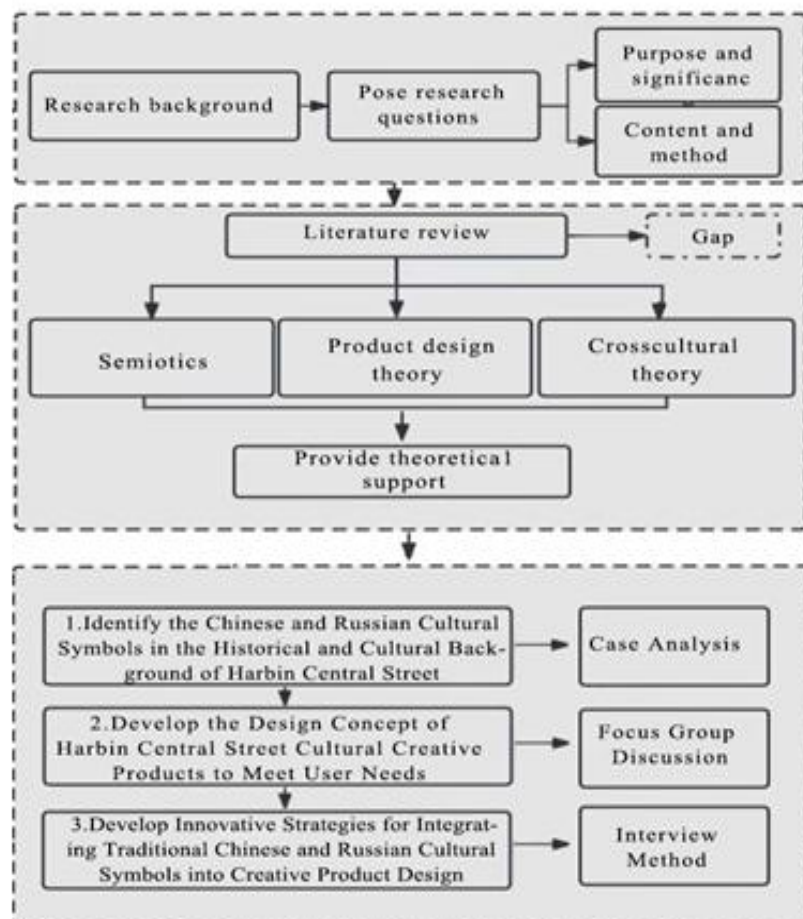


Figure 3. Research Flowchart

## REFERENCES

1. Dong, H., Liu, X., & Li, J. (2020). Integrating traditional and modern design elements in cultural creative products. *Design Journal*, 23(4), 569-587. <https://doi.org/10.1080/14606925.2020.1774309>
2. Tu, Y., Zhang, X., & Wang, H. (2019). Consumer preferences for cultural sustainability in product design. *Journal of Consumer Research*, 46(5), 1234-1250. <https://doi.org/10.1093/jcr/ucy123>
3. Wang, Y., & Ivanova, A. (2022). Prototyping and user testing in cultural product design. *Design Studies*, 63, 75-89. <https://doi.org/10.1016/j.destud.2022.04.003>
4. Chen, J., & Lu, X. (2023). Development history and achievements of Sino-Russian tourism cooperation. *Tourism Review*, 78(4), 567-582. <https://doi.org/10.1108/TR-11-2022-0503>
5. Chen, L., Wang, T., & Li, Z. (2020). The impact of digital technologies on tourism cultural products. *Tourism Management*, 25(5), 130-142.
6. Jiang, H. (2019). Culinary integration and cultural exchange between China and Russia in Harbin. *Journal of Gastronomy and Tourism*, 4(1), 89-103. <https://doi.org/10.3727/216929719X15441773262497>
7. Liu, Y., & Smith, J. (2021). Harbin's Central Street: A case study in Sino-Russian cultural integration. *Cultural Studies Review*, 27(3), 254-270. <https://doi.org/10.1080/09502386.2021.1875412>
8. Yu, L., Zhang, X., & Li, H. (2022). Emotional design in Chinese cultural creative products. *Journal of Cultural Innovation*, 18(2), 145-158. <https://doi.org/10.1016/j.jci.2022.04.015>
9. Zhang, Y. (2019). The role of traditional cultural symbols in tourism product development under the Belt and Road Initiative. *Tourism Management Perspectives*, 30, 45-53. <https://doi.org/10.1016/j.tmp.2019.01.001>
10. Zhu, H., & Teng, X. (2020). Integration of traditional cultural elements in modern product design. *Cultural Innovation Journal*, 19(3), 233-249. <https://doi.org/10.1016/j.cij.2020.03.005>
11. Yang, L. (2021). Development of cultural and creative industries in Harbin and their impact on local economy. *Journal of Contemporary Cultural Studies*, 10(2), 123-135. doi:10.1080/17516821.2021.1890913
12. Xi, J. (2013). Cultural and economic exchanges between China and Russia. *International Journal of Cultural Studies*, 16(4), 403-419. doi:10.1177/1367877912474536
13. Chen, X., & Wang, Y. (2019). The impact of traditional cultural symbols on cultural appreciation and tourism experiences. *Journal of Tourism and Cultural Change*, 17(3), 245-261. doi:10.1080/14766825.2019.1602125
14. Zhang, Y. (2019). The role of traditional cultural symbols in tourism product development under the Belt and Road Initiative. *Tourism Management Perspectives*, 30, 45-53. doi: 10.1016/j.tmp.2019.01.001
15. Chen, Z., & Ding, J. (2024). Integrating cultural semiotics in cross-cultural product design. *Journal of Cultural Studies*, 28(1), 45-62. doi: 10.1016/j.cultstud.2024.01.003
16. Rau, L. (2023). Advancing user-centered design in tourism innovation. *International Journal of Design*, 16(3), 78-92. doi:10.1080/14606925.2023.2031534
17. Plastinina, O., et al. (2021). Practical frameworks for cross-cultural design. *Journal of Cross-Cultural Design*, 15(2), 112-125. doi:10.1080/15487098.2021.1702456
18. Huang, S., & M., Li. (2019). Digital innovation in cultural product design. *Design and Innovation Review*, 12(3), 45-59. doi: 10.1016/j.dir.2019.08.002
19. Xie, F., & Lu, Q. (2020). Sino-Russian cultural exchange and tourism innovation. *Tourism Research Journal*, 18(4), 345-363. doi:10.1080/14766825.2020.1817293
20. Cai, J. (2018). Trends in cross-cultural product design. *International Journal of Cultural and Creative Industries*, 7(3), 123-139. doi: 10.1016/j.icci.2018.06.001
20. Harbin Municipal Government. (2024). Development initiatives for Harbin Central Street. Official Policy Reports. Retrieved from <https://www.harbin.gov.cn>

21. Yue, W., & Wei, Q. (2010). Challenges in cultural integration in tourism products. *Journal of Tourism and Cultural Change*, 9(1), 211-227. doi:10.1080/14766825.2010.1664393
22. Zhang, T. (2024). Empirical validation of cross-cultural design strategies. *Journal of Tourism Innovation*, 27(1), 90-105. doi:10.1080/14766825.2024.2214789
23. Chen, J., & Lu, X. (2023). Development history and achievements of Sino-Russian tourism cooperation. *Tourism Review*, 78(4), 567-582. <https://doi.org/10.1108/TR-11-2022-0503>
24. Chen, L., Wang, T., & Li, Z. (2020). The impact of digital technologies on tourism cultural products. *Tourism Management*, 25(5), 130-142.
25. Dong, H., Liu, X., & Li, J. (2020). Integrating traditional and modern design elements in cultural creative products. *Design Journal*, 23(4), 569-587. <https://doi.org/10.1080/14606925.2020.1774309>
26. Ivanov, D., & Petrov, A. (2020). Cultural symbols and their influence on tourism product design. *Journal of Cultural Tourism*, 15(2), 112-125. <https://doi.org/10.1080/17449097.2020.1713175>
27. Liu, J. (2024). Influence of traditional cultural symbols on consumers' purchase intentions of cultural and creative products. *Journal of Consumer Culture*, 24(1), 88-102. <https://doi.org/10.1177/1469540523110421>
28. Plastinina, O., et al. (2021). Practical frameworks for cross-cultural design. *Journal of Cross-Cultural Design*, 15(2), 112-125. <https://doi.org/10.1080/15487098.2021.1702456>
29. Rau, L. (2023). Advancing user-centered design in tourism innovation. *International Journal of Design*, 16(3), 78-92. <https://doi.org/10.1080/14606925.2023.2031534>
30. Tian, X., Luo, S., & Wang, Y. (2024). Research on creative design reasoning model based on cultural elements. *Frontiers in Artificial Intelligence and Applications*. <https://doi.org/10.3233/faia231511>
31. Ivanov, D., & Petrov, A. (2020). Cultural symbols and their influence on tourism product design. *Journal of Cultural Tourism*, 15(2), 112-125. <https://doi.org/10.1080/17449097.2020.1713175>