

Research on the Brand Image Design of Wu Weihua Zisha Based on the Regional Culture of Lucun, Huzhou

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Abstract:

This paper takes Wu Weihua Zisha as the research object and discusses its brand image design in the regional cultural context of Lucun, Huzhou. Based on Lucun's waterside landscape, silk culture and gift-giving context, the study analyzes how local cultural resources can be translated into visual identity and packaging design. The research uses literature review, case reference, symbol extraction and design practice. It explains the cultural background of Lucun, the brand basis of Wu Weihua Zisha, and the design ideas for the logo and packaging. In the design, Wu Weihua Zisha remains the main visual identity, while Lucun cultural elements appear through lines, colors, patterns and layout details. The study provides a design reference for the visual expression of traditional craft brands in rural cultural-tourism communication.

Keywords:

Lucun Regional Culture, Wu Weihua Zisha, Brand Image, Visual Identity, Packaging Design

1. Introduction

The integration of literature and tourism makes rural brand building gradually turn to the integration of cultural resources, the creation of product experience and the spread of visual image. The countryside is not only a tourist space, but also a cultural field where local memories and consumption scenes work together. It has been considered that the integration of agriculture, culture and tourism can provide industrial fulcrum for rural revitalization, while the construction of rural brand image can enhance the visibility of local culture and the transformation ability of tourism consumption [1,2,3,4]. In this context, relying on the water landscape, silk culture and rural tourism resources, Luchun, Huzhou has gradually formed a visual reference system for local cultural tourism brands [11].

This paper takes Wu Weihua Zisha as the object, and analyzes its brand image design path. Wu Weihua, born in 1963 and now living in Luchun, Huzhou, is a master of traditional Chinese arts and crafts, a master of arts and crafts in Zhejiang Province and a senior artist. His teapot creation is based on the traditional vessel type, and it forms a distinct personal aesthetic feature, which has both craft, collection and gift value. For the communication of cultural tourism in Lucun, the teapot is not a single handicraft, but also a highly recognizable brand carrier in regional cultural expression.

2. Brand Development Background

2.1. Lucun Regional Culture and Cultural Tourism Brand Background

Huzhou Lu village is located in the cultural circle of Jiangnan water town, and its regional image is composed of ancient bridges, streets and silk culture. According to public reports, Lucun is concerned about Qianshanyang site and silk culture, and its influence continues to expand through rural tourism, cultural activities and research experience [2]. If the rural brand building only stays in the scenic spot logo, the continuity of communication is easy to be insufficient. Design needs to link cultural resources, product experience and consumption scenes to form a visual image that can be recognized continuously.

From the perspective of Wu Weihua Zisha brand image design, the branding of Lucun regional culture is an important background of this paper. When the cultural tourism brand lacks specific products to undertake, it is easy to stay at the propaganda level; When the local craft brand is divorced from the regional narrative, it may also become an isolated display of personal works. This paper focuses on the cultural connection between the two, and analyzes how the context of Lucun water town, silk and gifts enters the logo and packaging of Wu Weihua Zisha.

2.2. Brand research foundation of Wu Weihua Zisha

The brand foundation of Wu Weihua Zisha can be developed from three angles: characters, crafts and gifts. Wu Weihua is a master of Chinese traditional arts and crafts and a master of arts and crafts in Zhejiang Province. He has been engaged in the inheritance of purple sand for a long time and trained many senior arts and crafts artists, and has a certain reputation in the industry. Its purple sand workshop is located in Lu village, which has realistic connection with the spread of local cultural tourism. Brand image design based on Lucun regional culture can make Wu Weihua Zisha get a clearer communication context.

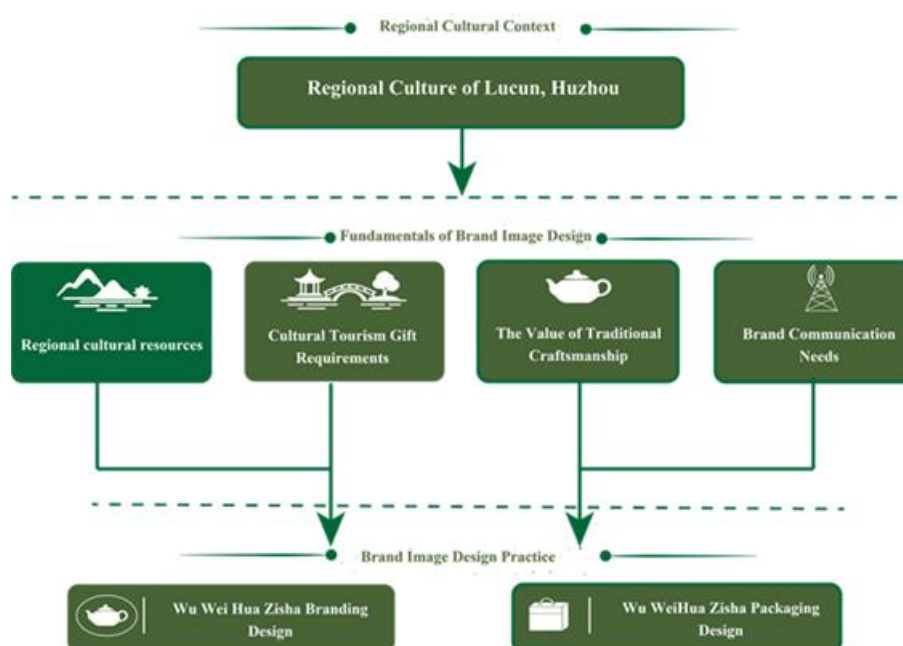


Figure 1. Logic diagram of Wu Weihua Zisha brand image design under the regional culture of Lucun.

The brand foundation of Wu Weihua Zisha also comes from the works themselves, and his creations attach importance to the expression of regional culture, such as Taihu Pearl Pot and Purple Bamboo Pot, which are all related to Huzhou's regional culture. Therefore, Wu Weihua Zisha is not only a personal craft work, but also suitable for entering the context of Lucun's cultural travel gift. Lucun provides communication and consumption scenes, while Zisha Pot provides craft contents, which form a transformable cultural relationship. On the gift level, the teapot has both the use function, the craft value and the cultural attribute, which is superior to ordinary souvenirs. Establishing an independent identification and packaging system for it can not only strengthen product identification, but also make brand presentation more complete.

3. Theoretical Basis of Design

3.1. Theoretical basis for brand image design

Brand image design involves the relationship between name, color, font, graphics, packaging and application scenarios. For traditional craft brands, the visual image needs to respond to three kinds of contents: the identity of the creator, the characteristics of Zisha craft and the cultural context of the region. The study of rural brand visual design from the perspective of regional culture points out that when local symbols enter the brand system, they need to serve the identification and dissemination [7]. As far as this article is concerned, the key to Wu Weihua's brand image design is to establish a clear visual connection between the technological characteristics and the regional culture of Lucun.

Related research reminds that when a brand enters a new scene, it needs to pay attention to the adaptability between the original brand and the new context [9,10]. For Wu Weihua Zisha, the visual image should not be over-entertained, and it is not appropriate to simplify the traditional craft into ordinary cultural and creative symbols. The design should retain the sense of stability, handiwork and collection of purple sand craft, and at the same time increase the affinity needed for the communication of Lucun cultural tourism.

3.2. Design ideas under the background of cultural and tourism integration

Brand design under the background of the integration of literature and tourism needs to transform local cultural resources into a visual system that can be identified, narrated and disseminated. The research on the visual design of rural tourism points out that the rural brands in the south of the Yangtze River should organize the visual language from the regional resources, combining the water town space, historical context and tourists' experience needs [5]. The brand practice of Lucun's cultural tourism can't stop at simple scenic expression, but should refine more stable cultural clues. Streamline of water town, silk ribbon, image of ancient bridge and architectural temperament of Jiangnan can all be used as the source of visual elements. The research on the visual design of museums under regional culture shows that regional symbols should serve brand recognition and spatial communication, and cannot become a stack of elements lacking order [6].

4. Visual Element Extraction

4.1. Visual extraction of regional culture in Lu village

To extract the regional culture of Lucun village, we need to find the elements that can establish a relationship with Wu Weihua Zisha brand. This design mainly transforms three kinds of resources: water image, silk culture and rural gift context. Water town provides flowing lines, silk provides flexible ribbons, and gift context affects packaging structure and layout atmosphere.

4.2. Visual expression of Wu Weihua Zisha style

The visual extraction of Wu Weihua Zisha style can be carried out from the aspects of shape, writing and color. The teapot itself has a high degree of recognition, and the spout, kettle body and other parts can be used as the basis for graphic transformation. Writing language is also an important visual source of Zisha brand. The cursive lines are linked and changed, which can respond to the traces of manual production. As far as Wu Weihua Zisha is concerned, the writing part can also reflect the creator's personal attributes. In terms of color, the main orientation should be calm, moist and elegant.

5. Brand Image Design Presentation

5.1. Wu Weihua purple sand logo design



Figure 2. Wu Weihua Zisha Logo Design Analysis Diagram.

5.2. Wu Weihua Zisha Packaging Design

The packaging is based on a purple clay teapot gift box. The Wu Weihua Zisha logo is placed in the center of the box, and a smaller “Yilu Youli” logo is drawn on the side as a reminder of the origin of regional culture. This level is more in line with the packaging usage context. The colors are mainly rice white and purple sand brown. The rice white ribbon has a paper texture and appears relatively simple visually. Purple clay brown is used for the box body, echoing the color of the purple clay material and the fired vessel. Add landscape patterns, teapot graphics, and seal elements to the box cover. The handle and opening and closing structure enhance the gift box feel, making it more suitable for collection, gifting, and other usage scenarios.

In terms of information arrangement, the brand logo and name are placed in the center of the box cover, and the short sentence “The craftsmanship inheritance of purple clay teapots” is vertically arranged to supplement the craftsmanship features. The small side sign indicates its relationship with the cultural and tourism context of Lucun. After the inner box is unfolded, buffer and storage space are set up to protect

the Zisha teapot. The regional culture of Lucun has not been processed into a large-scale landscape map, but has entered into the hierarchy of color, pattern, material, and identification.



Figure 3. Wu Weihua Zisha Packaging Design Rendering.

6. Brand Value Significance

6.1. The practical significance of Wu Weihua Zisha brand image design

Wu Weihua Zisha brand image design can give traditional craftsmanship a more contemporary expression. With the help of identification, packaging, and the cultural context of Lucun, Zisha teapots have transformed from individual handicrafts into recognizable and communicable cultural and tourism products.

This article takes Wu Weihua Zisha as an example to outline a path of “extracting regional culture - transforming brand vision - completing design application”. This path has certain reference significance for other craftsmen in Lucun and Huzhou. Wu Weihua is not just one person, he represents a type of handmade artist who is rooted in the local area and needs branding. If more “Wu Weihua” enters the market according to this idea, the cultural and tourism promotion of Lucun will no longer be a single point of promotion, but a local cultural image supported by multiple craft brands.

7. Conclusions

This article takes the regional culture of Lucun in Huzhou as the background, and analyzes the brand image design of Wu Weihua Zisha, forming a complete research framework from brand background, design basis, visual extraction to scheme presentation. The logo design is centered around the character “Wu”, combining the pot shape, cursive script, and seal language. The external flow lines borrow the imagery of water towns and silk, allowing the brand to maintain independent recognition while establishing visual connections with regional culture. The packaging highlights the main body of the Zisha brand, supplemented by regional hints on the side, taking into account product recognition and cultural tourism context.

Putting Wu Weihua Zisha into the cultural and tourism context of Lucun for design and sorting is not only to complete a set of signage and packaging, but also to provide a specific case for the branding of local traditional crafts. The framework of “regional culture extraction brand visual transformation design application presentation” extracted in this article can be used as a reference for other craftsmen in Lucun and surrounding areas. Subsequent research can combine user surveys, sales channels, and

display spaces to gradually transition brand image from visual design to more complete brand communication and operation.

Conflicts of Interest

The authors declare that there is no conflict of interest regarding the publication of this article.

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