

Research on book design of traditional festivals from the perspective of user experience

Chenxi Liu, Jing Zhang, Huixin Yan

Beijing Union University, Beijing China 100101

Abstract: With the rapid development of society and changes in people's aesthetic concepts, book design is no longer limited to content presentation but places greater emphasis on user experience and aesthetic experience. Traditional festivals, as an important part of traditional culture, require their book designs to convey cultural information while also meeting readers' emotional needs and aesthetic expectations. This article aims to explore the design principles, methods, and practices of books about traditional festivals from the perspective of user experience, hoping to provide valuable references for research and practice in related fields.

Key words: user experience; traditional; festivals; book; design

DOI: 10.63887/jse.2025.1.2.1

Introduction

Traditional festivals, as a concentrated representation of national spirit and historical memory, possess profound historical depth and rich cultural connotations. Books, as important carriers of cultural inheritance, play a significant role in the dissemination and popularization of traditional festivals through their design. However, traditional book designs often focus on content arrangement and neatness of layout, neglecting readers' emotional experiences and aesthetic needs. Therefore, studying the design of traditional festival books from the perspective of user experience has important theoretical and practical value.

1 Overview of traditional festival book design from the perspective of user experience

1.1 Concept and importance of user experience

User Experience (User Experience, abbreviated as UX/UE) refers to the purely subjective feelings established by users during the process of using a product or service. Good user experience design can enhance the usability, satisfaction, and loyalty of a product, thereby boosting its market competitiveness. In book design, user experience is equally important. A beautifully designed book not only captures the reader's attention but also improves their reading experience and emotional resonance.

1.2 Characteristics and challenges of traditional festival book design

Traditional festival book design has the following characteristics: First, it is rich in cultural connotations. The main content includes solar terms and agricultural activities. Many traditional Chinese festivals are related to solar terms, such as Spring Festival, Qingming Festival, Dragon Boat Festival, and Mid-Autumn Festival. These festivals are determined

according to the twenty-four solar terms of the lunar calendar, reflecting the laws of agricultural production and people's reverence and gratitude towards nature. For example, the Spring Festival marks the beginning of the lunar new year, signaling the start of the new farming season; the Mid-Autumn Festival celebrates the harvest. It also includes history and legends. Many traditional Chinese festivals are associated with historical events or legendary stories, such as Lantern Festival, Qixi Festival, and Double Ninth Festival. These festivals are based on historical records or folk legends, reflecting people's admiration and remembrance of historical figures or folk heroes. For instance, the Dragon Boat Festival commemorates the ancient patriotic poet Qu Yuan, expressing respect and remembrance for him; the Qixi Festival originates from the legend of the Cowherd and Weaver Girl, making it China's Valentine's Day. There are also stories related to local areas and ethnic minorities. Many traditional Chinese festivals are linked to local characteristics or ethnic minority cultures. These festivals are determined based on the customs and historical traditions of specific regions or ethnic minorities, reflecting the diversity of Chinese culture and ethnic unity. For example, Laba Festival falls on the eighth day of the twelfth lunar month, also known as the Laba Sacrifice, which is a traditional festival for ancestor worship and deity veneration. Its origin is associated with the Han Dynasty emperor setting up the Laba Sacrifice to thank deities for their blessings. Water Splashing Festival is a traditional festival of the Dai people in Yunnan Province, also called the Water Splashing Festival, which is the New Year of the Dai calendar. Its origin is

related to the Dai people's worship and gratitude towards water. At the same time, traditional festival book design also faces some challenges, such as how to balance cultural connotation and aesthetic needs, how to innovate design style, how to improve readers' interactive experience and so on.

2 Principles of traditional festival book design from the perspective of user experience

2.1 The principle of emotional resonance

In the design of books for traditional festivals, the principle of emotional resonance is particularly important. The design should touch the reader's emotions, making them resonate during the reading process. By delving into the emotional connotations of traditional festivals and using evocative design elements and narrative styles, a strong emotional atmosphere can be created. Emotional resonance in books allows readers to immerse themselves and participate in the reading experience. In the design, elements such as color, patterns, and text can be used to convey feelings of joy, warmth, and longing associated with the festival, enabling readers to feel the atmosphere and emotions of the festival while reading. Through this medium of books, capturing the "common ground" with the audience in the design can create a strong sense of "festival sentiment," achieving mutual resonance^[1].

2.2 Principle of cultural inheritance

Design should focus on the inheritance and promotion of culture, presenting traditional festivals through books to allow readers to gain a deep understanding of their historical origins, customs, traditions, and cultural significance. At

the same time, design should also reflect a sense of the times and innovation, combining traditional culture with modern aesthetics. Depending on different traditional festival customs, readers can experience the culture of various festivals in the books, helping them better understand these occasions.

2.3 Principle of interactive experience

In the design of traditional festival books, the principle of interactive experience is equally important. In the design process, we should focus on enhancing the reader's interactive experience by adding elements and activities that allow readers to participate, thus enriching their reading experience. The reading experience is closely related to the user's feelings; the design of various details in the book can directly influence the reader's emotional state. Compared to book design, an important concept in experience design is to pay attention to the emotional aspect of users, making them feel pleasure during use, thereby generating positive emotions. Books use rich colors, ingenious mechanisms, and unique three-dimensional structures to help readers achieve relaxation and pleasure during their reading experience^[2].

2.4 The principle of aesthetic pleasure

In the design of traditional festival books, the principle of aesthetic pleasure should not be overlooked. The design should focus on aesthetic pleasure, enhancing the visual appeal and tactile experience of the book through exquisite cover designs, unique paper materials, and printing techniques. This allows readers to enjoy an aesthetically pleasing experience while reading, increasing their affection and recognition of the book. For example, using

beautiful illustrations, delicate brushstrokes, and distinctive paper materials can create a strong festive atmosphere, enabling readers to feel the joy and warmth of the holiday while reading.

3 Design methods of traditional festival books from the perspective of user experience

3.1 Dig deeper into the cultural connotation

Before designing, it is essential to delve into the historical origins, customs, and cultural significance of traditional festivals. This can be achieved through consulting relevant historical documents, interviewing experts and scholars, and conducting on-site investigations, thereby gathering rich cultural materials and sources of inspiration. At the same time, attention should be paid to contemporary society's perceptions and attitudes toward traditional festivals, understanding the readers' needs and expectations regarding these festivals. In the design process, these cultural materials and sources of inspiration can be utilized to create unique visual effects and tactile experiences, allowing readers to gain a deeper understanding of the background and meaning of traditional festivals while reading.

3.2 Pay attention to detail and texture

In the design of traditional festival books, attention should be paid to the treatment of details and texture. This can be achieved through exquisite illustrations, delicate brushstrokes, and unique paper materials to create a rich festive atmosphere. The choice of layout style and font size can make the reading process smoother and more comfortable. Techniques such as die-cutting can be utilized to achieve more distinctive visual effects and tactile experiences.

Different colors and textures of paper are used to convey different festive atmospheres and emotional expressions.

3.3 Add interactive elements

In the design of traditional festival books, interactive elements can be added to enhance readers' participation and experience. Some interactive elements can help viewers increase their interest while reading, making their reading experience more intense. They also allow readers to participate in the experience. Interactive elements and settings can add some fun and enhance the experience during reading. This is also a new concept in book design. By analyzing theories of multiple senses, combining dynamic three-dimensional visual effects with interactive experiences that engage multiple senses—visual, auditory, and tactile—from a comprehensive perspective, it aims to maximize people's sense of participation^[3].

3.4 Integrate modern aesthetics

In the design of traditional festival books, emphasis should be placed on combining tradition with modernity, integrating traditional culture with contemporary aesthetics. Color plays a crucial visual role in conveying the emotional content of the book. Different colors evoke different feelings; choosing a dominant color based on the theme of the book and adjusting the brightness and saturation according to the emotional tone of the content can effectively communicate the emotional aspects of the material to readers^[4]. Integrating traditional culture with modern elements enhances the reading experience. Innovating the way traditional culture is presented helps readers better understand it. By creating different

cultural atmospheres and embodying various cultural concepts, incorporating traditional festivals into modern ideas is a significant feature of books.

3.5 Strengthen the story and narrative

In the design of books for traditional festivals, emphasis should be placed on storytelling and narrative techniques to present the essence and significance of these festivals through vivid narration and rich storylines. Storytelling is a crucial component of book design. A continuous story can make the festival appear more organized. For example, visual elements such as illustrations and comics can be used to depict storylines and character images, while textual descriptions and dialogues can be employed to convey the plot and relationships between characters. At the same time, attention must also be paid to the coherence and logic of the storyline, ensuring that readers can clearly understand the historical origins and customs of traditional festivals while reading.

4 Case analysis

4.1 《Our Festivals》

《Our Festivals》 It is a series of picture books themed around traditional Chinese festivals, as shown in Figure 1.1. The picture book showcases the unique charm of traditional Chinese festivals through exquisite illustrations and vivid storytelling. In its design, the book focuses on details and texture, using beautiful illustrations and delicate brushstrokes to convey the atmosphere and emotional expression of the festivals. At the same time, the book emphasizes storytelling and narrative techniques, presenting the essence and significance of traditional festivals through lively narration and rich



storylines, earning widespread recognition and

praise from readers^[5].

1

4.2 《Culture is in the festival》

《Culture is in the festival》It is a pop-up book themed around traditional festivals, as shown in Figure 1.2. The pop-up book enhances the fun and interactivity of reading through its design with interactive elements such as foldable and connectable features. In the design, the pop-up book focuses on details and texture,

using different colored and textured papers to convey various festival atmospheres and emotional expressions. At the same time, the pop-up book also emphasizes storytelling and narrative, presenting the essence and significance of traditional festivals through vivid narration and rich storylines, which has earned it widespread recognition and praise among readers.



2

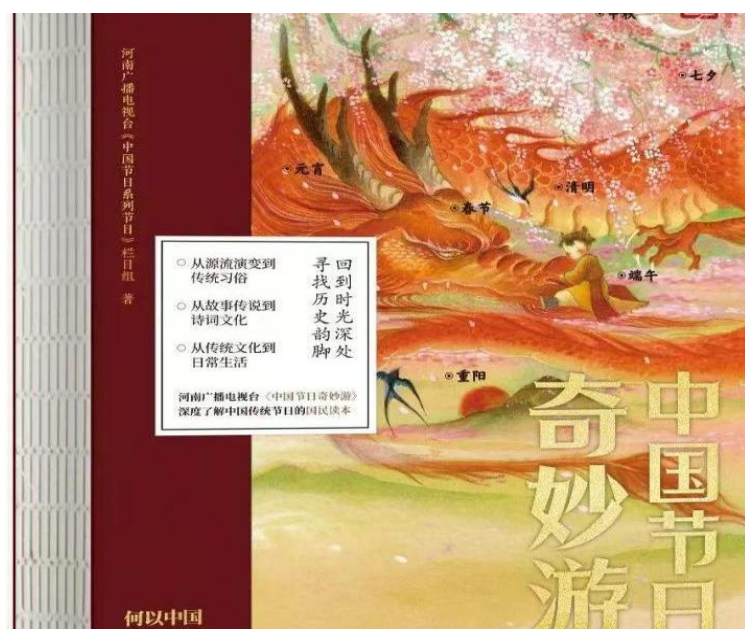
5

4.3 《A wonderful tour of Chinese festivals》

《A wonderful tour of Chinese festivals》

The book delves into the cultural essence embedded in traditional Chinese festivals, as shown in Figure 1.3, reviving the spiritual civilization that has endured for millennia among the Chinese people. It covers seven major traditional festivals: Spring Festival, Lantern Festival, Qingming Festival, Dragon Boat Festival, Qixi Festival, Mid-Autumn Festival, and Double Ninth Festival. The content explores their origins and evolution, traditional customs, stories and legends, poetry culture, and how they integrate into daily life, providing a comprehensive and in-depth analysis. The book primarily uses accessible and engaging stories as its main narrative thread, weaving together representative historical knowledge and essential ancient Chinese facts through vivid and lively

text, making it easy for readers to understand the history and culture of traditional Chinese festivals. The book is complemented by a rich collection of ancient texts, paintings, and program highlights, totaling 80 images, including 7 pull-out pages featuring festival scenes. These images not only enhance the book's visual appeal but also help readers gain a more intuitive understanding of the cultural significance of traditional festivals. The book strictly adheres to the core logic of content production from the "Chinese Festivals Series," delving deeply into the origins and development of each festival, exploring the anecdotes and interesting tales of ancient times, and understanding the evolution of customs and traditions. This approach enables readers to learn about traditional culture and value cultural heritage in a modern way.



3

Conclusion

From the perspective of user experience,

studying the design of traditional festival books holds significant theoretical and practical value. By adhering to design principles such as

emotional resonance, cultural inheritance, that are rich in cultural significance and offer a
interactive experience, and aesthetic pleasure, good user experience. These books not only help
and employing methods like visual element to inherit and promote traditional culture but also
design, textual narrative design, interactive enhance readers' cultural literacy and aesthetic
element design, and material and process design, appreciation
it is possible to create traditional festival books

Reference

- [1]Hu R ,Wang Q ,Duan Z , et al.Eating "rubbish"? Exploring the herbal secrets of "Laji-He," a traditional herbal rice snack from southern China.[J].Journal of ethnobiology and ethnomedicine,2025,21(1):4-7.
- [2]Li ,Qiaoyan ,Lin , et al.Fusion and Innovation: The Reconstruction and Interpretation of Chinese Traditional Festivals in Modern Society[J].Journal of International Social Science,2025,2(1):56-58
- [3]Tian G .Rule engine and neural network: reproduction and analysis of traditional festival celebration elements in animation[J].International Journal of Information and Communication Technology,2025,26(7):48-62.
- [4]Mingzhe G .Semiotic interpretation of traditional festivals to construct regional brands[J].Journal of Sociology and Ethnology,2024,6(5):106-108
- [5]Zhaolei Z ,Xiao G ,Chen L .Exploration of the Cultural Connotation of “Traditional Festivals” Eco-Curriculum in Primary Schools[J].Journal of Contemporary Educational Research,2024,8(6):274-279.