



## **Research on "Chinese Style" Brand Visual Design and its Marketing Effectiveness under Digital Transformation**

**<sup>1</sup>TAO WEIMING\***

**Affiliation:INTI International University**

**Email:TAOWEIMING@raffles-designer.com**

**<sup>2</sup>JI ZEYU**

**Affiliation:Hulunbuir University**

**Email:jizeyu0470@163.com**

### **Abstract**

This study plan looks into how "Chinese style" culture can be used in the design of brand identities. Since 2018, when the "Chinese style" element became famous, it has been a big part of how Chinese brands look. The study will look into how "Chinese style" culture is used in visual identity design and how it affects brand marketing. It will do this by comparing and analyzing case studies and combining literature and market research data during the digital transformation process.

The research will analyze representative cases of "Chinese style" brand visual identity design, summarize the common characteristics, and provide experience and inspiration for future Chinese brand visual image design. Meanwhile, the study will also explore the development potential of "Chinese style" culture on the international stage and provide design directions for the globalization of Chinese brands. This research plan will adopt literature research, case analysis, market research, and other research methods to systematically sort out relevant theoretical achievements and practical cases. The innovation points of the research are: 1) in-depth exploration of the application of "Chinese style" culture in brand visual design and its impact on marketing under the digital background; 2) summarizing the common characteristics of "Chinese style" brand visual identity design to provide reference for future design practice; 3) looking forward to the development prospects of "Chinese style" culture in the international market, and providing design strategies for the globalization of Chinese brands.

### **1. Introduction**

As the design and electronics industries in China keep growing, lively visual communication design methods will continue to have a big effect on people for a long time [1]. Text, images, and color are the main artistic elements used in visual communication design. Its unique artistic charm affects people's feelings and ideas in the field of spiritual culture and is very important in people's daily lives. When digital technology keeps getting better, it changes many things, including the field of visual



design. This change has both good and bad effects. But now that we live in the digital world, we need to figure out how to combine visual design with digital technology in a way that works across many businesses and keeps getting better as it's used.

Visual communication design plays a crucial role in digital transformation. Visual communication design conveys the core values and characteristics of a brand through visual elements such as graphics, colors, and text to attract and gain the recognition of consumers. In the digital age, visual communication design pays more attention to creativity, personalization and interactivity to meet the diversified needs of consumers.

When it comes to brand competition, "Chinese style" society has become a strong force behind how Chinese brands look. Adding "Chinese fashion" features to visual design, on the other hand, could lead to marketing that isn't needed at the right time. So, we need to look into how "Chinese style" culture can be used and how it affects brand visual identity design in order to make brand marketing more accurate and effective. In the past few years, Chinese names have gotten a lot more attention. When people in China search for products, Chinese brands do much better than foreign brands. Some of China's most popular brands, like Wuliangye and Laoganma, as well as some newer brands, like Hua, have been chosen for the "2022 List of Favorite Chinese Brands for Foreigners." These brands are loved by people in both China and other countries [2]. The rise of "China-chic" in 2018 showed how young people were interested in fashion and a natural return to traditional culture. It also gave national brands more power in the market battle. In June 2022, Chinese government



departments said they would "explore the traditional cultural genes and intangible cultural heritage such as Chinese culture, Chinese memory, and Chinese time-honored brands, strengthen research on the consumption orientation of the new consumer group, innovate consumption scenarios, and promote the construction of national brands" . Brands are now part of the national strategy plan [3]. The new, trendy, and open-mindedness of "China-chic" has made the brand market bigger with the unique visual style of Chinese culture. It has also given brand visual image design a big boost from culture.

This study will look at how "Chinese style" culture is used in brand visual identity design. It will also look at the important theoretical research results and notable visual identity design achievements of "Chinese style" culture in mainland China since 2018 (the "Year of Chinese Style"). Using the case study method and combining literature and market research data to learn about how "Chinese style" culture is used in visual image design in the digital age, choosing brand visual image design cases that are well-known in the market and typical of "Chinese style" practice, and looking for similarities by comparing and analyzing the cases. There will be a summary and ideas on how to use Chinese culture in visual identity design to help guide future work.

#### The Significance of the Research:

In the current digital age, the construction and dissemination of brand image is crucial to the development of enterprises. As a representative of the integration of traditional



Chinese culture and modern fashion elements, the digital transformation of Chinese-style fashion brands holds profound significance. We can learn more about how design affects how people think about things by studying visual communication design in the digital transformation process. This will help us come up with better brand communication strategies and design ideas. Furthermore, this can summarize the experience for the Chinese-style brand design industry nationwide, drive the digital upgrade of the industry, and enhance its market competitiveness. As a result, this project is both useful in the real world and useful in theory for the long-term growth of Chinese-style brand design.

## 2. Literature Review

The British scholar Schroeder said "we live in a digitized electronic world that is image-based, aimed at catching people's eyes, establishing brands, creating mental habits, and designing successful products and services." The effect of graphic pictures on information transmission is intuitive, easy to read, vivid, and deeply rooted. The visual culture that has been formed by technological progress and the rise of the information age has always been what drives the visual construction of brand image [4].

The image of a brand includes both the real and the intangible. The visible part of a brand is its visual image, which is the version of the brand that people can see or feel. It has many visual parts, like the brand name, image, how the product looks, how it's



packaged, how it's advertised, how the service works, where it's displayed, and how it can be used. When people think of a brand, the intangible picture is more about its spiritual essence and how it makes them feel [5]. The most direct and strong part of building a brand image is brand visual image design. This is where abstract elements like graphics, images, words, colors, and mascots are used to set up the brand's visual identity and culture.

People often judge the quality of brand visual image design by more than just the picture itself. They also look at the cultural position and cultural perspectives that the design communicates. Fashion brands from Japan, South Korea, and Europe are taking over the world. In a way, they are spreading their own cultures. As China becomes more connected to the rest of the world, it needs to find a strong way to show itself. This will definitely help the combination of "China-chic" style and brand visual design. The term "China-chic" comes from China and is a part of Chinese society. China is shown by the character "囿," which means "nation," and "^," which means "trend," which means "hip" culture that is on the cutting edge of what's popular and meets the needs of young people and the general public [6]. "Chinese style" is a popular trend that Chinese brands are leading. It allows young people to express themselves and follow the latest fashions, and it's also a natural return to traditional culture [7]. The rise of "Chinese style" has given visual image designers new ways to think of ideas and be creative. It has also led to brand visual image designs that have their own Chinese style, Chinese beauty, and Chinese spirit.



With the widespread development of digital technology, national fashion brands have also begun to undergo digital transformation. Digital technology is used for rapid, efficient and personalized design, as well as interaction and communication with consumers. Digital technology has brought more creativity and possibilities to national fashion brands, making their brand images more youthful, fashionable, and personalized. The impact of digital transformation on brand image is profound and positive, bringing new opportunities and challenges to brands. Digital transformation shapes brand image and helps brands stand out in the market. Creative design and personalization deepen the emotional connection with consumers and increase loyalty. Data analysis optimizes the user experience and provides precise, personalized products and services.

Visual communication design is an important part of how major fashion brands are going digital. The first thing that visual communication design does is make packaging that stands out. This helps people remember the brand. Second, design integrates cultural elements, conveying the brand's deep cultural heritage and values, enhancing emotional resonance [8]. In addition, focusing on the user experience, providing a pleasant visual experience through carefully designed products, enhances users' affection for the brand. More importantly, visual communication design can better grasp consumer needs, align with market trends, meet consumer expectations, and enhance the brand's market competitiveness.



### 3. Research Content and Methodology

#### 3.1 Visual Communication Design of the Brand Image of Chinese Style

A lot of domestic studies in the past have looked at Chinese style society and Chinese style brands. The way that new Chinese fashion brands come up with new looks can be broken down into four levels based on cultural genes: the natural level, the logical level, the spiritual level, and the contextual level [9]. Some researchers also see brands' interest in Chinese style as "a practice of visual imagery." They look at Chinese style design from the points of view of "impression and shape," "object-process" and "elements," and "categories and concepts." How graphic symbols for brands are made [10]. This piece combines the two theories and uses them to look at brand visual image. From a design point of view, the brand uses "Chinese style" as a type of visual culture by copying, doubling, fissioning, and extending to finish building its own visual image.

One of the main forces behind "Chinese style" is the Palace Museum in Beijing. It was also one of the first Chinese museums to build a brand identity. The palace goes against the usual way of displaying things and using scenes to build a brand's image. Instead, it mixes classical art with current everyday design. According to art historians, Wang Ximeng's "Panoramic Landscape" from the Northern Song era is the best example of an ink and wash landscape painting from that time. It shows green mountains and rivers and is a classic scene. "Panoramic Landscape" has become a



cultural intellectual property (IP) thanks to the Palace Museum. They have "copied" the beauty of traditional paintings' color, shape, composition, space, story, and meaning and "appropriated" them for new uses like product appearance, digital stage, and multimedia interaction. The Palace Museum has slowly been releasing a range of cultural and creative designs since 2018, using elements of graphic style, color, and texture to make the packaging of cultural and creative products look better. In 2019, the Palace Museum held "Panoramic Landscape 3.0," a digital art exhibition that combined traditional art with digital technology to create an immersive experience. In 2021, the Palace Museum upgraded "Panoramic Landscape 3.0" to "Painting the Majestic Rivers and Mountains - Palace Immersive Art Exhibition" in Chongqing and put it on a 50-meter-long, 5-meter-high display wall. The poetry play "The Poetic Dance: A Journey of a Legendary Landscape Painting," which was based on "A Panoramic Landscape," was shown at CCTV's Spring Festival Gala in 2022. The brand IP makes news and stirs up debate, and it helps the Palace Museum's brand image.

3.2 Discussion on how Chinese-style brand design can better cater to the needs of contemporary consumers in a digitalized environment.

In the age of new media, the visual communication carriers and media have grown to a higher level. The subject-object link in the process of getting information has also changed, making communication more effective and efficient than ever before. Visual communication design has a lot of technical and artistic parts that work together [11].



"China-chic" that has been digitalized has become popular, and the ways that people use images to communicate with "China-chic" have also been improved in new ways [12]. The "China-chic" brand's visual limits are being pushed by changes in communication media and design language. As screen media becomes more popular compared to old, flat, and static ways of communicating, brands prefer a three-dimensional and changing brand visual system to quickly grab users' attention and get information out there. Immersive digital museums like the Palace Museum's and the "China Trend Museum" pop-up store that combines audiovisual experiences are all examples of how media change has led to multidimensional communication and interaction. Brands' online presence and high-frequency, real-time interactions based on new media matrices are also examples. In terms of design language, "China-style" brands often use visual stories to show what the brand stands for and to get people to actively learn and understand information by "storytelling." They do this by combining the artistic and stylish aspects of "China-style" culture with modern science and technology. This makes designs that are full of the spirit and quality of the time. These new ideas free the brand from a single visual presentation and make it more personalized. The new visual style will lead to a lot of copying and success, which is the evolution of "China-style" visual in the art and technology trends of today and tomorrow.

### 3.3 Summarize the path and strategies of innovative Chinese-style brand design



---

through case analysis

"China-style" culture is like water that doesn't have a source. Its heart is the great traditional Chinese culture and national spirit. A lot of different kinds of cultural pictures and visuals have deep meanings in the wonderful traditional Chinese culture. For instance, Chinese characters, paintings, buildings, and handicrafts are all cultural images that are turned into "China-style" symbols through design. These symbols are then used a lot in brand visual systems, like logos, ads, and product packaging. Traditional Chinese images have spiritual meanings, are works of art, and inspire philosophical thoughts. These things have become the brand's starting idea and way of life. Brand images, on the other hand, go from being fragmented to being organized in a way that looks good. Old brands used nostalgic marketing and makeover to get people to buy their products. New trendy brands, on the other hand, aim to bring people together with a cool attitude and fresh stories. The first line of toys from the Chinese designer brand POP MART is more focused on how stylish and beautiful the designs are. They have also worked with well-known brands like Disney, Marvel, and KFC. As "China-chic" has become more famous, POP MART has also started to sell items with Chinese cultural elements. For example, the Molly West series released in 2018 was based on the images of the four major disciples in the classic "Journey to the West", and began to incorporate traditional cultural elements into the trendy product system; the "Nezha Reborn" trendy brand series was launched, and cooperation with Chinese animation IPs began; POP MART can use things like the



different Spring Festival series for the Year of the Tiger and the Year of the Rabbit for a long time. These series include many symbols of Chinese New Year, such as Qilin, the Chinese knot, the lion dance, the cloth tiger, and more. From the first single product to the series promotion, the design of the designer toys has become an important visual symbol of the POP MART brand. The "designer toy" series tells the story of the brand by showing the stylish looks of Chinese designers and the modern spirit of Chinese culture. These "designer toys" not only have Chinese aesthetics, but they also represent the players' identities. They can be a part of the design process and secondary creation of the trendy brand, and they can form an emotional bond with the "designer toys," which makes them feel more connected to the brand.

#### **4.Expected outcomes:**

When used in visual communication design, digital technology not only improves the visual impact and gives people a new visual experience, but it also makes artists much more creative, allowing them to make one-of-a-kind works of art. Using digital technology in visual communication design not only increases the design space, but it also keeps up with the latest technological trends. This makes it easier to come up with new design content, which lets more creative design ideas come to life. It has a very positive effect on the use of advanced technology and the inclusion of interactive material.



---

#### References:

1. Liu X., Application of cloud-based visual communication design in Internet of Things image, Soft Computing. (2020) 24, no. 4, 9–17.



2. “2022 List of the Most Popular Chinese Brands Abroad”. BELT AND ROAD PORTAL·YIDAIYILU. GOV. CN. 2022-11-26.
3. [https://www.yidaiyilu.gov.cn/info/iList.jsp?cat\\_id=10002&info\\_id=292914&tm\\_id=126](https://www.yidaiyilu.gov.cn/info/iList.jsp?cat_id=10002&info_id=292914&tm_id=126)
4. Digitalization of the Consumer Goods Industry – Action Plan of “Three Products”(2022-2025). 2022.
5. Sun Shaojun. Design and Research of a Century Chinese Brand Visual Image [D]. Suzhou University, 2013.
6. Shi Yanhong. Research on Brand Visual Identity Design [D]. Wuhan University of Technology, 2007.
7. Tsinghua University Institute for Cultural and Creative Development. Research Report on China-chic. 2019.
8. Dong Yuh-Da. Research on the application of visual communication design under the background of digitalization [D]. Northeast Electric Power University, 2020.



---

9. Yao Linqing. How did the "China-chic" Craze Come into Being [J]. People's Tribune, 2019(35):132-134.

10.Xiang Yong, Chen Leyang. Inheritance, Innovation and Empowerment of China-chic Brand from the Perspective of Cultural Gene [J]. Arts Criticism, 2022(02): 13-23.

11.Xing Haiyan. "National Tide" and "True Self": Self-presentation of Youth Groups in the Internet Age [J]. Journal of Southwest Minzu University (Humanities and Social Science),2021,42(01):126-134.

12.He Jie, Wang Yueran. Graghic-Sense-Medi -Communication, Fusion of Art and Science: New Horizon of Visual Communication Design Research [J]. Art & Design, 2019(10): 20-23.