

*Original Paper*

Research on Experiential Translation and Design Strategies of  
Intangible Cultural Heritage Cultural and Creative Products  
from the Perspective of Immersive Communication

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**Abstract**

*The design of intangible cultural heritage cultural and creative products should not remain at the superficial transplantation of traditional symbols. Instead, it should transform the techniques, contexts, memories, and lifestyles embedded in intangible cultural heritage into product experiences that can be perceived, participated in, and disseminated. From the perspective of immersive communication, this paper analyzes the significance of its intervention in the design of intangible cultural heritage cultural and creative products. It proposes that the design transformation of intangible cultural heritage content can be achieved through the visual extraction of cultural symbols and the narrative translation of cultural contexts. On this basis, the paper puts forward design strategies from four aspects: multisensory coordination, interactive participation design, digital technology empowerment, and scenario-based communication construction. These strategies aim to promote the transformation of intangible cultural heritage cultural and creative products from commodities carrying cultural elements into media of cultural experience, thereby enhancing the contemporary expression and communication effectiveness of intangible cultural heritage.*

**Keywords**

*Immersive Communication, Intangible Cultural Heritage Cultural and Creative Products, Experiential Translation, Interactive Experience, Scenario-Based Communication*

## 1. The Significance of Immersive Communication in the Design of Intangible Cultural Heritage Cultural and Creative Products

Intangible cultural heritage cultural and creative products are neither a simple reproduction of cultural symbols nor the attachment of traditional patterns to the surface of daily commodities. Their core lies in how to transform the techniques, rituals, memories, and lifestyles of intangible cultural heritage into product experiences that contemporary consumers can understand, perceive, and disseminate. Intangible cultural heritage is “transmitted from generation to generation” and is “constantly recreated” through the interaction between communities, groups, nature, and history, providing relevant groups with “a sense of identity and continuity” (2003, October 17). The value of intangible cultural heritage therefore lies not only in the preservation of form, but also in whether it can continuously generate meaning in new life contexts. The intervention of immersive communication in the design of intangible cultural heritage cultural and creative products can address the problem of “visible symbols but weak experiences” in traditional cultural and creative products, transforming products from single objects into media for cultural perception, contextual participation, and emotional identification.

### *1.1 Expanding the Cultural Expression Dimensions of Intangible Cultural Heritage Cultural and Creative Products*

In the current development of intangible cultural heritage cultural and creative products, the tendency to emphasize patterns over contexts and appearances over processes remains prominent. Designers often extract visual elements such as patterns, colors, forms, and vessel shapes from intangible cultural heritage projects, while neglecting the technical logic, folk contexts, and local experiences behind them. Although such products may possess a certain degree of recognizability, they easily remain at the level of decoration and labeling, making it difficult to present the cultural connotations of intangible cultural heritage.

Immersive communication provides a new expressive path for intangible cultural heritage cultural and creative products. It does not rely solely on visual representation, but enables users to enter specific cultural contexts when encountering products through narrative, scenarios, interaction, materials, sound, and images. Intangible cultural heritage cultural and creative products should not merely display cultural outcomes; they should also serve as an entry point through which users understand the lifeworld of intangible cultural heritage. Taking cultural and creative products related to traditional lanterns, paper-cutting, ceramics, and embroidery as examples, if a product only preserves external images, users mostly gain a visual impression. If the product further presents production procedures, festival uses, regional stories, and transmission experiences, it can form a cultural narrative.

Immersive communication helps push cultural and creative products about intangible cultural heritage to shift from just taking elements out to organizing their meanings, and from using symbols directly to building contexts for them. Intangible cultural heritage is not just something people look at any more; it can be turned into physical textures, step-by-step operations, story backgrounds, and personal emotional experiences. This kind of change helps make products more recognizable culturally, and also

stops intangible cultural heritage resources from only getting surface-level use when companies develop them commercially.

### *1.2 Enhancing User Participation and the Communication Effectiveness of Intangible Cultural Heritage*

It is not easy to do good communication work for intangible cultural heritage, because the problem does not just lie in how to show related information. It also depends on if users actually want to learn more about this heritage and take part in related activities. Communication that works through one-way exhibitions usually creates a kind of distance between the heritage and the people watching. Even if users know that intangible cultural heritage has value, most of the time they do not end up building real personal interest in it. Immersive communication, by contrast, asks people to use their own bodies, get all their senses working, and join in with actual actions. This kind of communication turns users from people who just watch into people who experience things themselves. And that makes the cultural and creative products that come from intangible cultural heritage have a much stronger ability to hold people's attention.

Experience economy theory holds that an experience occurs when a company intentionally uses services as the stage and goods as props to engage individual consumers and create memorable events (Yang, 2026). This way of thinking gives good ideas for how to design cultural and creative products that are about intangible cultural heritage. The value of these kinds of products does not just show up in their shape and how much they cost. It also lives in the memories, feelings, and sense of belonging that users get when they interact with the product. When users scan the product packaging to learn the stories behind the culture, touch the different materials to feel what makes the craft special, and take part in making the product through steps like putting pieces together, choosing lights, picking colors, or customizing it for themselves, intangible cultural heritage stops being just some knowledge that people talk about. It turns into something that users actually experience themselves.

Immersive communication can also help boost how well intangible cultural heritage creative products do at getting people to share them further. The places where these creative products reach people has grown out from just museums, scenic spots and display cases, and now includes social media sites, short video platforms and online communities too. What users actually want to take photos of and share isn't usually the static object itself, but the whole experience that has context, interaction and emotional meaning to it. When intangible cultural heritage creative products offer content people can join in with, record and pass on, users end up turning into little connection points in the chain that spreads the heritage. When product design uses immersive communication, it rebuilds this whole link through the experience of using the product. This lets intangible cultural heritage shift from being just something you look at in a case to being something people use in everyday life, and it also changes the focus from just consuming the culture to actually identifying with it.

## 2. Deconstructing the Cultural Content of Intangible Cultural Heritage Based on Immersive Experience

The immersive design of intangible cultural heritage cultural and creative products cannot begin directly with technology or form. It must first complete the deconstruction of cultural content. Intangible cultural heritage is not an isolated visual resource; it includes technical processes, regional environments, social customs, emotional memories, and group identity. The design of intangible cultural heritage cultural and creative products needs to address not only graphics, colors, and materials, but also the life relationships and meaning structures behind symbols.

### 2.1 Visual Extraction of Intangible Cultural Heritage Symbols

The visual extraction of intangible cultural heritage symbols is the fundamental stage in the design of cultural and creative products. Designers need to sort out representative patterns, colors, forms, materials, and craft characteristics from intangible cultural heritage projects and determine which elements can form stable recognition. Visual extraction is not the mechanical borrowing of traditional patterns, but the selection, reorganization, and re-expression of cultural symbols. Intangible cultural heritage possesses “profound cultural connotations, distinctive forms of expression, and clear regional and ethnic characteristics” (Zhang & Pei, 2026). Because of this, intangible cultural heritage symbols get their value not just from how they look on the outside, but also from how they connect to specific regions, local communities, and people’s daily life experiences.

If we look at this from the immersive experience angle, pulling out visual elements should also help users get into a culture through their own senses. Patterns can be turned into surface designs for products, colors can build up a cultural mood, material textures can point out where the original craft came from, and structural shapes can hint at how people actually use the product. Once all these elements get refined, symbols stop being just “things to look at” and turn into “clues you can experience”. This lets users feel the original cultural background of intangible cultural heritage when they use or see the product, instead of just getting a decorative visual impression that doesn’t mean much.

### 2.2 Narrative Translation of Intangible Cultural Heritage Contexts

The core meaning of intangible cultural heritage does not just sit in its visible symbols, it also lives in the specific contexts that surround it. A lot of intangible cultural heritage projects depend on local festivals, traditional rituals, everyday work habits, community beliefs and the regular local way of life. If we take these projects out of their specific original contexts, the cultural meaning they carry can become much weaker really easily. There is a call that says we should “carry forward the common values and emotions that exist in intangible cultural heritage, and tell good stories about China’s excellent traditional culture”. This call shows us that when we design cultural and creative products for intangible cultural heritage, we should not just stop at putting decorative elements on things. Instead, we need to arrange the cultural content through specific narrative ways.

We can look at narrative translation through four different angles: stories of where things started, how they are made, the situations people use them in, and what they mean emotionally. Designers can use

things like text on packaging, drawn storyboards, interactive pieces people can interact with, digital images, guides you get from scanning a QR code and other tools. They turn the history, handmade steps and people's meanings of intangible cultural heritage into easy-to-follow experiential paths that regular users can get. Because of this work, the product ends up being more than just a thing that holds symbols of intangible cultural heritage. It is also a way to lead users right into the real cultural context. This is exactly where the value of immersive experience comes from. It lets intangible cultural heritage change from being just static pictures into stories that move and unfold. It also changes from just recognizing one single point to understanding the whole context that it lives in. This lays a basic foundation of content for later interactive experiences and the communication plans that go with them.

### **3. Design Strategies for Intangible Cultural Heritage Cultural and Creative Products Oriented Toward Immersive Experience**

When you design creative cultural products for intangible cultural heritage, the main focus isn't just copying old traditional patterns onto the surface of everyday things. Instead, you have to turn the skills, original contexts and feelings behind the intangible heritage into experiences that actual users can feel, take part in, and share with other people. Pine and Gilmore say that a real experience gets made when a company puts consumers at the center, uses its services as the stage and physical goods as supporting props, and builds activities that consumers can join in and remember for a long time (Pine & Gilmore, 2002). What this idea shows us is that the value of a product doesn't only come from owning the physical object. It also comes from the feelings and memories that users get when they actually use the product.

#### *3.1 Multisensory Coordination: Creating Immersive Perceptual Experiences for Intangible Cultural Heritage Cultural and Creative Products*

Intangible cultural heritage cultural and creative products must first address the question of "how they are perceived." Traditional cultural and creative design often relies on visual symbols, such as patterns, colors, motifs, and forms. Such methods can quickly establish cultural recognition, but they may also confine intangible cultural heritage to the level of decoration. Immersive experience requires products to mobilize multiple senses, enabling users to approach intangible cultural heritage through viewing, touching, listening, and using.

When doing visual design work, designers need to pull out clear, recognizable formal features from intangible cultural heritage. These features include things like traditional patterns, colors that are unique to certain regions, shapes of cultural objects, and the forms of traditional crafts. After pulling these features out, designers should not just copy them straight into new work. Instead, they need to rearrange these elements to match the actual functions of the product they are making. For tactile design, designers can use material textures, marks left by traditional craft work, and different surface treatments. This helps them pass on the warm feeling that hand-made work gives people, and also shows how these crafts are actually made. Auditory design works well for cultural and creative products that are connected to festival, performance, or ritual types of intangible cultural heritage. Examples of this include lantern art,

traditional opera, folk music, and local folk activities. Using small sound prompts or short bits of natural soundscape can make people's cultural connections to the product much stronger. Norman said in his study about emotional design that "attractive things work better" (Norman, 2005). This quote does not just simply stress that formal beauty is important on its own. It actually shows that how a product makes people feel when they experience it changes whether users are willing to accept it or not.

Multisensory coordination shouldn't turn into just piling different senses on top of each other. Every element, like sound, light, smell and the material used, needs to work together to support the main content of intangible cultural heritage. When a product only chases really strong sensory stimulation, that can actually make the cultural part of it weaker. Designers have to build a specific order for the senses, all centered on the core features of the intangible cultural heritage. This lets users get to know the related techniques, materials and cultural background by following those sensory clues.

### *3.2 Interactive Participation Design: Strengthening the Behavioral Connection Between Users and Intangible Cultural Heritage*

Cultural and creative products based on intangible cultural heritage should not just let users look at them; they should also let users get involved directly. Most of the value of intangible cultural heritage lives in specific technical steps, traditional ritual actions and regular life practices. If a design only shows the final finished pattern, it will be hard for users to understand how it came to be what it is. The point of adding interactive participation in design is to change intangible cultural heritage from a static final product into a whole process that people can actually experience for themselves.

When making these kinds of products, interaction can happen through things like putting parts together, rubbing patterns, mixing colors, weaving things by hand, adjusting lighting, combining different pieces and making custom versions. For example, cultural creative products made from traditional lantern designs can let users put the structure together themselves, so they can learn how the frame, the lantern surface and the light and shadows all connect to each other. Paper cutting products can walk users through folding, cutting out hollow parts and putting different pieces together, which helps them see exactly how the final pattern is built up. For ceramic, embroidery and wood craft products, designers can prepare material kits, half-finished modules and leave some parts for users to make by hand, to lead users into the real craft work. In these examples, interaction isn't just a simple trick to make the product more fun; it's actually a way to connect what users are doing with the real cultural meaning behind the heritage.

In his work looking at participatory culture, Jenkins notes that people who consume media these days are not just passive people who only get information anymore. Instead, they get involved in the whole communication process by joining in, changing content, and sharing it with others (Jenkins, 2012). Creative products that are built around intangible cultural heritage need to adjust to this big change too. When users actually take part in making and using these products, they turn knowledge about intangible cultural heritage into experiences that feel personal to them. Once these personal experiences can be shown off and shared with other people, they then go on to spread through wider social communication.

Looking at it this way, interactive design makes the product better to use, and it also gives intangible cultural heritage more ways to spread to more people.

### *3.3 Digital Technology Empowerment: Expanding the Immersive Communication Paths of Intangible Cultural Heritage Cultural and Creative Products*

Digital technology provides new ways of carrying content for intangible cultural heritage cultural and creative products. Many intangible cultural heritage projects contain complex histories, procedures, and scenarios that cannot be fully presented by a single physical product. QR codes, augmented reality, virtual images, interactive screens, and digital exhibitions can extend the cultural information behind products, enabling users to move from physical products into digital content spaces.

The value of digital technology does not lie in technological display, but in supplementing content that products themselves cannot express. By scanning product packaging, users can see the origin of intangible cultural heritage, craft procedures, and narratives by inheritors. Through augmented reality, they can view the generation of patterns, the evolution of objects, or festival scenes. Through short videos and interactive pages, they can learn about the local life behind the product. In his study of new media, Manovich proposes that new media objects possess features such as “numerical representation, modularity, automation, variability, and transcoding” (Manovich, 2020). This view suggests that digital media not only change the way information is presented, but also alter the path through which users enter cultural content.

When we talk about intangible cultural heritage cultural and creative products, digital technology needs to work alongside physical products instead of replacing them. Physical products give people tactile, functional value and also the value of collecting things. Digital content, on the other hand, brings in background stories, production processes, and ways to start further communication. Once we combine these two parts together, the product stops being just a single item you buy. It becomes a connection point that links in-person experiences with online talking and sharing. When designing these products, we also need to control how much technology we use. This way, digital content won't take the place of the experience you get from making things by hand. The whole point of technology is to help users understand intangible cultural heritage better, not to hide it away from them.

### *3.4 Scenario-Based Communication Construction: Promoting the Shift from Product Consumption to Cultural Experience*

Only when intangible cultural heritage cultural and creative products enter specific scenarios can their cultural meaning be more easily activated. Products detached from scenarios often become ordinary souvenirs. Scenario-based communication emphasizes placing products in museums, cultural tourism spaces, festival activities, aesthetic education in schools, community experiences, and social media environments, so that products can form relationships with use environments, communication audiences, and cultural narratives.

In museums and intangible cultural heritage exhibition spaces, cultural and creative products can be combined with exhibition narratives. After viewing exhibits, audiences can extend their visiting

memories through cultural and creative products. In cultural tourism scenarios, products can become part of travel routes, local stories, and experiential activities, rather than merely affiliated goods at the exit of a scenic area. In schools and communities, intangible cultural heritage cultural and creative products can be transformed into teaching aids, handcraft materials, and media for public cultural activities, enabling intangible cultural heritage to enter daily life.

Scenario-based communication also needs to consider the social media environment. What users are willing to share is often not an individual product, but an experiential process with context, action, and emotion. Product packaging, interactive processes, rituals of use, and digital content can all become communication materials. The communication of intangible cultural heritage cultural and creative products is also situated in this condition. Designers need to make products possess content structures that can be narrated, photographed, and shared, enabling users to complete secondary communication during use.

#### **4. Conclusion**

Immersive communication gives a brand new way to change how people design cultural and creative products for intangible cultural heritage. It pushes design to move away from just symbolic decoration, and instead focus on building experiences. It also changes static displays into interactive activities people can join, and changes single product development into communication that fits whole scenarios. The value of these intangible cultural heritage creative products does not just come from showing traditional patterns and local symbols. It also comes from helping users understand how the traditional skills work, step into the original cultural background, and build their own emotional memories about the heritage. When you put together multi-sensory coordination, interactive participation, digital help, and whole scenario building, these products can change from “goods that just carry cultural pieces” into “carriers that let people have real cultural experiences”. This lets them share culture in a much more effective way in modern daily life and today’s communication settings.

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