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Edited by
Ms. Galina Berjozkina
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Preface

IIARP is a forum dedicated to advancing society through research. A primary goal and feature is to **convene scholars, professionals, and government agencies** to exchange and share their experiences and research findings on the challenges and solutions for societal development. More importantly, this conference will serve as a platform to **disseminate research findings and catalyze innovation.**

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- ❖ To provide a world-class platform for researchers to share their research findings through international and national conferences.
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- ❖ To encourage researchers to identify significant research challenges in the fields of science, engineering, technology, and management.
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Chair's Welcome

On behalf of the International Institute of Academic Research & Publications (IIARP) & Glovento Conference Private Limited®, I extend a warm welcome to all participants, delegates, and organizers of the International Conference.

It is a well-known fact that good teaching is derived from research. The passion for research and the research experience of a teacher play a crucial role in the growth and success of an institution. An institution's reputation is often determined by the quality and extent of its research output, which creates a cyclical process of excellence. Research experience leads to improved teaching and quality education nurtures further research. It is imperative for academic organizations to foster a research-teaching-research environment.

The academic excellence of institutions is closely tied to the level of their research. Research is an indispensable tool for enhancing education, teaching, and learning. Teachers, as the backbone of academic organizations, continuously enrich the existing knowledge base by introducing new paradigms through innovation. They bring to the classroom a wealth of research-based experience that generates new ideas and elevates the system as a whole.

The boundaries of research and education have been transcended in recent times, leading to a universal approach. It is imperative to leverage technology to bridge these boundaries, as advancement in technology helps reach remote areas and bring the world closer together. This will foster a continuous progression of quality.

The world's greatest discoveries and innovations are the result of the creativity of visionary minds. There are three essential resources for promoting discoveries: great books, great individuals, and great teachers. Teachers play a vital role in nurturing inventive and visionary minds and inspiring their creativity, potential, and capacity.

The purpose of this conference is to provide a platform for young minds, including research scholars, academicians, and practitioners, to share their ideas and superior knowledge in the fields of education, language, management, and engineering. The conference has received a tremendous response from countries around the world and I am grateful to all the authors for their valuable contributions. I extend my heartfelt thanks to the reviewers and Board of Editors for their dedicated time, energy, and effort in support of the conference.

Ms. Galina Berjozkina

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The development of a brand identity: A case of “Mushizhai”

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Abstract- This study uses the “Mushizhai” brand as a case to investigate consumer perceptions of its visual identity. By combining literature review, comparisons with other brands, and field research at the Tianjin flagship store, we collected 170 questionnaires, three management interviews, and smart-sensor data. Utilizing both descriptive and quantitative analyses, we examined audience responses to the brand’s logo, color palette, and traditional motifs. Findings reveal that core consumers and cultural inheritors exhibit high recognition of seal-carving and cursive calligraphy elements, whereas the 18–30 age group favors digital interactivity and contemporary visuals. In-store observations show average dwell times of 4.2 minutes in the traditional exhibition area versus 2.1 minutes in the interactive zone. Additionally, subtle inconsistencies in color and typography across channels (store, website, brochures) undermine brand cohesion. Based on these insights, we propose preserving deep cultural imagery while strengthening VI guidelines, enriching digital experiences, and enhancing cultural storytelling to achieve a balanced integration of innovation and heritage in the brand’s visual identity.

I. RESEARCH BACKGROUND

As traditional culture regains prominence in both market and design fields, high-end cultural brands face the challenge of balancing cultural depth with modern aesthetics. Since its establishment in May 2022, “Mushizhai” has crafted a restrained, elegant visual style through handwritten calligraphy, seal-inspired logos, and vermilion red—yet it still falls short in meeting younger audiences’ interactive expectations and maintaining consistency across multiple touchpoints. Therefore, this study employs empirical fieldwork and multimethod data analysis to identify divergent preferences among different audiences for Mushizhai’s visual elements and offers targeted recommendations. The goal is to provide actionable design guidance for cultural brands seeking to harmonize tradition with innovation.

II. RESEARCH OBJECTIVES

- 1) Based on the survey data, conduct an in-depth analysis of the target audience's perceptions and preference differences regarding the visual identity of the "Mushizhai" brand
- 2) Integrate the research findings with design practice to develop an optimized design framework for the visual identity of the "Mushizhai" brand.

III. RESEARCH QUESTIONS

- 1) How can data be collected through research on other brands to evaluate consumer acceptance of the integration of traditional cultural elements into the visual identity design of the “Mushizhai” brand?
- 2) How can brand visual identity design continuously innovate to meet the evolving needs of the times and changing consumer demands?

IV. RESULT

4.1 Based on the analysis of 170 valid questionnaires, on-site observations, and data recorded by intelligent sensing devices, this study systematically presents the cultural cognition and visual

reception of the target audience of the "Mushizhai" brand. The findings are as follows: the overall logo recognition rate reached as high as 92.4%. Among core consumers, 84% indicated that they "fully understand" or "somewhat understand" the traditional cultural elements, while the rate among cultural inheritors was even higher at 95%; in contrast, only 57% of potential consumers demonstrated such understanding. Regarding the demand for visual innovation, 88% of potential consumers expressed a "strong need" for digital interactive elements such as AR and dynamic logos, compared to 72% of core consumers and only 45% of cultural inheritors, the latter of whom mostly chose "moderate need."(Figure1)

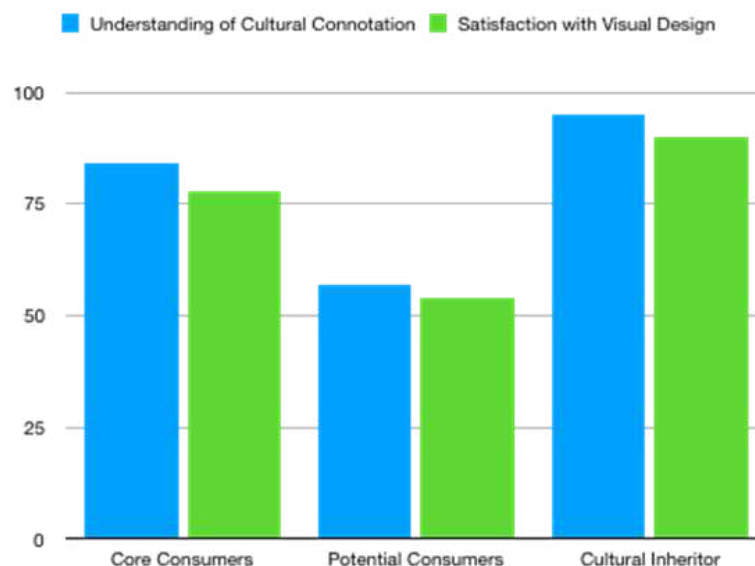


Figure 1 Survey Analysis Results of the "Mushizhai" Brand
Source: Researcher (2025)

Overall, the analysis shows that the traditional cultural visual language of the "Mushizhai" brand enjoys a strong foundation of recognition and acceptance among core consumers and cultural inheritors. However, there remain barriers to understanding and a lack of formal appeal when engaging younger, potential consumers. Going forward, the brand should maintain cultural depth while integrating new media technologies to enhance storytelling and interactive experiences. This approach will help extend brand recognition and value resonance across multiple generations of consumers.

4.2 Based on an in-depth analysis of the core cultural symbols of the "Mushizhai" brand and the needs of its target audience, this design proposal centers on the handwritten calligraphy of Master Shikai and seal-style graphics. It establishes a clear layout system grounded in a "10a × 4a" grid with a "1a" safe zone on all sides. The color palette consists of red, black, and white to ensure high recognizability and visual consistency. Additionally, three output formats—horizontal, vertical, and dynamic interactive versions—are provided to accommodate various online and offline application scenarios.

Visual Identity Design Proposal and Design Description for the "Mushizhai" Brand.

1) The text portion of the "Mushizhai" logo uses the handwriting style of Mr. Shi Kai, featuring natural negative space within the strokes and broken brush tips, embodying the spirit of "expressive ink traces."(Figure2)

A minimum clear space of "1a" must be maintained around all sides of the logo. No text, graphics, borders, or color blocks may intrude into this area. This can be visualized as reserving a square space of "a × a" around each side of the logo.

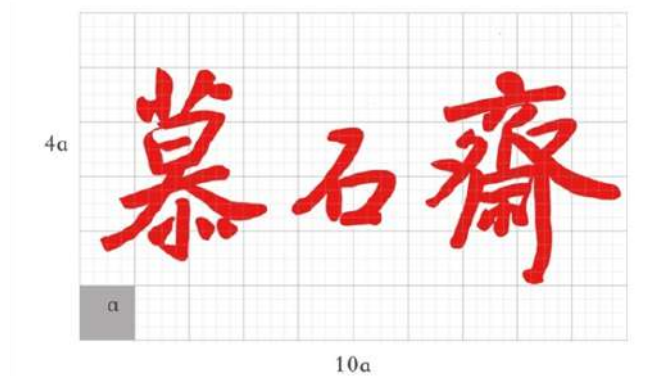


Figure 2 Standard Dimensions of the Mushizhai Brand Text Logo

Source: Researcher (2025)

The cinnabar red used is the sole standard color of the logo, symbolizing both the distinctiveness of seal engraving and a traditional auspicious color in Chinese culture. This hue evokes the appearance of ancient red seal imprints, enhancing the visual impact.

RGB Values:R:232, G:25, B:25 (Figure 3)



Figure 3 Standard Color

Source: Researcher (2025)

2) Ink black is used as the auxiliary color, strictly limited to textual content or as a substitute in black-and-white settings.

RGB Values: R:2, G:2, B:2 (Figure 4) and (Figure 5)

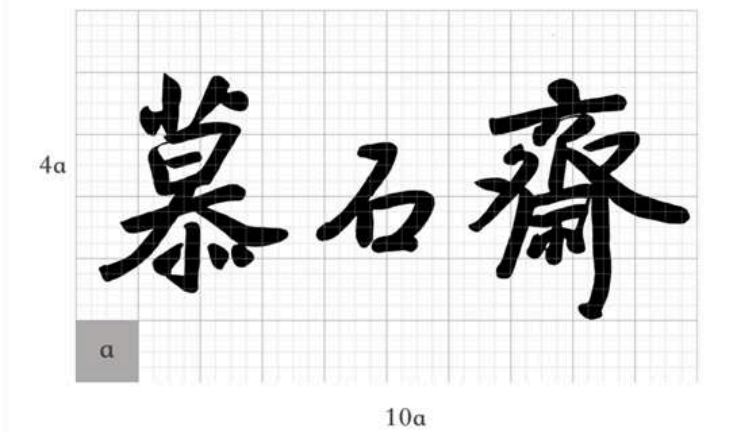


Figure 4 Mushizhai Brand Text Logo in Ink Black

Source: Researcher (2025)

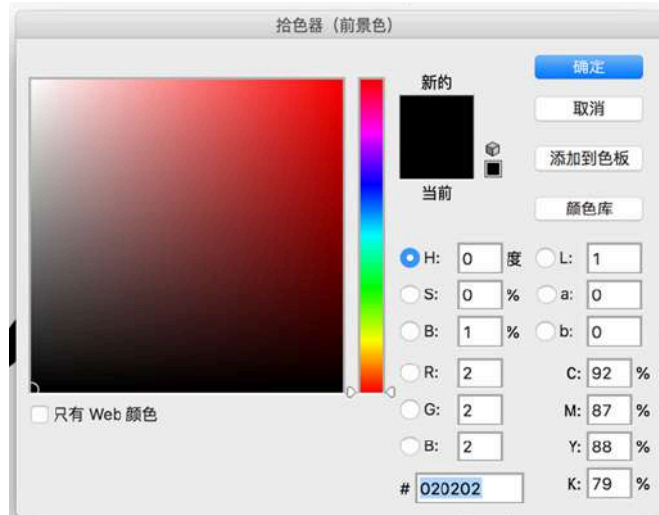


Figure 5 Auxiliary Color Application of the Mushizhai Brand Text Logo
Source: Researcher (2025)

3) Use pure white as a secondary color, applied to dark backgrounds such as black and red (Figure 6). The strong color contrast creates a powerful visual impact.
R:253, G:252, B:252 (Figure 7)



Figure 6 MushiZhai Brand Text Logo
Source: Researcher (2025)

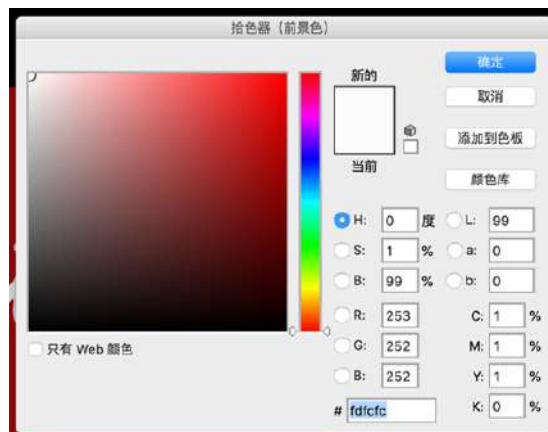


Figure 7 Mushizhai Brand Text Logo Secondary Color
Source: Researcher (2025)

4) The square base conveys the “stability” of a traditional seal. The “upper part” features a “huiwen” (key-fret) pattern derived from Bronze Age motifs of the Shang and Zhou dynasties, subtly referencing ancient cultural charm. The lower solid block symbolizes the steadiness and inclusiveness of the “Zhai” (studio) (Figure 8).

The color red is selected, consistent with the standard color used for the brand’s typography. Red is a common color in traditional seals, symbolizing cultural richness and festive sentiment, while also maintaining high recognizability across various backgrounds.

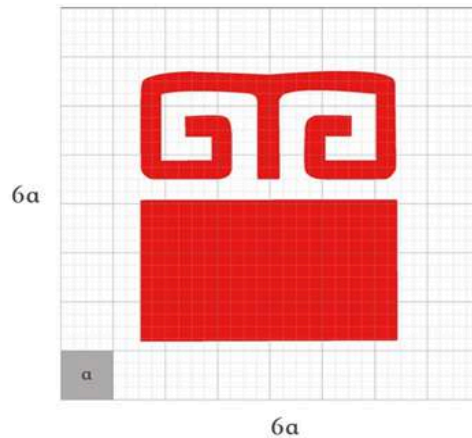


Figure 8 Standard Dimensions of the Mushizhai Brand Graphic Logo

Source: Researcher (2025)

When the graphic logo is presented independently as the main element, pure white is used as a secondary color, applied to dark backgrounds such as black and red (Figure 9).

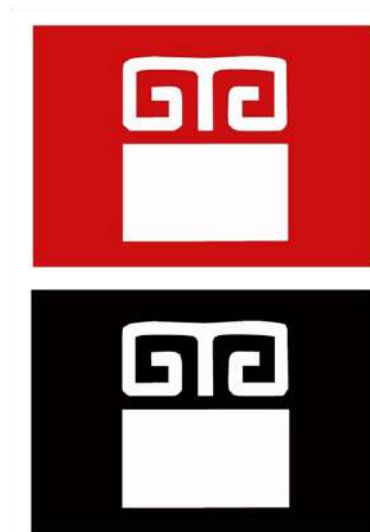


Figure 9 Mushizhai Brand Graphic Logo

Source: Researcher (2025)

5) The combination of the graphic and text elements is presented in both horizontal and vertical formats. In the horizontal version, the graphic symbol is positioned on the left, and the text logo on the right, aligned along the same baseline to achieve visual balance (Figure 10). The horizontal logo is more suitable for wide-format applications (such as website headers, banners, business cards, and brochures), emphasizing a parallel layout of "seal • inscription" that conveys visual balance and stability.

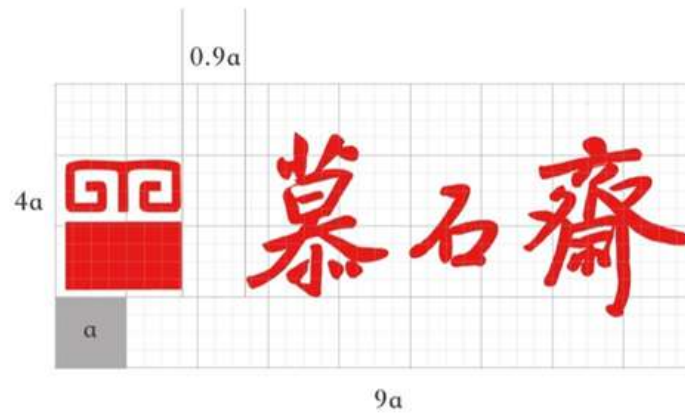


Figure 10 Horizontal Version of the Mushizhai Brand Logo
Source: Researcher (2025)

In the vertical version, the graphic symbol is positioned at the top, with the text elements “Mu,” “Shi,” and “Zhai” arranged vertically and center-aligned. The overall layout evokes the feeling of a traditional seal with a sense of visual continuity from top to bottom (Figure 11). The vertical logo is more suitable for narrow or vertical formats (such as storefront signage, vertical banners, side packaging, and vertical promotional graphics), emphasizing the layered progression of "seal • inscription" and conveying a scholarly, scroll-like aesthetic.

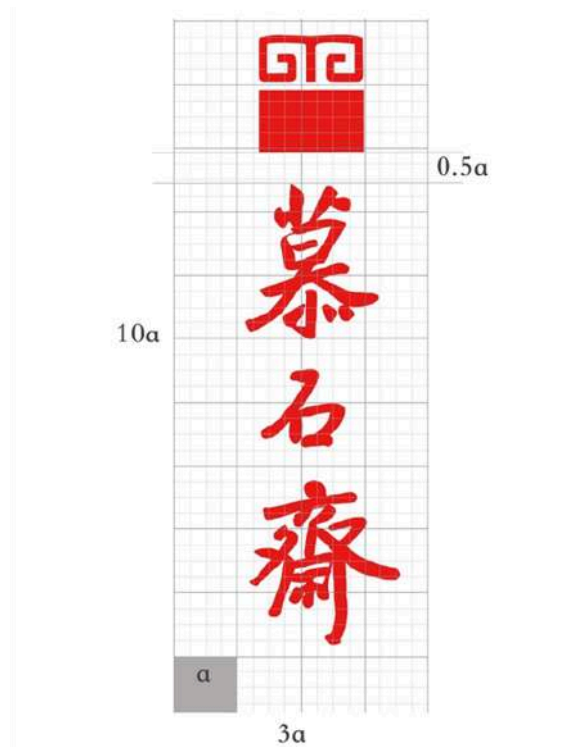


Figure 11 Vertical Version of the Mushizhai Brand Logo
Source: Researcher (2025)

Both layout formats follow consistent core principles in terms of color scheme and whitespace: cinnabar red is used as the primary identifying color, a clear safe zone with adequate whitespace is maintained, background interference is avoided, and standardized minimum size and proportion guidelines are applied.

A pure white background is chosen for the whitespace to ensure strong color contrast with the main logo. R:255,G:255,B:255(Figure12).

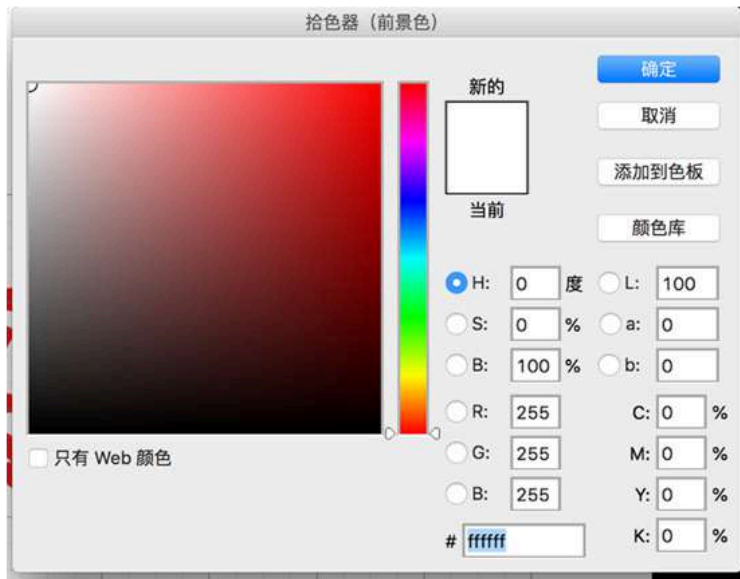


Figure 12 Logo Clear Space Background Color

Source: Researcher (2025)

Both the horizontal and vertical versions of the logo offer four commonly used color schemes, suitable for different backgrounds and mediums. All four variants maintain consistent overall dimensions and whitespace standards, differing only in background color and the color of the seal and text, facilitating visual management and selection for various application scenarios (Figure 13) and (Figure 14).

White text on black background: Ideal for dark-colored signage, cultural exhibition backdrops, and other deep-background settings.

White text on red background: Suitable for festive banners, event vertical flags, and eye-catching promotional materials at traditional exhibitions.

Black text on white background: Best for printed manuals, exhibition plaques, brand brochure covers, and other more formal, static mediums.

Red text on white background: Appropriate for promotional posters, gift packaging, and embossed designs on the back of brand memorabilia, enhancing interaction with the traditional seal-red aesthetic.



Figure 13 Horizontal Logo Arrangement

Source: Researcher (2025)



Figure 14 Vertical Logo Arrangement
Source: Researcher (2025)

V. The Practical Showcase of Visual Identity Design Application for the "Mushizhai" Brand

5.1 Packaging Design: Integration of Traditional Forms and Modern Craftsmanship

1) As one of the brand's key products, the seal carving set features packaging that is minimalist yet emphasizes the brand image. The carved stone product is placed in a white box, while red boxes are used for envelopes and seal carving tools respectively. A red card is used to highlight the brand name. The shopping bag is made of coated paper, making it more durable. (Figure 15)



Figure 15 Packaging Set
Source: Researcher (2025)

2) Another type of packaging bag for the brand adopts a three-dimensional structure reminiscent of ancient book pouches, echoing the cultural essence of "Mushizhai" as a heritage-oriented brand. Kraft paper is used for packaging lighter products (such as seal paste, calligraphy brushes, etc.) and smaller-sized calligraphy or traditional Chinese painting works. (Figure 16)



Figure 16 Product Packaging Bag
Source: Researcher (2025)

3) Scroll tubes are used to package large-format calligraphy and traditional Chinese painting works. Since the xuan paper used for these artworks is relatively soft and not easy to carry, storing them in scroll tubes helps prevent damage. (Figure 17)

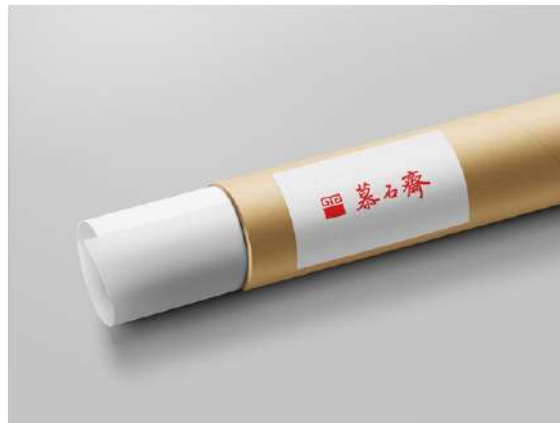


Figure 17 Scroll Tube
Source: Researcher (2025)

4) Canvas bags are more widely used and can be given to consumers as complimentary items. Lightweight and foldable, canvas bags are more portable compared to the coated paper shopping bags. (Figure 18)



Figure 18 Canvas Bag
Source: Researcher (2025)

5.2 Brand Artifact Design: Unification of Color System and Typography

1) The three colors of the paper cups correspond to the brand logo's color palette. The logos are arranged side by side, forming a distinct visual language rooted in Chinese aesthetics, thereby reinforcing brand consistency and memorability. (Figure 19)



Figure 19 Paper Cups

Source: Researcher (2025)

2) As one of the most basic and direct mediums for external communication, the business card serves as a condensed expression of the "MushiZhai" brand's culture and visual identity system. The design emphasizes the brand name "MushiZhai" as the central element, with the graphic logo placed in the background at reduced opacity. (Figure 20)



Figure 20 Business Card

Source: Researcher (2025)

3) The mouse pad, as a frequently used item in daily office settings, combines practicality with display value. The design highlights the logo graphic as the central visual element. (Figure 21)



Figure 21 Mouse Pad

Source: Researcher (2025)

4) The sealing stickers feature the "MushiZhai" brand logo as the main design element, adopting circular or square compositions that mimic the traditional seal format, reflecting an elegant aesthetic. These stickers are also widely used. (Figure 22)



Figure 22 Sealing Stickers

Source: Researcher (2025)

5) The brand envelope features a minimalist design but is sealed with a wax seal, which evokes a strong sense of Eastern cultural ambiance and refined elegance. Wax seals are versatile and suitable for formal occasions, making them ideal for special brand communication scenarios, such as exhibition invitations or art salon notices; handwritten thank-you letters for important clients; holiday-exclusive product inserts; and cultural gift packaging for high-end business collaborations. (Figure 23)



Figure 23 Envelope and Wax Seal

Source: Researcher (2025)

5.3 Signage System Design: Integrating Material and Aesthetic Connotation

Due to the reflective nature of glass, the building's exterior billboard uses the brand's standard red color to enhance visibility and impact. (Figure 24)



Figure 24 Exterior Billboard

Source: Researcher (2025)

2) The illuminated sign adopts a vertically oriented rectangular composition, inspired by traditional Chinese plaques and signboard styles. The primary visual focus is the "Mushizhai" logo. (Figure 25)



Figure 25 Illuminated Sign

Source: Researcher (2025)

3) For the brand's main door plaque, a dark wood grain background is paired with gold embossed characters, conveying a serene and dignified traditional aesthetic. The use of wood further aligns with the cultural connotation of the word "Zhai" (studio) in the brand name. (Figure 26)



Figure 26 Wooden Door Plaque

Source: Researcher (2025)

4) The office door sign is an essential visual element of the "Mushizhai" brand in workplace settings. Its design serves basic functions of spatial navigation and departmental identification. The sign features a horizontal rectangular shape, echoing the forms of ancient plaques and name tags, and carries a refined Chinese aesthetic. (Figure 27)



Figure 27 Office Door Sign

Source: Researcher (2025)

VI. CONCLUSION

This study takes the "MushiZhai" brand as a case to systematically examine the development patterns of its visual identity (VI) system and audience perception since its establishment in 2022. Through a combination of literature review, comparative brand analysis, field research, and data from intelligent sensing devices, it offers an in-depth exploration of audience acceptance and preferences regarding the brand's visual elements, including logo, color scheme, and patterns. "MushiZhai" has successfully established strong recognition among core consumers and cultural inheritors through traditional symbols such as handwritten calligraphy, seal motifs, and cinnabar red. However, it shows limited appeal to the younger potential consumer group aged 18–30. The study finds that inconsistencies in color use and whitespace across different communication channels weaken brand coherence. Moreover, visitors spent more time in traditional exhibition zones compared to interactive zones, indicating a need to enhance the experiential aspect of the brand.

To balance tradition and innovation, the study proposes the following recommendations:

- 1) Strengthen VI standardization to ensure consistency and high recognizability across all brand touchpoints;
- 2) Enhance digital experiences by incorporating AR, dynamic logos, and cross-media storytelling to improve engagement and comprehension among younger audiences;
- 3) Refine cultural storytelling by developing brand narratives around the history of stone carving, seal engraving techniques, and the calligraphic philosophy of the brand's founder to enhance readability and emotional resonance;
- 4) Conduct regular audience research and device-based monitoring to dynamically adjust visual strategies, ensuring alignment between brand imagery and contemporary aesthetics.

In summary, while "Mushizhai" remains rooted in traditional cultural values, it must also embrace new media technologies and strictly implement VI consistency. Only through this approach can the brand deepen recognition across generations, enhance its cultural and commercial value, and offer a viable design model for other high-end cultural brands navigating the intersection of visual innovation and cultural heritage.

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