

Exploring the Opportunities and Limitations of YangJiaBu New Year Woodcut Prints in Product Design Under the Cultural Sustainability

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ABSTRACT

YangJiaBu new year woodcut prints are the first batch of intangible cultural heritage in China. Increasing emphasis on the sustainable development of traditional culture in the national cultural strategy has created new opportunities for the revitalization of Chinese traditional culture. With the rapid change of information globalization and economy, the sustainable development and inheritance of folk culture are gradually uncovered, necessitating the urgent need to combine innovation and application of technical materials; concurrently, cultural design has endowed traditional culture with new concepts and techniques. This study focuses on the cultural sustainability of YangJiaBu new year woodcut prints, as well as the possibility of incorporating them into daily design. Understand cultural phenomena and classify cultural design resources in depth by analysing historical context and resources. Using the literature research method and undertaking a VRIO method analysis (a technology that identifies and enhances sustainable core competitiveness based on internal valuable, rarity, inimitable, and organization), This study aims to examine the innovative potential of YangJiaBu new year woodcut prints in the design of daily products. The results will reveal the opportunities and constraints of YangJiaBu new year woodcut prints in contemporary design. These findings will aid in the theoretical understanding of the sustainable development of traditional folk culture, serve as a guide for researchers, and contribute creative sources for contemporary design, thereby enhancing the future cultural protection and culture of China's intangible cultural heritage. Innovative and sustainable applications.

Keywords: *YangJiaBu new year woodcut prints, Cultural sustainability, Internal resources, Cultural design, Daily product design.*



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1 INTRODUCTION

The sustainable development of traditional culture is receiving an increasing amount of attention in national cultural strategies, and in the future, successful cultural design will concentrate on promoting the sustainable development of culture while enhancing social and economic development. With the globalization of information and rapid economic changes, YangJiaBu new year woodcut prints, which were among the first to enter China's intangible heritage, are confronted with a complex current situation and new issues of cultural development; at the same time, many younger generations are gradually losing interest in traditional folk culture. Research has shown that: The successful sustainable events of the future will be those committed to sustainable development, delivering better social, environmental and economic value simultaneously (S. Mokhtar, 2021). To accomplish a sustainable and innovative development of traditional culture, we must better manage the inheritance and application of traditional culture. The literature review for this study reveals, however, that research on YangJiaBu

new year woodcut prints has primarily concentrated on folklore, history, and social anthropology. Firstly, there are fewer areas of application on the cultural sustainability of YangJiaBu new year woodcut prints, with the majority of research focusing on the preservation of traditional culture, including the collation and documentation of culture, as well as cultural rescue measures for YangJiaBu new year woodcut prints, such as: 'Intangible cultural heritage · Chinese new year prints Classic Series' focuses on Intangible Cultural Heritage data and introduces Chinese culture product (Shen, 2015). Second, it is a regionally focused series on the history and contemporary situation of YangJiaBu village between 1840 and 1992 that also introduces significant folk art, local folklore, and regional development (Tan, 1993). There is less analysis of YangJiaBu new year woodcut prints' integrated resource integration and design applications through the lens of art and product design applications. Furthermore, the only available studies of cultural innovation in YangJiaBu new year woodcut prints focus on tourism development and the administration of cultural industry models. The perspective of daily-use product design is adopted because daily-use products are used frequently in people's daily activities, and the core of daily-use design is the close interaction with individuals. The cultural connotations and aesthetic style of YangJiaBu new year woodcut prints were progressively developed by the people as they worked and lived. This study is based on the millennia-long development and evolution of a nation's people, culture, and other aspects of its social structures, religious beliefs, and economic life. In this way, combining YangJiaBu new year woodcut prints with modern everyday products expands the possibilities of cultural heritage and innovative applications of traditional culture in everyday life, and enables the commercialization of traditional culture, thereby stimulating and enhancing the growth and consumption of cultural products.

As a conclusion, YangJiaBu new year woodcut prints are a splendid colour of traditional Chinese culture and craftsmanship, with a rich cultural heritage and a combination of the lifestyles of the working people; its cultural style and philosophy are closely related to the rich concept of everyday life scenes of the common people and the traditional historical ethnic culture. This study focuses on the innovative design of YangJiaBu new year woodcut prints for daily use, which is a macro cultural heritage engraved with specific folk scenes and containing excellent and diverse design elements and inspirations. The author uses this as an entry point and focuses on the innovative design of YangJiaBu new year woodcut prints for daily use. The incorporation of traditional culture into the design of contemporary products for everyday use is necessary and in keeping with the needs of the times; it is a modern translation of traditional culture that combines indigenous cultural characteristics with the humanistic and aesthetic values of the craft. To attain design autonomy for folk arts. Therefore, the aim of this study is: (1) discuss the opportunities for daily use design of YangJiaBu new year woodcut prints within the context of cultural sustainability. (2) To discuss the culturally sustainable design limitations of YangJiaBu new year woodcut prints for everyday use. The internal resources of cultural design must be sorted out, and the core cultural competencies must be thoroughly analyzed and assessed; the four key factors of VRIO within YangJiaBu new year woodcut prints culture are identified and analysed in the early design phase: valuable, rarity, inimitable, and organization; and the opportunities and limitations of cultural sustainability and innovation in day-use design for YangJiaBu new year woodcut prints are discussed. This result is ultimately relevant to the theoretical study of the daily use design innovation of YangJiaBu new year woodcut prints in that it helps provide insights into the opportunities for the cultural sustainability and daily use design development of YangJiaBu new year woodcut prints; it can also provide designers with better design resource integration and guidance and help them overcome limitations.

2 LITERATURE REVIEW

2.1 Cultural Sustainability

YangJiaBu new year woodcut prints are an essential component of traditional Chinese folk art; they emerged at a particular time in Chinese history. At the beginning of the 21st century, after more than a century of decline and revival, YangJiaBu new year woodcut prints have become the "intangible cultural heritage." UNESCO promulgated the 'Convention for the Safeguarding of the Intangible

Heritage' in 2001 (Aikawa, 2004). In the study of cultural heritage, the concept of cultural sustainability is inextricably attached to the notion that cultural heritage represents a stock of cultural capital to be transmitted to future generations (Throsby, 2008). Not only do YangJiaBu new year woodcut prints represent a stock of traditional cultural capital, but they also communicate a plain way of life. As a result of the globalization of information and the rapid changes in the economy, the most significant issue confronting YangJiaBu new year woodcut prints today is cultural stagnation and the concept's slow and repetitive nature. In addition, the origins and development of numerous folk cultures undergo a complex and iterative process, and the rapid pace of modern life is one of the reasons they are progressively losing favour. The cultural durability of YangJiaBu new year woodcut prints must be examined systematically in the present day. The World Commission on Environment and Development first defined sustainable design in 1987 as 'meeting the needs of the present without compromising the ability of future generations to meet their needs' (Mokhtar & Deng, 2014). This was followed by a discussion of the interrelationship between culture and development during the UNESCO Decade for Culture and Development (1988-1997), resulting in the WCCD report 'Our Creative Diversity' (Almeida-Klein & Pérez de Cuélla, 1998). Thus, the relationship between culture and sustainable development has been discussed and linked since 1997, and the notion of cultural sustainability is still in use today. Establishing a clear semantic link between culture and sustainability has paved the way for understanding sustainable development through a cultural lens, thanks to the growing recognition of culture as an essential aspect of sustainable development by governments and non-governmental organizations (Soini & Birkeland, 2014).

Culture is a necessary foundation for the transition to a truly sustainable society, and the scientific discourse on cultural sustainability is comprised of seven key elements: heritage, vitality, economic viability, diversity, locality, eco-cultural resilience, and eco-cultural civilization (Soini & Birkeland, 2014). In the sustainable design of traditional culture, these important factors are considered, and an equilibrium is struck between ecological, social, and economic development. In the study of the cultural sustainability of YangJiaBu new year woodcut prints, a sustainable society leads to cultural relevance, and the key factors of cultural sustainability help to develop a cultural design that effectively communicates the meaning and value of culture through the combination of traditional culture and lifestyle in order to achieve a positive interaction between people, products, and the environment. As a means of achieving a harmonious relationship, traditional Chinese culture values the elegance of balance. This harmonious relationship requires cultivating a worldview, morality, and knowledge that are harmonious. Since ancient times, China's cultural practices have emphasized a harmonious relationship with nature, a relationship reflected in the thoughts of many great writers, such as the Taoism, who spoke of 'nature', for instance the 'unity of heaven and man' in Wang Yangming's philosophy of the mind, and 'man and nature'. the Buddhism of thought is concerned with "freedom"; the Confucianism of thought is concerned with "silence"; and the philosophical system is concerned with "harmony". This interaction is the essence of design, particularly in highly integrated product design, which integrates culture and promotes social sustainability through ecological and technological knowledge (Keitsch, 2012). In this way, traditional Chinese culture can be transmitted more effectively; additionally, it is a good inspiration for sustainable cultural development and contemporary cultural design.

2.2 Cultural design and innovative applications

Culture is a dynamic value system that changes in response to social change (Moalosi et al., 2010). Culture influences design through cultural values and cultural connotations, whereas design is continuously altering culture via aesthetic values and innovative technologies. The primary tendencies in contemporary design are eco-consciousness, dematerialization, and artisticization. On the other hand, daily products incorporate aspects of human interests, habits, the laws of nature, the formation of the human social order, as well as adaptation and exploration of nature. On this basis, the evolution of daily-use design incorporates the dominant design trends and the characteristics of daily use. Combining the aesthetic logic and creative laws of YangJiaBu new year woodcut prints with contemporary everyday design not only permits the inheritance and integration of traditional craft techniques, aesthetic

concepts, and humanistic sentiments, but also permits a more accurate and systematic interpretation of the relationship between folk culture and daily design after studying the intrinsic laws of traditional culture in society and harmonising the relationship between folk culture and everyday design.

Cultural design promotes a harmonious relationship between human, products, and the environment, and this relationship encourages individuals to evaluate their everyday lifestyles and behaviors. The concept of lifestyle is a very integrative one that emerged in the late 1960s and was formally introduced in 1974, from the professional context of marketing, where lifestyle was studied and explored using demographic methodologies (Plummer, 1974). Lifestyle can be defined as the general category of what people are willing to spend their time and money on; it is a very holistic and positive reflection of a person's interests, activities, and attitudes; and it is viewed as a significant factor in the way a person thinks about life in relation to the product, with everyday lifestyle being the most important. Incorporating ordinary lifestyle into the study of the cultural sustainability of traditional folklore is a means of confronting humans with their creation and the environment in which they reside. Examining the development of the daily use and product application of YangJiaBu new year woodcut prints in the context of modern lifestyles and interactions returns the dominance of cultural heritage and cultural design to the lives of humans themselves, focusing on adaptations to the laws of nature; and, under the category of daily use as Tao, investigates the cultural habits of human life and the formation of the daily order of human society. The study of the evolution and development of the human way of life in constructing their own thoughts and behaviours as well as those of their living environment in cultural product design can be more effectively applied to modern life and product design creation, with far-reaching implications and development for themselves.

To promote and explore cultural design and material application based on literature research and data analysis; to provide design guidance on the development of elements and functions of contemporary YangJiaBu new year woodcut prints from the perspective of cultural design integrating modern design thinking and methods; to improve the functions and applications of traditional culture based on the design regularity of daily-use products and intercultural communication. Theoretical implications, design methods, and design principles for the use and practical application of traditional culture; provide additional theoretical concepts and practical approaches to traditional culture's uniqueness and sustainability. Integrate and analysis its internal resources, refine its localities and diversity, Highlighting the importance of reputable individual masters or their families who continue the trade, which is the most direct support for artistic creation considered as autochthonous to its territory.(Ullah, 2018); increase cultural vitality and ecocultural resilience; simultaneously expand the innovative functions of folk culture for modern daily use and investigate the economic viability of traditional culture; enable the inheritance and innovative application of intangible cultural heritage in ecocultural civilization, and provide reference and lessons for the innovation and innovative application of other traditions; It also serves as a reference point for other traditional cultures in modern product design. At the same time, culture can be viewed as 'cultural sustainability', a fourth parallel dimension to ecological, economic, and social sustainability (Soini & Birkeland, 2014), and for the opportunities and exploration of cultural design in product applications, designers are also faced with the challenge of how to integrate cultural norms and values into product design, taking into account the current stage of development. And values into product design (Moalosi et al., 2010). Simultaneously, the empirical and skilled character of the design process includes an element of intuition, and the role of intuition in decision-making and as a design driver is widely acknowledged and demonstrated(Toyong et al., 2021). Therefore, an analysis of the traditional cultural resources of YangJiaBu new year woodcut prints can not only help identify opportunities in cultural sustainability and clarify competitive advantages and disadvantages, but also provide designers with cultural resources to guide cultural design and innovative applications and support other design phase factors and aspects where cultural sustainability is important. Sustainability is essential to the development of traditional culture, and the essence of traditional cultural design for daily use reflects cultural sustainability and cultural connotations.

3 METHOD

This study is guided by qualitative research with an exploratory focus to comprehend and compile the opportunities and constraints of innovative design for the everyday use of YangJiaBu new year woodcut prints. Initially, through a literature review and keyword searches, YangJiaBu new year woodcut prints, cultural sustainability, cultural design, opportunities, and constraints were used to collect data. The status of YangJiaBu new year woodcut prints is examined through the lens of cultural sustainability, and cultural resources and design applications are elaborated and analyzed. The purpose of the literature review is to summarize and organize the existing valuable resources and competencies through the integration of the current resources of YangJiaBu new year woodcut prints; additionally, a VRIO analysis of the internal resources of YangJiaBu new year woodcut prints in terms of valuable, rarity, inimitable, and organization is conducted based on the current state of traditional culture in order to draw analyses and conclusions about competitive advantages and disadvantages. The VRIO analysis model was devised by Jayne · Barney in 1991, outlines the central idea that a sustainable competitive advantage cannot be created by merely assessing environmental opportunities and threats and then operating a business only in an environment with high opportunities and low threats. Additionally, a sustainable competitive advantage depends on its own unique resources and abilities (Barney, 1995). To develop these capabilities, valuable, scarce, and expensive to imitate internal resources must be sought out and effectively exploited. VRIO analysis model is an extension of the SWOT model, a refinement of the internal analysis independent of the external environment, which is used to help identify and discover the internal resources and capabilities of the research subject, a strategic tool to analysis competitive strengths and weaknesses, as a way to visualize the specific factors and potential of the traditional culture of this study, to identify sustainable competitive strengths and to help clarify and integrate the direction of resources, thus giving long-term core competitiveness. Sustainable competitive advantage is determined by four factors: valuable, rare, inimitable, and organization, and is attained when all four are met. This indicates that the four essential factors must be analyzed to concentrate on YangJiaBu new year woodcut prints and to direct the company's internal resources. The findings of this study will provide insights into the opportunities for culturally sustainable design of YangJiaBu new year woodcut prints designs to identify opportunities and possibilities for innovation in everyday use; Improving the design and application of YangJiaBu new year woodcut prints for everyday use in the future, as well as identifying the limitations that must be surmounted prior to this point.

4 RESULTS AND DISCUSSION

This study aims to identify the opportunities and limitations of YangJiaBu new year woodcut prints in daily use design, present a comprehensive analysis and assessment based on current resources and capabilities, assist designers in enhancing the integration of YangJiaBu new year woodcut prints ' cultural resources, and direct the future of YangJiaBu new year woodcut prints in daily use design and cultural sustainability. The cultural resources of YangJiaBu new year woodcut prints are classified, and the cultural essential competencies are exhaustively evaluated. In accordance with the VRIO analysis process (figure 1), these four factors influence sustainable competitive advantage, and sustainable competitive advantage is attained when all four conditions are met.

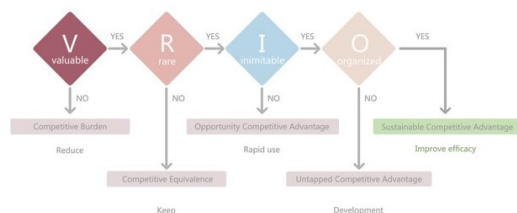


Figure 1 VRIO analysis flow chart (Source: Barney, 1995)

By identifying and analysing the cultural resources of YangJiaBu new year woodcut prints prior to the design phase, the results of this analysis are used to discuss the opportunities and limitations of YangJiaBu new year woodcut prints in everyday design and provide realistic guidance for the theoretical study of innovation in the everyday design of YangJiaBu new year woodcut prints. Deeply reflected in cultural resources are the cultural connotations and cultural values of YangJiaBu new year woodcut prints. Cultural connotation and cultural value are the fundamental characteristics of traditional Chinese culture, the sum of material and spiritual wealth accumulated through the long-term practice of social life; Its creative approach is not an impediment to its development in modern society, and in the integration and processing of internal resources, it gradually establishes a sense of branding and a list of traditional culture's advantages, gradually clarifying its role and direction of development in a competitive advantage; at the same time, it demonstrates the limitations of sustainable cultural development, and adapts to and responds to the factors and categories involved. The VRO analysis includes: (1) Listing of the available resources for YangJiaBu new year woodcut prints. (2) Utilizing VRO for data analysis and filtering. (3) Refining competitive advantages. (4) Presenting the advantages and disadvantages of YangJiaBu new year woodcut prints.

Table 1 VRIO Analysis of YangJiaBu new year woodcut prints

Valuable	rarity	inimitable	organization
Culture:			
<ul style="list-style-type: none"> • China's first batch of intangible cultural heritage • Handicrafts: woodcut skills, new year pictures skills • Cultural characteristics: color/theme/style/aesthetic • Traditional customs • Cultural emotion • Art value/Cultural innovation • Evaluate/Cultural significance • Customs/Knowledge 	<ul style="list-style-type: none"> • China's first batch of intangible cultural heritage • Handicrafts: woodcut skills, New Year pictures skills • Cultural characteristics: color/theme/style/aesthetic • Traditional customs • Cultural emotion • Art value/cultural innovation • Artisans • Local characteristics/regional culture • Theme and Idea: Respect for Nature • Ecological aesthetic concept • Concept of sustainable development • Green ecological humanities community/scenic spot concept 	<ul style="list-style-type: none"> • China's first batch of intangible cultural heritage • Cultural characteristics: color/theme/style/aesthetic • traditional customs • Cultural emotion (long established) • Art value/cultural innovation • Artisans • Local characteristics/regional culture • International Developments and Trends: Cultural Sustainability • Cultural policy • Social practice • Industry reciprocity • Promote cultural research and development 	<ul style="list-style-type: none"> • Weak corporate/industry strategy • Most of them are created with the family as a unit. • Inability to systematically integrate resources. • marketing ability • Product Development Capabilities • Quality control ability • Cultural atmosphere
Ecology:			

<ul style="list-style-type: none"> • Theme and idea: respect for nature • Ecological aesthetic concept 	<ul style="list-style-type: none"> • International Developments and Trends: Cultural Sustainability • Cultural policy 	<ul style="list-style-type: none"> • Industrial adjustment and cooperation • social complex resources (Long-term interpersonal relationship, not easy to copy)
<ul style="list-style-type: none"> • Concept of sustainable development • Green ecological humanities community/ Scenic spot concept 	<ul style="list-style-type: none"> • Public participation • Promote the popularization and education of traditional culture Raise public awareness of traditional culture 	
<p>Society:</p>	<ul style="list-style-type: none"> • Improve community cultural environment Implement cultural management and promotion 	
<ul style="list-style-type: none"> • International developments and trends: cultural sustainability • Cultural policy • Public participation 	<ul style="list-style-type: none"> • Cultivation of culture and heritage Social practice • Tourism culture consumption/experience • Promoting cultural communities/cultural buildings • Industry reciprocity • Family-based business • Promote cultural research and development • Industrial adjustment and cooperation 	
<ul style="list-style-type: none"> • Promote the popularization and education of traditional culture • Raise public awareness of traditional culture • Improve community cultural environment • Implement cultural management and promotion • Cultivation of culture and heritage • Social practice 		
<p>Economy:</p> <ul style="list-style-type: none"> • Promote cultural economy • Tourism culture consumption/experience 		

- Promoting cultural communities/cultural buildings
- Traditional industry development
- Industry reciprocity
- Family-based business
- Industry cooperation

Technology:

- Promote cultural research and development
 - Establish a sustainable cultural development system
 - Industrial adjustment and cooperation
 - Knowledge sharing and exchange of experiences
 - Mainly offline sales
-

In the context of sustainable development, the integration of traditional culture in innovative design for everyday use, with YangJiaBu new year woodcut prints as the main body; concurrently, branding management to mark and identify the opportunities and limitations of the cultural sustainability of YangJiaBu new year woodcut prints, VRIO data categories are: valuable, rarity, inimitable, and organization. (1) The definition of 'Valuable' describes the current resources and capabilities of YangJiaBu new year woodcut prints and indicates whether the current resources and capabilities can assist YangJiaBu new year woodcut prints in maintaining their strengths, addressing their weaknesses, seizing opportunities, and eliminating threats. (2) 'Rarity' is intended to indicate whether there is a certain range of scarcity in current resources and capabilities, and in the sustainable development of traditional culture, scarcity is its representative advantageous resource; concurrently, in the analysis and filtering of "Rarity", if the option result of 'No', the portion of competitive disadvantage is obtained, for instance, the level of resources is lower than other subjects within the same competitive category. (3) In 'Inimitable', the emphasis is on the difficulty of imitation, the difficulty of imitating resources and competencies, which can enhance the development of resources and allow for the rapid growth and uniqueness of YangJiaBu new year woodcut prints. (4) The meaning of 'Organization' is to demonstrate whether there is sufficient the term organization is used to indicate whether current resources and capabilities are sufficiently organized and whether current resources and capabilities are utilized effectively. Therefore, the data analysis indicates that the extant cultural resources of YangJiaBu new year woodcut prints have not yet attained a level of sustainable resources and competencies.

In terms of value classification, YangJiaBu new year woodcut prints contain a very comprehensive range of resources and capabilities, categorizing and classifying current resources in terms of culture, society, ecology, economy, and technology respectively; in terms of rarity and inimitable of imitation, YangJiaBu new year woodcut prints also has clear advantages and opportunities, expressed in terms of cultural characteristics, cultural emotions, and artistic values; social practices under cultural trespassing are also reflected in the YangJiaBu new year woodcut prints. Physically unique resources, path-dependent resources, causally ambiguous resources, economically constrained resources, and socially complex resources, such as some long-established geographical characteristics, local resources, and complex interpersonal relationships, present attributes that cannot be easily replicated and have a significant effect on the competitive advantage. However, the organization demonstrates several 'No' option results that cannot be filtered to the next stage, manifesting themselves in changes in product features, changes in usage scenarios, changes in mindsets and working patterns, etc., as well as product development capabilities, marketing capabilities, industry strategies, and organization, exhibiting deficiencies and disadvantages. Actively building a global cross-enterprise network of organisations for

the development and design, production and distribution, recycling and disposal of cultural products, directly converting abstract traditional Chinese culture into an industry with high economic value (Pan & Fan, 2017). The results of the VRIO analysis can help YangJiaBu new year woodcut print to integrate overall resources through the SWOT model; it can also provide an analysis of internal resources for the innovation of YangJiaBu new year woodcut print for daily use products, and effectively identify the competitive advantages and disadvantages of YangJiaBu new year woodcut print in terms of current cultural sustainability and innovation from within the resources, helping to provide insights into opportunities for the development of YangJiaBu new year woodcut print for daily use design; at the same time, it can provide designers with better integration and guidance on design resources and overcome limitations.

5 CONCLUSIONS

Culture as a necessary foundation for the transition to a sustainable society, emphasizing the sustainable development and innovative application of traditional culture, balancing ecological and cultural restoration, social civilisation, and economic development, utilising the vitality of cultural innovation around the sustainable development of society, combining contemporary lifestyles, exploring innovative designs for the daily use of YangJiaBu new year woodcut print, effectively.

The findings of this study discuss the opportunities and limitations of day-to-day innovation in YangJiaBu new year woodcut print in the context of cultural sustainability, and effectively identify the cultural resources and capabilities of YangJiaBu new year woodcut print in the context of multiple key factors in cultural, ecological, social, economic and technological terms. Through VRIO analysis and visualisation of the current resources and capabilities of YangJiaBu new year woodcut print, corresponding plans and strategies can be developed for the sustainable cultural development of YangJiaBu new year woodcut print in order to better understand their inherent competitive advantages and limitations during product design development, and to provide guidance on the combination of elements and technologies for future design innovation applications. In addition, by analysing the rarity and inimitable nature of current resources, identifying opportunities for competitive advantage and untapped competitive advantage, enhancing the understanding of the industry and the capacity to innovate based on the current cultural development of YangJiaBu new year woodcut print, and extending the focus to various aspects of the cultural strategy, such as the expansion of resources in terms of human skills, materials, and the use of software, therefore, developing enablement to develop better and more innovative products for the future cultural sustainability of YangJiaBu new year woodcut print.

However, according to the results of the analysis, although Yangjiabu woodblock prints have clear advantages and opportunities in terms of rarity and inimitability, they still have not fully reached the advantage of resources and competencies for sustainable development, especially in terms of organizational deficiencies and disadvantages that are gradually emerging, such as: lack of product development capacity, relatively low marketing capacity, and inadequate industry strategies and organization. A number of measures can be taken to address this situation, such as: expanding the resources devoted to product development and consolidating the position of cultural core competencies; increasing technological barriers and protecting intellectual property rights; improving marketing capabilities and innovating in marketing methods; and making up for cultural building capabilities and learning to participate in the industry with competitive cultural strengths. The findings of this study promote the integration of culturally sustainable resources for YangJiaBu new year woodcut prints and provide insights into daily design research and the limitations faced in cultural design innovation.

In conclusion, the process of culturally sustainable development of YangJiaBu new year woodcut prints can result in environmental friendliness, positive and sustainable industry development, as well as social and economic benefits for the local community; it can also stimulate market innovation, lead to product development and cultural innovation, and stimulate the growth and consumption of cultural products. Through the cultural comprehension and resource identification of YangJiaBu new year

woodcut prints, it provides systematic guiding ideas for innovation and practice in daily-use products and generates long-term benefits for the local cultural industry.

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AUTHOR CONTRIBUTIONS

Zhang Yuzhu contribute to this research, including data collection, analysis, writing etc. S'harin Mokhtar guided author to do this research.

CONFLICT OF INTEREST

Zhang Yuzhu declared no conflicts of interest with respect to the research, authorship, or publication of this article.

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