



# IIARP

## International Conference

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Edited by

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IIARP CONFERENCE & PUBLICATIONS

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**Abstract Proceedings Series**

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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.
- ❖ To integrate the research findings from the conference into classroom instruction for the benefit of students.
- ❖ To encourage researchers to identify significant research challenges in the fields of science, engineering, technology, and management.
- ❖ To facilitate the dissemination of research findings through journal publications, conference proceedings, or books.
- ❖ To provide researchers with feedback on their work to enhance its relevance and impact through collaborative efforts.

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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 Berjokina**

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# Analyzing the Value of Traditional Cultural Elements in the Brand Identity Design of "Mushi Zhai"

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**Abstract-** Against the backdrop of the globalization wave and the continuous rise of cultural confidence, integrating traditional cultural elements into brand visual image design has become a key strategy for brands to achieve cultural inheritance and enhance market competitiveness. This paper takes the "Mushizhai" brand in Baodi District, Tianjin as an example to explore how it selects, refines and applies traditional Chinese cultural symbols (such as calligraphy, color systems, and patterns) in visual elements such as logos, fonts, colors and graphics. This study adopts a mixed research method, collecting 170 questionnaire data through stratified random sampling (50 core consumers), quota sampling (100 potential consumers), and purposive sampling (20 cultural inheritors), ensuring sample representativeness with a 95% confidence level and  $\pm 7.5\%$  error control; simultaneously conducting in-store intelligent sensor observations (recording 3,200 minutes of behavior data), semi-structured interviews (3 brand managers), and cross-case comparative analysis (Niren Zhang Workshop and Yangliuqing New Year Picture Enterprise). Data analysis uses descriptive statistics, cross-analysis and qualitative coding techniques, focusing on dimensions such as brand loyalty, acceptance of traditional elements and perception of cultural authenticity. The research finds that the "Mushizhai" brand effectively conveys its cultural values and enhances brand differentiation through visual strategies such as hand-written calligraphy logos, Chinese red, beige and black tones, as well as cloud and mountain patterns; however, there is still room for improvement in the depth of design innovation and cross-channel consistency. Based on empirical analysis, this paper constructs a framework for optimizing brand visual image design in the context of traditional culture and proposes practical suggestions for similar cultural enterprises to draw on.

**Keywords:** Brand Identity, Traditional Culture, Visual Design, Mushizhai, Cultural Symbols.

## 1. Introduction And Background

### 1.1 Research Background

With the advancement of globalization and the intensification of market competition, brand visual image design has not only become the core means for enterprises to spread their image externally, but also a key bridge for building consumers' emotional identification. In this context, more and more brands have begun to highlight their cultural positioning and historical heritage by incorporating traditional cultural symbols, such as folk patterns, calligraphy and painting, so as to form a differentiated advantage in homogeneous competition. In the Chinese market, with thousands of years of accumulated philosophical thoughts, aesthetic principles and craftsmanship, traditional culture has become an indispensable creative resource in brand design. Many studies have also confirmed that the use of cultural elements can significantly enhance brand influence and consumer loyalty. Especially in brand cases combined with profound cultural carriers such as the four treasures of the study, calligraphy and painting, traditional cultural symbols not only help to shape a unique brand image, but also inspire consumers' national pride and cultural identity.

As a brand founded in Baodi District in 2015 and focusing on traditional cultural products, "Mushizhai"'s visual image design must not only reflect the artistic and cultural value of the product, but also accurately convey the essence of Chinese traditional culture through multi-level designs such as logos, packaging, and publicity. Therefore, how to integrate elements such as stone carving texture, calligraphy style and traditional patterns into modern design language, while maintaining visual sense

of the times and functionality while retaining cultural connotation and aesthetic tension, has become an important topic in brand design practice.

### *1.2 Research Significance*

In the context of increasingly fierce brand competition, “Mushi Zhai” integrates traditional culture with modern design in its visual identity. Grounded in semiotics, visual communication design, and brand identity theory, this study constructs a multidimensional theoretical framework for the integration of traditional cultural elements into brand visual identity design, thereby enriching research on the application of cultural elements in the field of brand design. Through an analysis of the current state of “Mushi Zhai”’s brand visual identity and an investigation into consumer behavior, the study proposes a systematic design practice framework and optimization strategies. Additionally, a transferable design manual is developed, offering a replicable reference path for similar cultural brands.

## **2. Research objectives**

- 1) To study the application and expressive forms of traditional cultural elements in the visual identity design of the “Mushizhai” brand, systematically sort out traditional cultural elements and explore their functions and values in the process of brand image building.
- 2) To analyze the use of traditional cultural elements in the visual identity design of “Mushizhai,” evaluate the successes and shortcomings of the outcomes, and propose optimization suggestions.

## **3. Research questions**

How can representative traditional cultural elements be systematically sorted and refined to guide the construction of brand visual identity?

## **4. Research Scope And Methodology**

This study focuses on the “Mushi Zhai” brand in Baodi District, Tianjin. It employs a comprehensive methodology that integrates literature review, case analysis, field research, questionnaire surveys, and interviews, utilizing a mixed qualitative and quantitative analysis approach. The research spans from March 2024 to April 2025, with a sample that includes core consumers, potential consumers, and inheritors of intangible cultural heritage. A total of 170 questionnaires, 3 in-depth interviews, and on-site observations at the store are included in the data.

## **5. Overview of Traditional Chinese Cultural Elements**

### *5.1 Traditional Patterns*

Traditional Chinese patterns include dragon motifs, phoenix designs, cloud patterns, and landscape motifs. These designs are not only rich in aesthetic appeal but also imbued with cultural meanings such as authority, auspiciousness, and harmony. Studies suggest that by refining and reorganizing these patterns through modern design, they can be transformed into contemporary visual symbols, thereby enhancing a brand’s cultural depth and aesthetic value.

### *5.2 Traditional Colors*

Colors such as red, yellow, and black in the traditional Chinese color system carry distinct symbolic meanings—such as celebration, nobility, and loyalty—and are widely used in brand design. Research has shown that the appropriate application of traditional colors in packaging design can strengthen the cultural direction of a brand and enhance both recognition and emotional resonance with consumers.

### *5.3 Traditional Characters and Calligraphy*

Chinese calligraphy features diverse styles, including seal script, clerical script, regular script, running script, and cursive script, each with unique characteristics. Scholars have noted that integrating calligraphic brushwork into brand logos and supporting text can enhance cultural richness and elevate both artistic expression and communication effectiveness.

### *5.4 Other Symbolic Elements*

Elements such as paper-cutting, New Year prints, traditional architecture, and intangible cultural heritage crafts also serve as rich visual resources. For instance, the symmetrical composition and aesthetic of negative space in paper-cutting have been adopted by modern designers for use in fashion, packaging, and spatial decoration to boost cultural affinity and aesthetic appeal.

## **6. Application Methods of Traditional Cultural Elements in Brand Design**

### *6.1 Graphic Extraction and Symbolic Reconstruction*

Based on visual semiotics, this approach involves extracting the core forms of traditional patterns, simplifying strokes and structures, and constructing brand symbols that align with modern aesthetics. For example, in the packaging design of a "modern Chinese tea shop," the Peircean triadic model of signs is used to reconstruct symbols that retain cultural essence while enhancing brand distinctiveness.

### *6.2 Color Reproduction and Symbolism*

Researchers reinterpret traditional colors like red, yellow, and black based on the Five Elements theory and auspicious color systems, aligning them with brand positioning and product characteristics. Empirical evidence shows that this color strategy helps consumers quickly associate the brand with its cultural values and improves visual appeal.

### *6.3 Integration of Calligraphic Imagery*

Incorporating styles such as running script or clerical script into brand names and visual elements helps convey brand personality through brushwork and layout. Research indicates that different calligraphic styles evoke distinct emotional tones—for example, regular script conveys solemnity, while running script expresses fluidity—allowing alignment with brand identity and deepening cultural expression.

### *6.4 Deep Exploration of Cultural Semantics*

Going beyond aesthetic form, this method involves uncovering the historical stories, philosophical ideas, and social values behind traditional symbols to build a comprehensive brand narrative. Studies emphasize that presenting deeper cultural semantics can enrich a brand's cultural dimension and enhance the emotional impact of its visual design.

## **7. Theoretical Foundations**

### *7.1 Semiotic Perspective*

From a semiotic perspective, visual brand elements serve as carriers for the representation and transmission of cultural symbols. By constructing systems of graphic, textual, and color symbols, brands can build bridges of cultural resonance with audiences, achieving emotional identification and shared value creation.

### *7.2 Brand Culture Construction Theory*

This theory posits that visual imagery externalizes a brand's core values. Research demonstrates that incorporating traditional cultural elements into brand visuals not only fosters distinctive recognition

but also strengthens cultural identity and brand loyalty—offering a competitive edge, particularly in the context of globalization.

## 8. Case Studies

### 8.1 Modern Chinese Tea Shop

This brand heavily incorporates traditional landscape and floral-bird motifs, along with calligraphic brushwork, paired with modern layouts and color schemes to create a visually striking Chinese style. Empirical research using semiotic models shows that these elements significantly enhance brand recognition and cultural connection.

### 8.2 Palace Museum Cultural Products

The Palace Museum integrates architectural ornaments, artifact imagery, and traditional craftsmanship into product design. Through extensive IP licensing and cross-industry collaborations, it achieves both cultural and commercial success. Reports indicate annual revenues exceeding billions of yuan, demonstrating the market potential and societal influence of cultural symbolization.

### 8.3 "Chinese Style" Design in Overseas Brands

Western luxury brands have attempted to use Chinese characters, cloud motifs, and landscape elements in the Chinese market. However, due to limited cultural understanding, some designs have sparked controversy. Successful examples—such as Prada's fusion typography for Rong Zhai—highlight the importance of collaborating with local designers to avoid misinterpretation and enhance cultural respect.

## 9. Data collection

This study uses literature review, field research and a combination of qualitative and quantitative methods to comprehensively analyze the use and effect of traditional cultural elements in the visual image design of the "Mushizhai" brand. First, by searching domestic and foreign academic databases and brand cases, the relevant theories and practical experiences are summarized; secondly, the design status and consumer behavior data of the "Mushizhai" flagship store are collected through field research; finally, the data obtained are logically sorted and statistically tested by combining descriptive analysis and quantitative analysis to provide a scientific basis for the design strategy of traditional cultural elements.

### 9.1 Descriptive analysis research method

In order to deeply reveal the cognitive logic and emotional response of different audiences to the visual symbols of the "Mu Shi Zhai" brand, this study conducted a multi-level descriptive analysis for the three major groups of core consumers, potential consumers and cultural inheritors. The specific steps are as follows:

- 1) Cultural identity questionnaire survey: A total of 170 questionnaires were distributed, covering core consumers (50 VIP customers who purchased  $\geq 3$  times in the past year), potential consumers (100 young people aged 18-30), and cultural inheritors (20 intangible cultural heritage inheritors and teachers and students of art colleges), ensuring that the overall error of stratified sampling does not exceed  $\pm 7.5\%$  at a 95% confidence level.

The questionnaire content focuses on brand loyalty, acceptance of traditional elements and innovation needs, and evaluation of cultural authenticity.

- 2) Store field observation: Intelligent sensing equipment was installed in the "Mushizhai" flagship store to record the flow of people and the length of stay in each functional area (traditional

exhibition area, innovative product area); the density of traditional visual elements in the store (such as calligraphy decorations and artifact displays) was quantified in a 1m×1m grid.

Interview method: Semi-structured interviews were conducted with brand management (brand manager, creative director, marketing director, etc.) to understand the satisfaction of different positions with the integration of traditional culture and modern design, symbolic aesthetic expression, audience feedback and market promotion effects; the interviews were recorded, transcribed and archived.

- 3) Literature and archive research: Systematically combed academic research in the field of traditional culture and brand visual image design at home and abroad, as well as corporate archives such as the "Mushizhai" VI manual and historical materials, to provide theoretical and historical background support for subsequent analysis.

### 9.2 Quantitative research methods

The Tianjin "Mushi Zhai" store was chosen as the field research site, with the Mud Figurine Zhang Workshop and Yangliuqing New Year Painting enterprises selected as supplementary observation subjects.

Through purposive sampling, three aspects—brand logos, the application of traditional culture, and product packaging—were selected for comparative analysis, with a focus on exploring the design origins and academic perspectives.

### 9.3 Sample and sampling design

Based on existing descriptive and quantitative research, this study developed a comprehensive sampling plan combining stratified random sampling, quota sampling, and purposive sampling to target three key groups—core consumers, potential consumers, and cultural inheritors—balancing both sample representativeness and depth of insight.

- 1) Sample Composition and Sampling Framework:
  - Core Consumers: A sampling frame was established using the "Mushi Zhai" VIP customer database, selecting customers who had made three or more purchases in the past year as the research population.
  - Potential Consumers: A dual sampling frame was built targeting young consumers aged 18–30 in Tianjin, incorporating both online social media users and offline event participants.
  - Cultural Inheritors: A sample pool was formed for qualitative research by listing inheritors of intangible cultural heritage (ICH) projects and faculty/students from art institutions with relevant professional backgrounds.
- 2) Sampling Methods and Procedures:
  - Core Consumers – Stratified Random Sampling: VIP customers were first stratified by purchase frequency and geographic distribution. Simple Random Sampling (SRS) was then applied within each stratum to ensure the proportion of samples in each layer matched that of the overall population, thus improving estimation accuracy and ensuring the representativeness of smaller subgroups.
  - Potential Consumers – Quota Sampling: Quotas were set based on key characteristics such as age, gender, and education level. Sampling was conducted simultaneously through online channels (social media, survey platforms) and offline venues (campus events, pop-up stores), balancing cost and efficiency while ensuring sufficient representation of each subgroup.
  - Cultural Inheritors – Purposive Sampling: Based on the researchers' judgment and literature review, representative ICH inheritors and art educators who could provide the most professional insights were selected to obtain in-depth qualitative data.

## 10. Conclusion

This study takes the "Mushizhái" brand in Baodi District, Tianjin, as its research subject, systematically examining the extraction, transformation, and application of traditional cultural elements in its visual identity design. It reveals the multifaceted value of these elements in conveying brand cultural significance, shaping differentiation, and fostering emotional connections with consumers. The findings indicate that "Mushizhái" employs a multidimensional cultural symbol strategy—featuring a handwritten calligraphic logo, a color palette of Chinese red, beige, and black, along with cloud patterns and landscape motifs—which not only reinforces the brand's historical depth and cultural richness but also enhances visual recognition and market competitiveness. However, the brand still shows room for improvement in terms of innovation depth and cross-channel visual consistency.

In a traditional cultural and creative (C&C) market plagued by homogenization, "Mushizhái" has successfully established a distinctive visual style by precisely distilling and modernizing traditional symbols, thereby creating significant visual differentiation from other C&C brands and boosting its market edge.

Survey and interview data show that core consumers exhibit significantly higher cultural identification with the "Mushizhái" brand compared to potential consumers, indicating that the deep integration of cultural symbols effectively increases brand loyalty. Furthermore, high praise from intangible cultural heritage (ICH) inheritors affirms the cultural authenticity and scholarly value of the brand's design.

In conclusion, this study not only highlights the core value of traditional cultural elements in the visual design of the "Mushizhái" brand, but also provides systematic and practical theoretical guidance for how cultural brands can balance artistry and functionality, as well as tradition and modernity, in contemporary design practice.

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