

Fusion of Traditional Culture and Brand Visual Design

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Abstract: In the context of economic globalization, the competition focusing on the construction of brand visual image is becoming more and more fierce. As the only treasure of the development of various ethnic groups with a long history, traditional culture gradually shows its irreplaceable core role. It is more important in modern brands, and its core value and importance are reflected in the application of visual image design. This paper aims to integrate traditional culture into brand visual design, interpret the connotation and characteristics of traditional culture, and analyze the current situation and existing problems of whole wheat brand visual design with a case. Through market research and analysis of consumer groups, combined with the expression of traditional culture in brand visual image design, SPSS 22.0 software is used to count and analyze the results of the questionnaire, which provides new ideas for the visual image design of cereals brands. The results show that 38.91% of consumers who purchase whole grain products have a monthly income of 4000-6000, and 59.64% of consumers prefer a fresh, elegant yet lively design style in the survey of consumers' preferred design style and mascot of whole grain products. This is also in line with the connotation of traditional culture.

1. Introduction

Under the trend of economic globalization and the rapid development of the Internet, various art and cultural trends of thought are constantly integrating with each other, bringing more possibilities to the development of art and design, but at the same time, there will be convergence [1]. The national and regional art culture and life are gradually being marginalized. For the current brand visual design, it is more to "please" the public aesthetics, to follow the trend, and to lack "individuality". Chinese traditional culture is extensive and profound, and the regional culture is rich and colorful. Different regional brands can increase the recognition of the brand according to their regional and national characteristics [2].

Through the research on the fusion analysis of traditional culture and brand visual design, domestic and foreign experts have also carried out research on him, and a lot of scientific research results have been accumulated in the past few years. Through critical visual analysis, Buschgens M applies a visual sociosemiotic approach to Middle Eastern art canons to better understand the dimensions of transnational imagined communities. The study finds and discusses six subdimensions of Middle Easternness that make up the two main dimensions of TIC, time and

space. These sub-dimensions offer brand managers and designers six different ways to foster transnational imaginary communities through the use of visual aesthetic referents in their brands. Research Limitations/Impacts - This research identifies specific visual sub-dimensions of brands that enable transnational communities to imagine [3]. Celhay F explores how logo design affects brand perception, and more specifically, we'll explore how the textual content of a logo interacts with its graphic design to deliver a specific message. Semiotic theory provides a framework for studying this issue. Two logos with the same textual content but different designs were analyzed first through semiotic research and then through experiments with 903 respondents. The results confirm that the textual content of the logo interacts with the visual aspect, which we call the double anchoring effect [4]. Kostan H examines the effects of two basic elements in green advertising, namely the overall visual aesthetic quality of the advertisement and the verbal environmental appeal. The study was conducted using an experimental vignetting method. 276 respondents participated in the study. Through MANOVA statistical analysis, it is found that both the aesthetic quality and the type of environmental appeal used significantly affect the green brand association and the respondents' attitude towards the brand. However, this important impact on the visual aesthetic quality of advertising deserves attention as it may prevent consumers from objectively assessing the environmental claims of a product [5]. The branding of traditional culture realizes the awakening of traditional culture; at the same time, Chinese traditional culture realizes the inheritance of traditional culture through the continuous upgrading and improvement of brand value.

This paper analyzes the current situation of the visual image design of the brand of whole grains from the perspective of brand design, through a questionnaire survey, and a case study. It has certain theoretical and practical significance by combining traditional culture with the visual image of the brand of whole grains, excavating new design concepts to shape the brand image, and conveying the ideological connotation of traditional culture to the public at the same time.

2. Research on the Integration of Traditional Culture and Brand Visual Design

2.1. Characteristics of Traditional Culture

2.1.1. Inheritance

In the evolution of human society, the process of "generating contradictions and conflicts - self-adjustment - summarizing experience and completing changes - forming a certain cultural formula - generating contradictions again" is repeated, and constantly self-adjusts and changes the parts that are incompatible with the current period, the sublation of culture. It is an inevitable process of the development of the times [6, 7].

2.1.2. Nationality

Different ethnic groups spread and record different ethnic traditional customs through their own language and writing systems, such as religious beliefs, clothing, festivals, etc. [8, 9].

2.1.3. Commonality and Individuality

The traditional culture has its overall cultural similarity in the development process, and at the same time shows the different forms in different regions and different times, such as the different forms of festivals in the north and the south, and the differences in folk culture [10, 11].

2.2. Influence of Traditional Culture on Brand Visual Design

For brands, China's long-standing traditional culture is its core culture, and different brands have their own different core brand cultures. But no matter from which point of view, the culture of the brand is based on the traditional culture, and the differences between them also exist in the traditional Chinese culture, which is the same contradiction in philosophy. In a historical sense, visual elements are created by human beings and reflect an aspect of culture. Since it belongs to the category of culture, the large social and cultural environment has a great influence on its formation. Just like the commercial culture of the Northern Song Dynasty and the commercial culture of today's world's large-scale factories can no longer have the same impact on the visual elements of commodities. So for the visual design symbols of the brand, it is also a historical necessity that the influence on its visual elements under the cultural background of different times is not the same. Different cultural forms in different periods created different eras [12, 13].

However, until now, because of the lag in the development of brand enterprises, it also leads to the backwardness of its visual design. Therefore, in order to achieve development, we must be guided by consumer needs and play a powerful role in culture under the background of today's visual and era. It is redesigned to achieve a gorgeous transformation [14].

2.3. Design Strategy of Traditional Culture in Brand Visual Design

2.3.1. Tracing the Origin - Mining and Selection of Connotation

Behind every traditional symbol is another invisible and boundless universe. It is not a simple matter and object. Japanese designers interpret symbol graphics as "the form of objects captured by the five senses". The essence of capturing is the common experience and overall feeling through the participation of the eyes, ears, nose, body and skin. Thousands of years ago, our ancestors had a special understanding of the capture and understanding of modeling. They believed that in addition to the five senses, another aspect that cannot be ignored is the contemplation of the soul, the soul, and a more subtle and delicate philosophical understanding. Therefore, in traditional Chinese aesthetics, people regard each shape as an inner and outer perception, not just a lifeless phenomenon. Any simple form that can be spread in the objective world, if it can be passed down to this day, will bring us endless emotional experience [15, 16].

2.3.2. Introducing the Old and Bringing Forth the New - the Interpretation and Transformation of Graphics

As the traditional Chinese graphic symbols extracted from natural images, they have been simplified and selected, but some of the graphics with relatively complex and cumbersome structures and ancient and conservative forms are still preserved. Therefore, in contemporary design and application, it is necessary to carry out rational Selection and deletion, simplification and enhancement cannot be separated from the current aesthetic needs. Therefore, we must focus on refining, summarizing, summarizing and strengthening themes. In addition, some psychological experiments show that simple contour images have important value for international cognition [17].

2.3.3. Pursue Beauty by Perfection - the Acquisition and Performance of Color

As a forerunner in communication elements, the role of color in modern times cannot be underestimated. A traditional color is a color that has been passed down from generation to generation in a country and has a distinctive artistic expression. As a result, the unique color concept of the Chinese nation has been formed. It is said that "color is nothing but five, and the

changes of five colors are incomparable." The use of "color" in graphics (such as religious murals, folk New Year pictures, Beijing Opera masks, etc.) is an inexhaustible source of design for contemporary visual image design.

3. Investigation and Research on the Integration of Traditional Culture and Brand Visual Design

3.1. Survey Method

The market research method, through the investigation and analysis of the visual image design of the whole grains brand in the market, highlights the advantages and disadvantages, which is helpful for further investigation of the design form. At the same time, we survey consumers through online questionnaires to understand the composition and preferences of consumers, and help determine the design positioning of the brand in order to better complete the work.

3.2. Data Collection and Processing

Market research was carried out for consumers of whole grain products, and a questionnaire survey on brand design of whole grains was set up. The questionnaire was a random survey method combining online and offline supermarkets. A total of 280 copies were effectively recovered, and 275 points of the questionnaire were recovered. The recovery rate was 98%.

This paper uses SPSS 22.0 software to count and analyze the results of the questionnaire, and conduct t test. The t-test formula used in this paper is as follows:

$$t = \frac{\bar{X} - \mu}{\frac{\sigma_x}{\sqrt{n}}} \quad (1)$$

$$t = \frac{\bar{X}_1 - \bar{X}_2}{\sqrt{\frac{(n_1 - 1)S_1^2 + (n_2 - 1)S_2^2}{n_1 + n_2 - 2} \left(\frac{1}{n_1} + \frac{1}{n_2}\right)}} \quad (2)$$

Among them, formula (1) is a single population test, \bar{x} is the sample mean, s is the sample standard deviation, and n is the number of samples.

4. Analysis and Research on the Fusion of Traditional Culture and Brand Visual Design

4.1. Analysis of Consumer Groups

According to the questionnaire survey, it is found that most of the consumers who buy whole grain products (as shown in Figure 1) are young and middle-aged office workers aged 25-55, with a monthly income of 4000-6000 (38.91%), and there are more female consumers. Most of these consumers are office workers. They are busy with work and family life. Their bodies are mostly in a "sub-healthy" state. They have a lot of pressure in their lives, and their eating habits are irregular and unreasonable. They are not enough to see a doctor for treatment. Need to be nurtured. Therefore, the consumers targeted by the traditional culture-based brand of whole grains are young and middle-aged consumers who pursue quality of life, health and good eating habits.

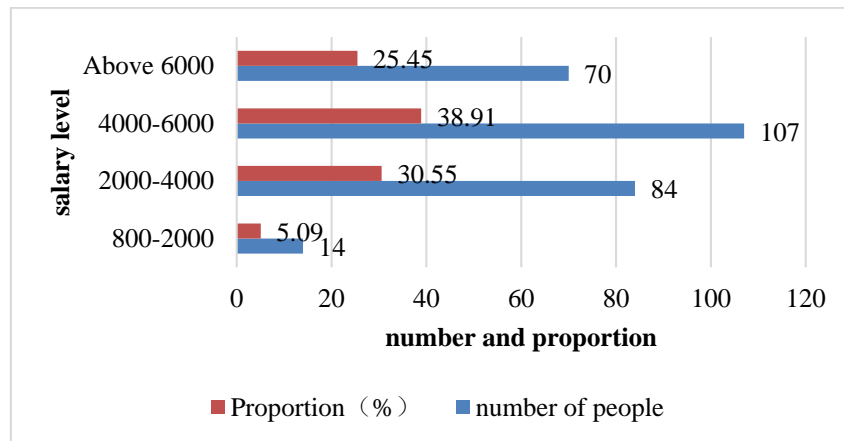


Figure 1: Salary Level Income Proportion of Cereals Consumers

According to the survey and analysis of consumer groups, the brand of whole grains based on traditional culture is not only a brand that sells whole grain products, but also a brand that conveys healthy and natural eating habits. It can subtly affect the eating habits of consumers, allowing consumers to experience the taste of enjoying nature, health, ease and deliciousness.

4.2. Brand Image Design Positioning

Brand positioning is the premise of brand building. In order to better let the public understand the name, concept, image and advantages of the company, it is mainly conveyed through the visual image design of the brand, as shown in Table 1.

Table 1: Design styles preferred by consumers

consumer preference	number of people	Proportion (%)
Fresh, elegant, natural, simple and lively	164	59.64
funny and humorous	3	1.09
Traditional time-honored brand	101	36.72
other	7	2.55

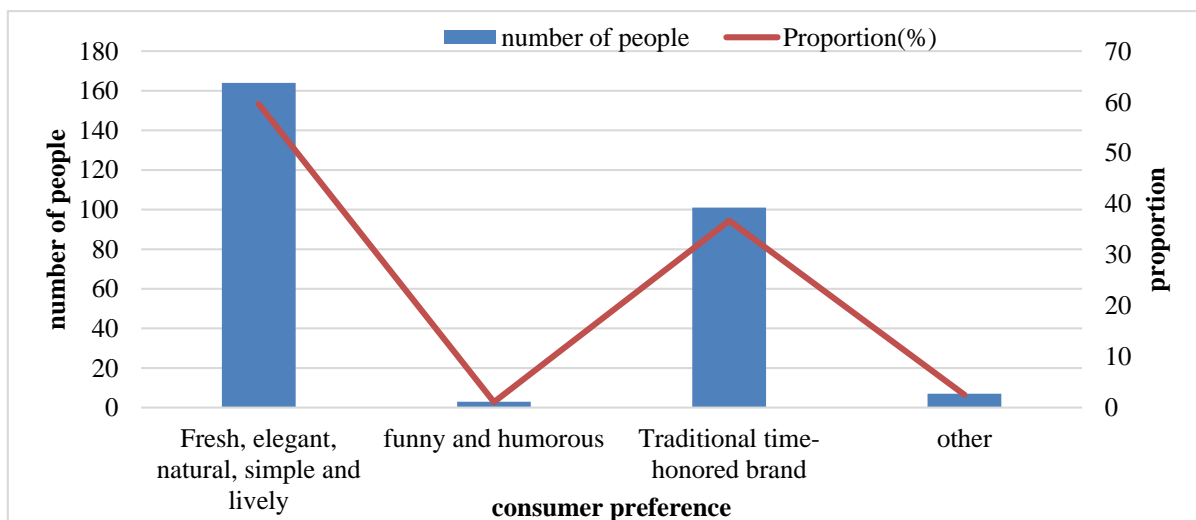


Figure 2: Whole grain design styles preferred by consumers

According to the survey on consumer preference for the design style and mascots of cereals

brands (Figure 2), 59.64% of consumers prefer a fresh, elegant yet lively design style, which is also in line with the connotation of traditional culture. , Easy way to express the concept, convey the relief of inner pressure and smooth the impetuous feeling. Followed by traditional time-honored brands, accounting for 36.72%. Therefore, the overall design style of the whole grain brand can present a fresh and elegant yet lively feeling. In terms of the mascot design of the whole grains brand, most consumers tend to be cute and playful, and some groups tend to be simple and innocent. Therefore, in order to better cater to the consumer psychology, the mascot image is positioned in a cute and playful style, and has the symbolic meaning of traditional culture.

5. Conclusions

This paper attempts to combine traditional culture with the visual image of the brand of whole grains, explore new design concepts to shape the brand image, and at the same time convey the ideological connotation of traditional culture to the public. It is an applied research on the visual image design of the brand of whole grains based on traditional culture. Therefore, the angle of entry and the conclusions drawn are only applicable to the visual image of the brand of whole grains. In the process of investigation and research, due to the limitation of conditions, it is impossible to read some precious historical documents, and cannot provide stronger theoretical support for the investigation and research of this paper. Therefore, the theoretical depth of the research is not thorough enough, but it combines actual cases and traditional culture, Reference books on whole grains and brand design to make arguments convincing.

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