

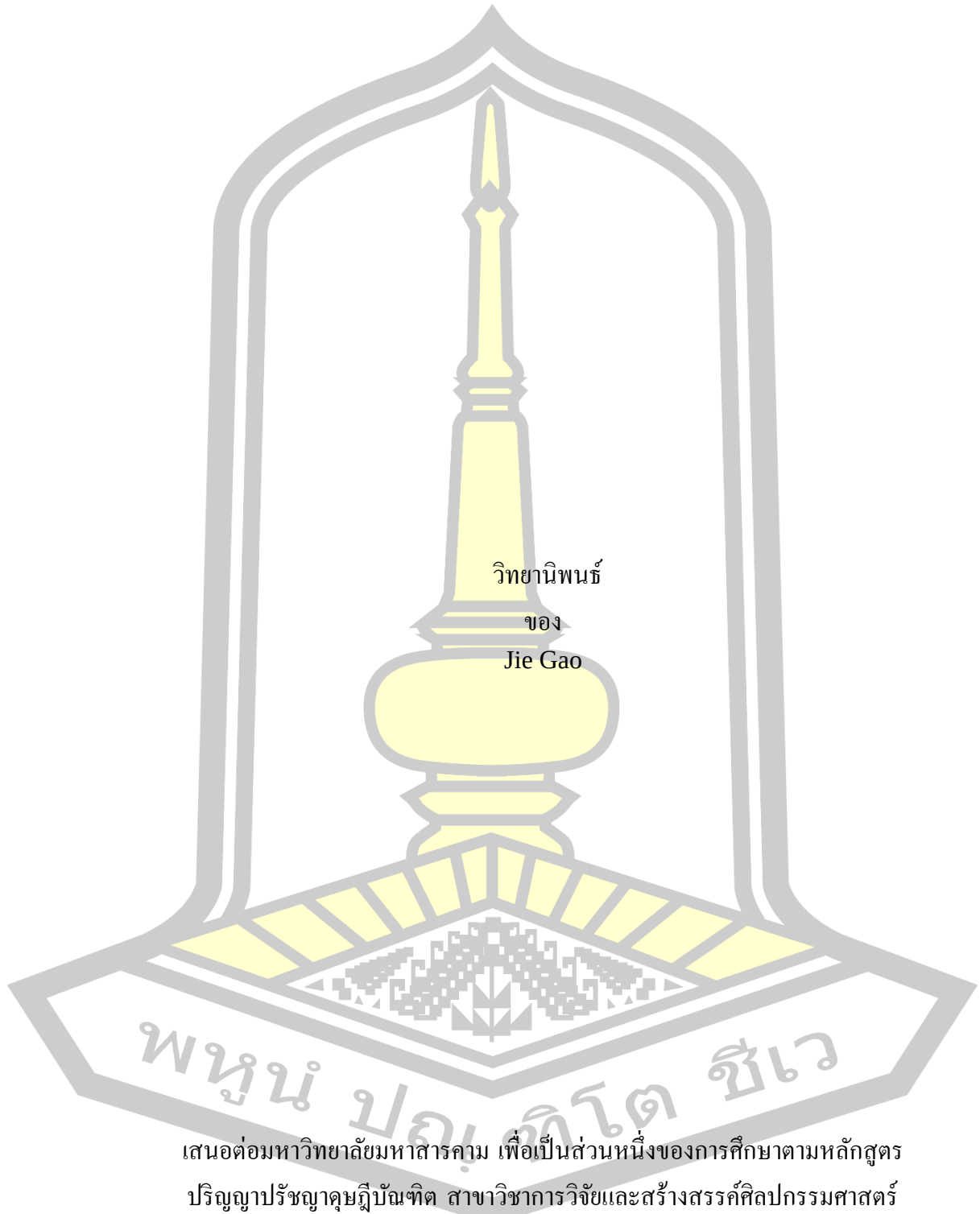
Nanjing Yun Brocade Cultural Inheritance and Visual Identity Design in the Context
of Modern Aesthetic

Jie Gao

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Fine and Applied Arts Research and Creation
March 2025

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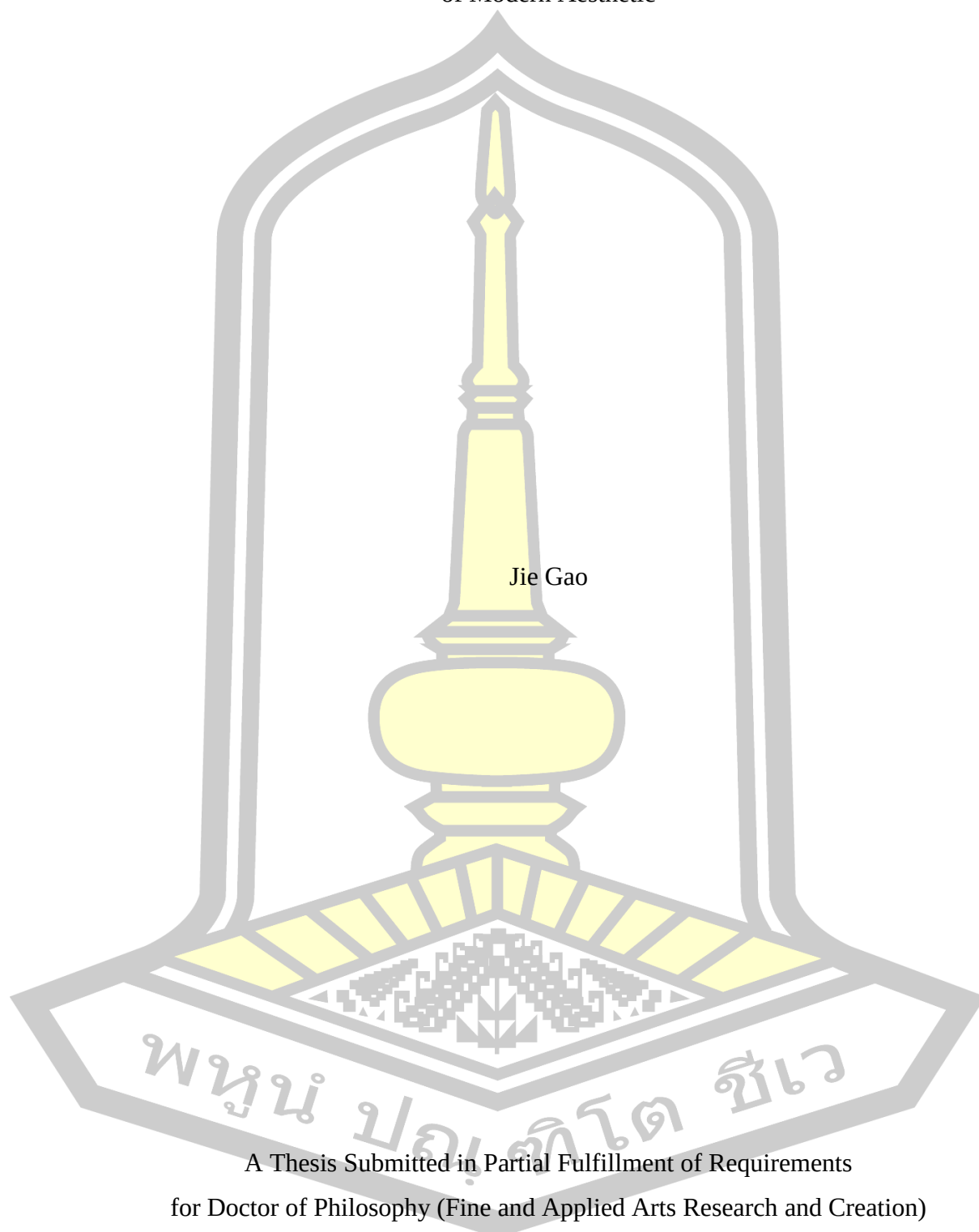
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March 2025

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UNIVERSITY	Maharakham University	YEAR	2025

ABSTRACT

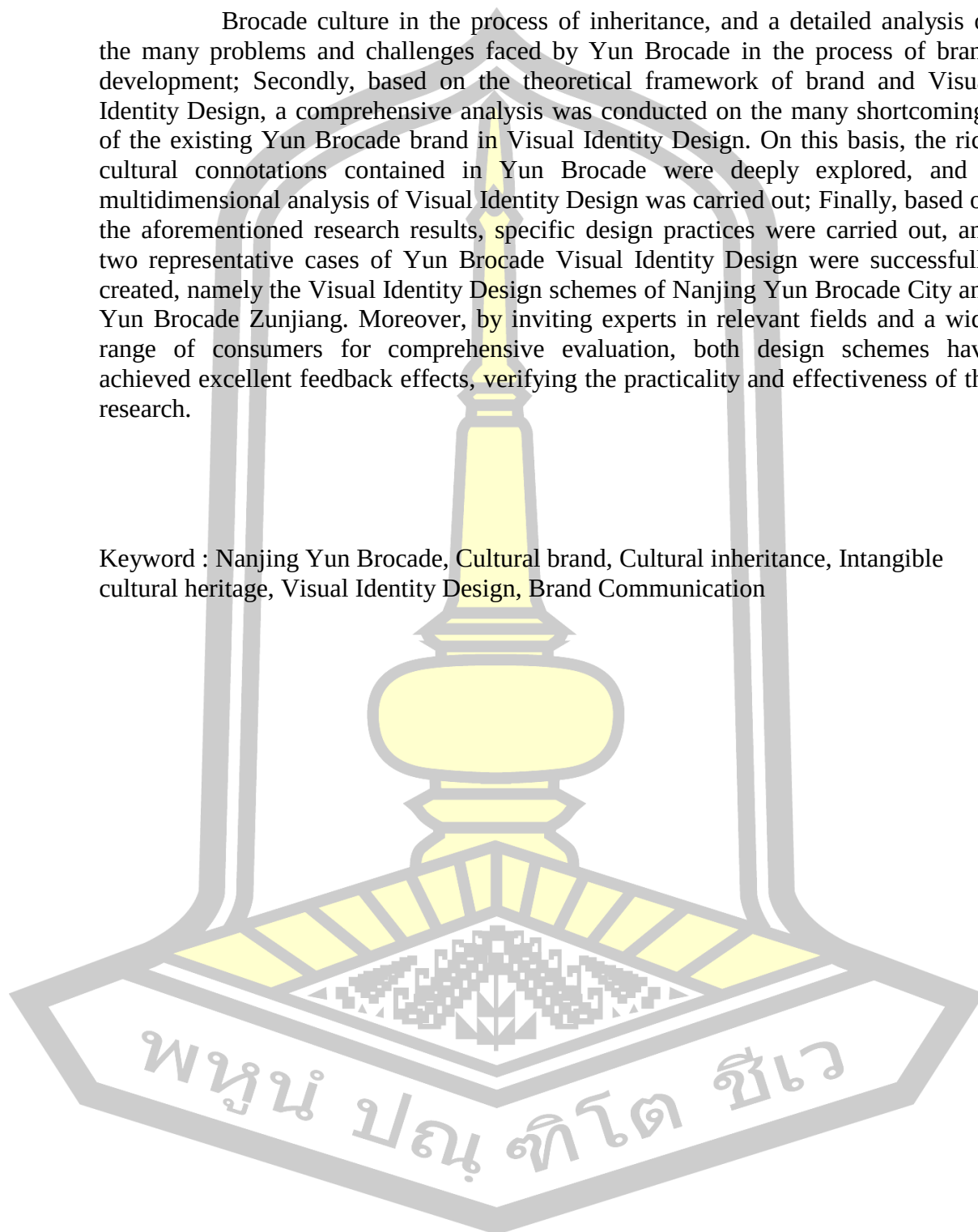
This paper aims to systematically review the historical evolution and development of Nanjing Yun Brocade, and deeply analyze the theoretical basis of brand building and Visual Identity Design. The research focuses on the current development status of Nanjing Yun Brocade as an intangible cultural heritage brand, and explores the problems and challenges it faces. This article will elaborate on the importance of Visual Identity Design in promoting the development of Nanjing Yun Brocade brand and the dissemination of Yun Brocade culture, providing theoretical support and practical guidance for the protection and inheritance of this intangible cultural heritage. By analyzing two Visual Identity Design cases related to Yun Brocade, this article attempts to deeply explore the cultural connotations of Yun Brocade and, combined with modern aesthetic trends, explore Visual Identity Design strategies for Yun Brocade brands that are suitable for the development of the times.

This article aims to conduct an in-depth qualitative study. By comprehensively utilizing various research methods such as literature review, questionnaire survey, case analysis, and interview survey, we aim to comprehensively and meticulously obtain the current status of the inheritance of Nanjing Yun Brocade culture in contemporary times. At the same time, the study also delved into the preferences and acceptance of consumers towards the Visual Identity Design of Nanjing Yun Brocade under the influence of current aesthetic trends. In addition, by conducting dual surveys and evaluations of experts and consumers on design cases, collecting feedback from multiple perspectives, providing strong basis for further optimization and improvement of the design, and ensuring that the final design scheme can better meet the dual goals of market demand and cultural heritage.

The research results of this article are mainly reflected in the following three aspects: firstly, a systematic review of the historical origins and development of Nanjing Yun Brocade, an in-depth exploration of the current status and diverse dissemination channels of contemporary Yun

Brocade culture in the process of inheritance, and a detailed analysis of the many problems and challenges faced by Yun Brocade in the process of brand development; Secondly, based on the theoretical framework of brand and Visual Identity Design, a comprehensive analysis was conducted on the many shortcomings of the existing Yun Brocade brand in Visual Identity Design. On this basis, the rich cultural connotations contained in Yun Brocade were deeply explored, and a multidimensional analysis of Visual Identity Design was carried out; Finally, based on the aforementioned research results, specific design practices were carried out, and two representative cases of Yun Brocade Visual Identity Design were successfully created, namely the Visual Identity Design schemes of Nanjing Yun Brocade City and Yun Brocade Zunjiang. Moreover, by inviting experts in relevant fields and a wide range of consumers for comprehensive evaluation, both design schemes have achieved excellent feedback effects, verifying the practicality and effectiveness of the research.

Keyword : Nanjing Yun Brocade, Cultural brand, Cultural inheritance, Intangible cultural heritage, Visual Identity Design, Brand Communication



ACKNOWLEDGEMENTS

Thank you sincerely, teacher. You took the time to help me revise my doctoral thesis despite your busy schedule. I am truly grateful. Your professional advice, rigorous attitude, and patient guidance not only greatly improved the quality of my paper, but also benefited me greatly in academic research, which I will always remember. I am really lucky to have met you. Every guidance has given me a deeper understanding of the research problem and a clearer direction. Your valuable advice and precise guidance not only helped me solve many difficult problems in my paper, but also greatly improved my research ability and academic literacy. Your selfless dedication and high sense of responsibility will always inspire me to pursue excellence on the academic path. Thank you again!

I also want to thank my friends for their support and companionship on my growth path, which has made me no longer lonely and helpless. I would also like to thank my school for providing such a great learning platform and resources, allowing me to continuously improve here. Whether it's the friendship of friends or the education in school, they will be the most precious wealth in my life.

Jie Gao

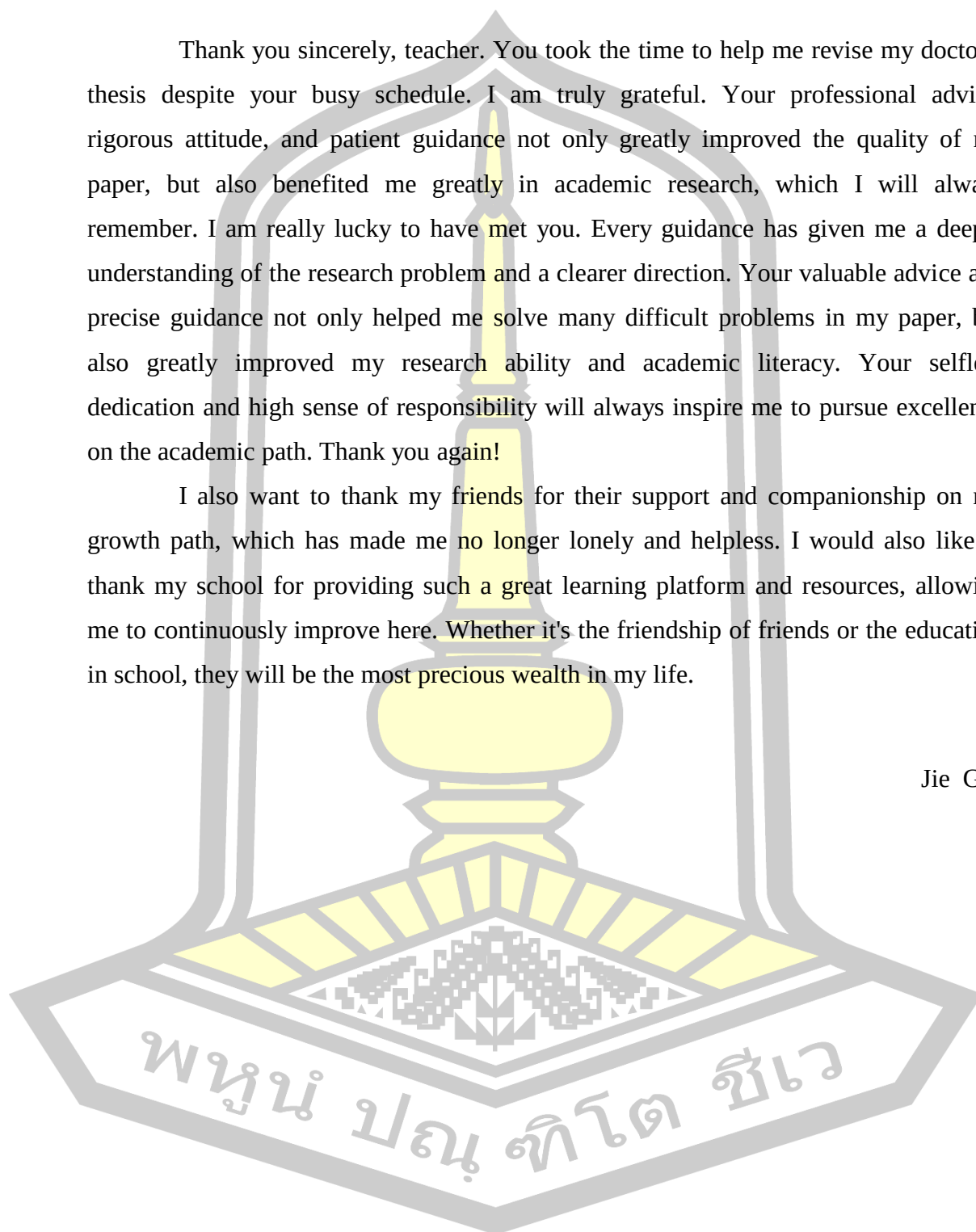


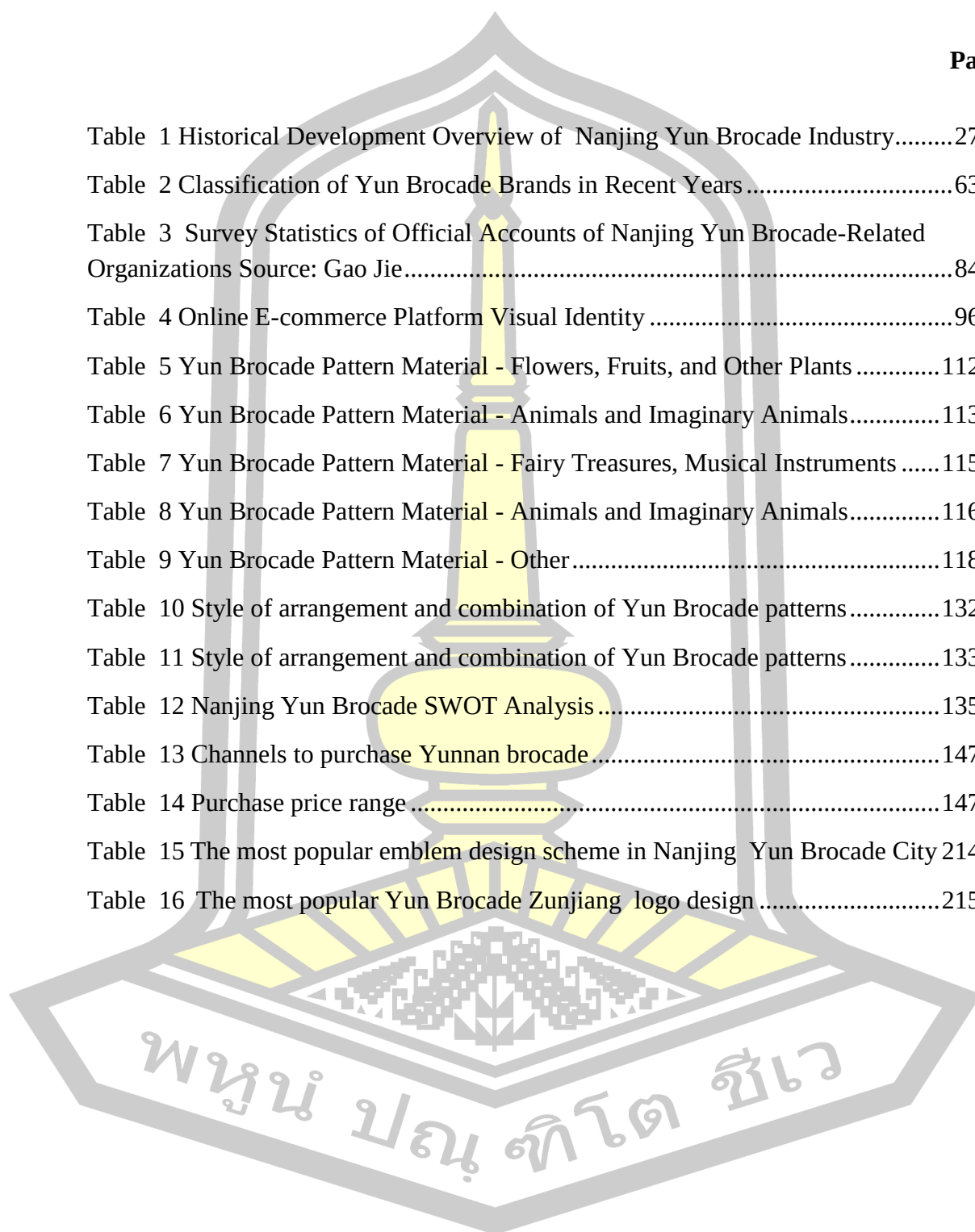
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CHAPTER I

INTRODUCTION

1. Background of Research

Nanjing Yun Brocade, as one of the outstanding representatives of traditional Chinese silk weaving techniques, has a long history and profound cultural heritage. It is not only an important part of Chinese silk clothing and Yuan dynasties. As a special type of silk fabric, Yun Brocade originated in the Nanjing area and entered the long river of history as a royal tribute, gradually developing into a highly exquisite and symbolically significant luxury item. During the Sui and Tang dynasties, the production process of Yun Brocade began to take shape, and the patterns and weaving styles of Yun Brocade gradually integrated into the social, cultural, and religious needs of that time. In the Song Dynasty, the technology of Yun Brocade was further improved, and the complexity of patterns and the diversity of colors made it an exclusive item of the court and aristocratic class. In the Yuan Dynasty, Yun brocade became an indispensable element in royal and religious ceremonies, especially during the Yuan Dynasty when it was used as a symbol of power and wealth, further promoting the development of its craftsmanship.

In the Ming and Qing dynasties, the craftsmanship of Yun Brocade reached its peak, and Nanjing, as the main production area of Yun Brocade, gradually formed a complete production system and strict technical standards. Especially during the Ming and Qing dynasties, Yun Brocade was not only a handmade fabric, but also a cultural symbol that became a symbol of the dynasty. The dragon and phoenix patterns, auspicious patterns, etc. on Yun Brocade carry cultural connotations of power, nobility, and sacredness, reflecting the strict hierarchical system and social order of feudal society. With the fall of the Qing Dynasty and social changes in modern times, the production of Nanjing Yun Brocade gradually moved away from its original feudal class exclusive attributes and entered a wider range of civilian and commercial markets. During this process, the traditional craftsmanship and cultural value of Yun Brocade have still been preserved and developed to a certain extent. Although its status as a luxury item has declined, its artistic and historical significance has still been recognized.

In modern times, especially after the 20th century, the production process of Nanjing Yun Brocade faced unprecedented challenges. With the rapid development of society and the sweeping wave of globalization, the contradiction between the traditional production techniques of Yun Brocade and market demand is gradually emerging. The traditional Yun brocade craftsmen are gradually aging, and the younger generation of practitioners is scarce. The inheritance of Yun brocade skills is facing the problem of discontinuity. Nevertheless, Nanjing Yun Brocade still survives with its unique artistic charm and profound cultural background, gradually integrating into the field of modern design. In the context of intangible cultural heritage protection, Yun Brocade has not only been included in the national cultural heritage list, but has also begun to expand its market and stage, especially in the fields of high-end fashion and cultural tourism.

In modern society, the application scope of Nanjing Yun Brocade is constantly expanding. It is no longer limited to traditional palace decoration and aristocratic exclusive products, but gradually enters multiple fields such as modern home and fashion design. The patterns, colors, and weaving techniques of Yun Brocade have been applied by modern designers to various products, from clothing to home furnishings, from modern art to handicrafts. Yun Brocade is gradually endowed with new cultural connotations and commercial value in contemporary society. In this process, the integration and innovation between traditional craftsmanship and modern design concepts of Yun Brocade has become the key to the development of Nanjing Yun Brocade industry. Modern Yun Brocade products emphasize the combination of artistic value and practicality, with vivid color combinations and exquisite patterns, possessing a high visual impact. At the same time, modern Yun Brocade products also use innovative design methods to make traditional craftsmanship not only conform to modern aesthetics, but also meet market demand. The fine craftsmanship and artistic quality of Yun Brocade have made it a luxury item with unique cultural symbols in the high-end fashion market, further consolidating its artistic status in modern society.

However, as Yun Brocade gradually enters the commercial and global market, the issue of its cultural heritage remains prominent. As an intangible cultural heritage with high artistic and cultural value, the inheritance of Yun Brocade's craftsmanship is not only the protection of traditional weaving techniques, but also the continuation and recreation of its cultural connotation. How to maintain the uniqueness of Yun Brocade in the context of modernization and combine it with the needs of contemporary consumers has become the core issue in the inheritance of Yun Brocade. The inheritance of Yun Brocade is not only the replication of skills, but also the reproduction of culture. Therefore, the inheritors of Yun Brocade craftsmanship not only need to possess superb skills, but also need to have a deep understanding and recognition of the historical background, cultural value, and artistic significance of Yun Brocade. How to promote innovation and development of Yun Brocade craftsmanship and culture while maintaining its traditional characteristics has become an important issue of concern in both academic and practical circles.

Brand development is an important way for Nanjing Yun Brocade to inherit in contemporary times. At present, the branding development of Nanjing Yun Brocade is also an urgent issue that needs to be addressed. As a traditional cultural symbol, how to expand into a broader market through modern brand building and gain higher recognition and market share in modern consumer society is the key to the development of Nanjing Yun Brocade. With the rise of the cultural industry, the branding of Nanjing Yun Brocade can not only effectively enhance its market competitiveness, but also enable more people to understand and recognize this traditional craft. The application of modern brand design and marketing methods can help Nanjing Yun Brocade stand out in domestic and international markets and become a cultural brand with global influence. The process of brand building is not only about promoting products, but also about spreading and innovating the cultural connotations of Nanjing Yun Brocade.

In this context, the historical inheritance, modern development, and brand building of Nanjing Yun Brocade are facing enormous opportunities and challenges. Through in-depth research on the historical evolution, modern design applications,

and brand communication strategies of Nanjing Yun Brocade, theoretical support and practical guidance can be provided for the development of the Yun Brocade industry. With the changes in modern market demand and the upgrading of cultural consumption, Nanjing Yun Brocade will inevitably innovate in inheritance, develop in innovation, and showcase its unique cultural charm and artistic value in the wave of globalization.

2.Objective of Research

This study has three research objectives.

Objective 1: To study the history and development of Nanjing Yun Brocade

Objective 2: To study the basic theories of visual identity design and analyze existing case

Objective 3: To analyze contemporary aesthetic trends and extract characteristic elements of Yun Brocade for visual identity design application.

3.Research Question

However, with the changes of the times, especially since entering modern society, the inheritance and development of Yun Brocade face many challenges. In the context of modern aesthetics, how Yun Brocade protects the inheritance of traditional culture through brand building and cultural dissemination has become the core issue of current research.

The cultural value and symbolic significance of Yun Brocade in the modern aesthetic context face the dual challenge of adapting to the aesthetic tastes and cultural needs of contemporary consumers. Nanjing Yun Brocade, originally a court art with a strong aristocratic atmosphere and historical symbol, has gradually been given different modern interpretations. The aesthetic value of traditional patterns, colors, and weaving techniques in Yun Brocade is still widely regarded as having historical symbolic significance. However, how to maintain its traditional cultural connotation while meeting the needs of contemporary people for personalization, fashion, and functionality in the aesthetic context of modern society is the key issue for the inheritance and innovation of Yun Brocade in contemporary times. How to convey the unique auspicious meaning and culture of Yun Brocade in Visual Identity Design without making these symbols appear too rigid or outdated is a problem that needs to be solved in current design practice.

The construction of the Visual Identity Design for Nanjing Yun Brocade brand requires finding a balance between inheriting tradition and modernization. In recent years, the application of Yun Brocade in modern design has gradually increased, not only reflected in the replication and sales of traditional artworks, but also in the use of Yun Brocade elements in the fashion industry, home decoration, and modern cultural and creative products. However, there is still significant room for improvement in the brand Visual Identity Design of Yun Brocade. In terms of visual communication, many Yun Brocade brand logos and packaging designs still tend to be too traditional or outdated, failing to fully showcase their unique artistic charm and cultural connotations. Brand image design needs to keep up with modern aesthetic trends, use innovative design techniques, combine modern color application, form innovation, and market demand, and inject new vitality into the Yun Brocade brand.

Furthermore, the market positioning and communication strategy of Nanjing Yun Brocade brand are also facing urgent issues that need to be addressed. Although Yun Brocade has strong cultural symbolism and artistic value, it is often positioned as a "luxury" or "high-end gift" in the market, which makes it difficult to popularize among ordinary consumers, and its image in the market sometimes appears too lofty. At the same time, the dissemination and market awareness of the Yun Brocade brand still need to be improved. In the promotion of e-commerce platforms and social media, Yun Brocade's brand promotion and visual communication exhibit non-standard and discontinuous characteristics, which cannot effectively reach a wide range of consumer groups. Therefore, how to use modern digital means to spread the brand image, especially to create an attractive brand image of Yun Brocade on the Internet and social platforms, is a big challenge for Yun Brocade.

In short, Nanjing Yun Brocade faces both the pressure of cultural inheritance and the challenges of modern aesthetic demands and market competition in modern society. How to combine traditional Yun Brocade art with contemporary aesthetics, market demand, and consumer emotional identification through brand Visual Identity Design has become the key to Yun Brocade's successful transformation and sustainable development.

4. Definition of Terms

Cultural inheritance refers to the process of intergenerational transmission of traditions, knowledge, customs, values, language, and other cultural elements within a specific society or cultural group. This process involves both the transmission of explicit cultural elements such as language, technology, art, and the continuation of implicit cultural concepts, behavioral norms, and spiritual beliefs. The core of cultural inheritance lies in maintaining social cultural identity and ensuring the continuity of its cultural traditions in a constantly changing society. The transmission of culture is not static, but gradually innovates and regenerates with the changes of the times and social needs.

Cultural inheritance is not only the preservation of historical heritage, but also the understanding and recreation of the culture of the previous generation by each generation. He believes that the true inheritance of culture lies in how it continuously integrates with the real society, how it adapts to the development of the times through the interpretation and recreation of tradition. Culture is not a static concept, but a dynamic process that achieves the "endless vitality" of culture through intergenerational transmission.

At the same time, cultural inheritance is often not only the responsibility of individuals, but also related to the common memory and identity of the entire society. Chinese festival culture, especially the Spring Festival, is an important manifestation of cultural inheritance. The celebration activities of the Spring Festival have gradually evolved from the Song Dynasty to a festival with profound cultural connotations, including traditional customs such as ancestor worship, family reunion, bidding farewell to the old and welcoming the new. With the passage of time, although the form and celebration methods of the Spring Festival have changed, such as the popularity of digital red envelopes and the popularity of the Spring Festival Gala, the core values it conveys - family, family, and cultural memory - have remained

unchanged. This cultural inheritance reflects how Chinese society innovates in inheritance and maintains stability in change in the context of the new era.

Cultural inheritance is a complex intergenerational process that includes both the inheritance of material culture and technology, as well as the transmission of spiritual culture and social norms. Cultural inheritance is not simply copying, but rather the re creation and continuation of tradition in adapting to new social environments. As Feng Youlan said, the true inheritance of culture lies in the "inheritance and development of the previous culture by each generation", which is a dynamic and constantly innovative process.

Brand Visual Identity Design is the combination and expression of visual elements to shape the unique appearance and temperament of a brand, thereby forming a clear and consistent brand impression among the public. This design is not only about the appearance of the brand, but also a concrete presentation of the brand's core values, culture, philosophy, and emotions. It establishes the brand's recognition and memory points in the minds of consumers through elements such as logo, color, font, and graphics, while conveying the brand's emotional positioning and personality traits.

A successful brand Visual Identity Design can create a unique visual language in the market, helping the brand stand out in fierce competition. The careful selection and combination of colors, fonts, and graphics can reflect the emotional characteristics of a brand, such as professionalism, modernity, or warmth, and enhance the emotional connection between consumers and the brand. At the same time, the extension of a unified visual style and application scenarios ensures consistency of the brand across different media and platforms, making it easy for consumers to identify and generate trust at any touchpoint.

Overall, brand Visual Identity Design is one of the core elements in brand communication. It not only helps brands enhance their recognition, but also deepens their cultural connotations through visual means, enhances user loyalty, and ultimately drives the brand's market performance and long-term development.

The English translations of Nanjing Yun Brocade include 'Nanjing Brocade', 'Nanjing Yunjin', 'Nanjing Cloud Brocade', and so on. In this study, the term is translated as 'Nanjing Yun Brocade' based on the terminology translation provided by Cai Yunfei, a Master's student in Translation at Shanghai Normal University, in the translation practice report of 'Intangible Cultural Heritage - Nanjing Yun Brocade'.

5. Research Methodology

This study adopts a qualitative research method.

Firstly, craftsmen and artisans: they are the core group of Nanjing Yun Brocade, mastering traditional production techniques and technologies, understanding design concepts, and having rich practical experience. Through their perspectives, researchers can gain insights into the traditional craftsmanship, technical details, and design philosophy of Nanjing Yun Brocade, as well as their unique experiences in the process of craftsmanship inheritance.

Secondly, designers and fashion practitioners have unique insights into the application and influence of Nanjing Yun Brocade in the modern design and fashion industry. They can share from a professional perspective how to integrate traditional elements of Nanjing Yun Brocade into modern design, as well as the effects and responses these elements have had in the fashion industry. These pieces of

information are crucial for understanding the innovation and development of Nanjing Yun Brocade in modern aesthetics.

Furthermore, as the main body of the market, consumers play a crucial role in studying the popularity and influence of Nanjing Yun Brocade in the market. By investigating consumers' purchasing decisions, preferences and evaluations of Nanjing Yun Brocade design, as well as their cognition and attitude towards cultural heritage, researchers can comprehensively understand the performance of Nanjing Yun Brocade in the market and consumers' recognition of its cultural value.

In addition, experts and scholars in the fields of art and design or cultural history can provide profound insights into the cultural inheritance of Nanjing Yun Brocade with their profound academic foundation and professional knowledge. They can deeply analyze the status, semiotic significance, and role and value of Nanjing Yun Brocade in traditional culture from multiple dimensions such as history, culture, and semiotics.

Finally, market research subjects: In order to comprehensively understand the position and development prospects of Nanjing Yun Brocade in the commercial field, market research is indispensable. The research subjects can include potential consumers, market trend analysts, competitors, etc. Through these surveys, researchers can grasp the competitive situation, potential demand, and future development trends of Nanjing Yun Brocade in the market.

6. Research Data Collection Tools

6.1 Instrumentation

In depth interviews: Conducting in-depth and detailed interviews with craftsmen, designers, practitioners, cultural experts, and consumers is a widely used and effective research method. Through this face-to-face communication method, we can comprehensively and deeply obtain their unique insights, rich experience, and valuable viewpoints in the field of Nanjing Yun Brocade, providing first-hand information for research.

Questionnaire survey: Design and distribute detailed questionnaires to a large sample of consumers or market research subjects, systematically collect their cognition of the Nanjing Yun Brocade brand, consumption attitudes, and overall opinions on Nanjing Yun Brocade. This method can quantify data, providing an objective and comprehensive statistical analysis foundation for the research.

Observation: By visiting the site in person, we can observe the brand visual image of Nanjing Yun Brocade, including the logo design, product packaging, store space display, as well as cultural communication exhibitions and product market sales, meticulously recording the details of each link to collect authentic and vivid qualitative data. Secondly, by observing the online brand image design, logo design, and the channels and measures for promoting Nanjing Yun Brocade culture through online platforms, as well as the situation of e-commerce marketing channels. This intuitive observation method helps to deeply understand the brand development, actual operation, and market demand of Nanjing Yun Brocade.

Archive research: Systematically search and organize historical archives and literature related to Nanjing Yun Brocade, and deeply explore its historical origins, development trends, and traditional skills. Through this literature review method, we can comprehensively understand the cultural background and historical evolution of Nanjing Yun Brocade.

Image analysis: Conduct professional image analysis on the visual design of Nanjing Yun Brocade, and carefully explore its artistic expression in terms of pattern composition, color matching, and pattern characteristics. This method helps to reveal the aesthetic value and design essence of Nanjing Yun Brocade.

Professional software: Utilize advanced design software and simulation tools to create and evaluate visual design schemes for Nanjing Yun Brocade. Through the application of these professional tools, the design scheme can be efficiently optimized, enhancing the visual effect and market competitiveness of Nanjing Yun Brocade.

6.2 Data Collection

Collecting materials in the field of cultural heritage. Specifically, the collection of historical archives and documents mainly focuses on the historical evolution and traditional production techniques of Nanjing Yun Brocade, striving to comprehensively grasp its cultural heritage. In addition, through in-depth interviews, we will have in-depth exchanges with craftsmen, experts and scholars in the cultural field, and industry practitioners, and record in detail their oral historical changes and inheritance stories, in order to enrich the connotation of cultural inheritance.

Data collection work in visual design. Firstly, image and visual analysis are the foundation, so the key is to conduct a detailed analysis of the image data of the design features such as patterns, colors, and patterns of Nanjing Yun Brocade. At the same time, through consumer research, we will gain a deeper understanding of consumers' preferences and reactions towards the Visual Identity Design of Nanjing Yun Brocade brand, providing market guidance for design. In addition, interviews will be conducted with designers and craftsmen to explore their sources of inspiration and creative experiences in the design process, providing strong support for design innovation.

Collecting information in the market and business fields. Firstly, through market research data, comprehensively grasp the current situation of Nanjing Yun Brocade market, the situation of competitors, and industry trends, and form a systematic market research report. Secondly, through questionnaire surveys and interview analysis, further refine the grasp of market demand and provide solid data for business decision-making.

6.3 Data Analysis

Analyze the collected data, integrate different types of information, and form in-depth and systematic analysis results. Thoroughly analyze historical archives and literature, identify key events and paths of skill inheritance, and explore the evolution of Yun Brocade technology and culture. Create a timeline for the history of Yun Brocade and analyze the bottlenecks in skill innovation and cultural inheritance. Organize interview content, extract the experiences of craftsmen and scholars, identify repetitive themes, and gain insights into the current status of Yun Brocade culture inheritance. Classify and code Yun Brocade patterns, colors, and patterns, analyze design features and trends. Quantitatively analyze consumer research data, identify design preferences and demand differences, and optimize brand image. Extract the creative inspiration of designers and craftsmen, and understand their balance between traditional and modern aesthetics. Conduct SWOT analysis to evaluate market competitiveness, identify major competitors and market share, analyze consumer brand awareness and purchasing behavior, and use analytical methods to explore the impact of market factors on consumer purchasing decisions.

6.4 Research presentation

In recent years, with the increasing attention to intangible cultural heritage and the promotion of cultural industrialization, researchers have conducted in-depth analysis from the perspectives of academia and market practice, exploring how to achieve brand building and cultural inheritance of Yun Brocade in the context of globalization.

One is the current research status of the academic community on the brand image design of Nanjing Yun Brocade

Academic research emphasizes that the brand image design of Nanjing Yun Brocade should not only reflect its unique craftsmanship aesthetics, but also focus on integrating traditional and modern design languages. The combination of the essence of traditional Yun Brocade embroidery techniques with modern aesthetic and functional design has become a focus of attention for contemporary designers and scholars. Research has shown that the colors, patterns, patterns, and other elements of Nanjing Yun Brocade need to be modernized and refined in design to better convey cultural values visually. Some scholars have proposed that abstracting or symbolizing Yun Brocade patterns through modern design techniques can enhance their recognition and attractiveness in the modern market. In recent years, the academic community has also explored cross-border cooperation between Yun Brocade and the fashion and art industries. Through cooperation with industries such as fashion design, luxury goods, and home products, Yun Brocade's brand image has gradually extended to modern lifestyle, artistic living, and other fields, forming new ways of brand communication.

Nanjing Yun Brocade, as a regional cultural symbol, plays an important role in cultural transmission in brand image design. Academic research has conducted in-depth exploration on how to enhance the cultural symbolic significance of Yun Brocade through brand image. Especially in the context of globalization, how Yun Brocade, as a cultural symbol, spreads and is recognized by modern consumers is an important issue. The academic community generally believes that the brand image of Yun Brocade should not only retain the traditional artistic essence, but also undergo "symbolization" processing, that is, through the simplification and symbolization of visual elements such as patterns and colors, to shape a cultural symbol with global recognition. Scholars also suggest that the brand building of Yun Brocade should focus on establishing cultural identity, which is not only a visual presentation, but also the transmission of emotions and values. Through the brand image of Yun Brocade, consumers can feel the profound historical and cultural heritage of Nanjing, and thus establish their identification with traditional culture. With the advancement of technology, the cultural heritage and brand design of Yun Brocade are gradually incorporating digital technology. Academic research has explored how digital and virtualization technologies can promote the preservation and innovation of Yun Brocade craftsmanship.

Some scholars are also concerned about the application of Yun Brocade in emerging technologies such as virtual reality (VR) or augmented reality (AR). Through virtual technology, consumers can perceive the details and craftsmanship of Yun Brocade through immersive experiences, thereby enhancing the brand's appeal. Secondly, the current development status of Nanjing Yun Brocade brand in the market

With the rise of the cultural industry, the commercialization and industrialization of Yun Brocade have gradually become the focus. Nanjing Yun Brocade is no longer just a traditional handicraft, it has gradually developed into a cultural brand in the modern market. In the market, the application scope of Yun Brocade is constantly expanding. From traditional silk embroidery to home decor, clothing, fashion accessories, cultural gifts, and other fields, Yun Brocade has gradually become a cultural and creative product. In museums and cultural centers in Nanjing and other places, cultural and creative products derived from Yun Brocade, such as bags, scarves, porcelain, tablecloths, etc., have become important cultural commodities. Some Yun Brocade brands enhance their market recognition through cross-border collaborations with fashion brands, artists, and designers. For example, the Yun Brocade brand in Nanjing collaborates with luxury brands and designers to launch limited edition products, or collaborates with renowned domestic and foreign designers to develop modern products with Yun Brocade elements, successfully attracting young consumer groups. The brand building of Nanjing Yun Brocade also includes cultural dissemination and educational promotion. Through museum exhibitions, intangible cultural heritage inheritance activities, and craft workshops, Yun Brocade has not only become a local cultural landmark in Nanjing, but also gradually spread throughout the country and even globally.

Nanjing Yun Brocade is gradually expanding from a local cultural brand to the international market. With the promotion of the "the Belt and Road" initiative, brocade has gradually become a part of China's cultural output, especially in the cultural exchanges in Europe, Asia and other places, brocade has gradually attracted the attention of the outside world. The Nanjing Municipal Government and related institutions are actively promoting the marketization process of Yun Brocade while promoting the protection of its intangible cultural heritage. By establishing Yun Brocade workshops, hosting Yun Brocade Cultural Festivals, and collaborating with international brands, Nanjing Yun Brocade has successfully achieved the integration of cultural inheritance and market.

In the modern consumer market, cultural identity of consumers has become an important factor affecting the shaping of Yun Brocade brand image. Especially among the younger generation, Yun Brocade, as a symbol of "cultural confidence", has gradually become a choice for some consumers. The Yun Brocade brand is gradually paying attention to the needs of young consumers. Research shows that young people's acceptance and interest in Yun Brocade not only come from its traditional values, but also from its innovation and fashion sense in modern design. Through multi-faceted interactions such as design, marketing, and product customization, Yun Brocade has attracted more and more young consumers. With the improvement of consumer cultural consumption awareness, the Yun Brocade brand has gradually shifted from simple commodity consumption to products that provide cultural experience and emotional recognition. Consumers are not only buying Yun Brocade products, but also recognizing and appreciating the profound historical and cultural significance behind them.

The third is the existing challenges and future development directions

How to find a balance between traditional craftsmanship and modern aesthetics in the brand image design of Yun Brocade is still an urgent problem to be solved. The organic combination of traditional craftsmanship and modern design requires both respect for traditional culture and adaptation to modern consumer demands. As the Yun Brocade brand gradually moves towards the international market, how to maintain its uniqueness in global competition and win recognition from the international market is the key to future development. Especially in overseas markets, further research is needed on how to enhance Yun Brocade's brand image and competitiveness in the global cultural market through design, promotion, and other means. In the process of promoting the branding and commercialization of Yun Brocade, how to ensure its uniqueness as an intangible cultural heritage is not weakened while maximizing its commercial value is a major challenge in future research and practice.

7.Scope of Research

7.1 Time Range

The time frame of the study. One is the traditional period (before the Ming and Qing dynasties), during which Yun Brocade, as a traditional handicraft, has formed a unique production process and cultural symbol. From the origin of Nanjing Yun Brocade in the Ming Dynasty to its use in the imperial court during the Qing Dynasty, Yun Brocade gradually became a symbol of nobility and luxury. Therefore, studying this period can help us understand the history, craftsmanship, and cultural background of Yun Brocade. The second is the modern era (from the early 20th century to the end of the 20th century). Entering the 20th century, Yun Brocade began to face many challenges in the process of modernization. Especially during the late Qing Dynasty and the Republic of China, the inheritance of Yun Brocade faced problems of technological decline and market contraction. Studying the changes during this period helps to understand the evolution and adaptation of Yun Brocade in modern Chinese history, especially how to find a way to survive between tradition and modernization. The third is the contemporary era (from the beginning of the 21st century to the present). Since the 21st century, with the rise of Chinese cultural confidence and the revival of traditional handicrafts, Nanjing Yun Brocade has entered a new stage of development. Especially in recent years, with the rise of the cultural industry, policy support for cultural inheritance, and changes in market demand, Yun Brocade's innovation and integration in modern brand Visual Identity Design have become increasingly significant. Therefore, studying the brand image and cultural dissemination of contemporary Yun Brocade is crucial for understanding how it can find new development opportunities in the context of globalization.

7.2 Regional Scope

Nanjing is the birthplace of Yun Brocade and the foundation of its traditional craftsmanship and culture. Therefore, Nanjing and its surrounding areas are the core geographical scope of this study. Study the historical origin, traditional production techniques, modern brand promotion, and local cultural industry and cultural heritage protection of Yun Brocade. The surrounding cities of Nanjing, such as Yangzhou and Zhenjiang, have also been historically related to the production and dissemination of Yun Brocade. The traditional craftsmanship and cultural influence of Yun Brocade

sometimes cross these regions for correlation research. Studying the regional background of Nanjing can help understand the cultural roots, historical background, and important position of Yun Brocade in the local culture.

With the development of modernization and marketization, Nanjing Yun Brocade is not limited to the local area of Nanjing, but is gradually expanding nationwide and entering different cultural and market environments. The geographical scope of the study should be moderately expanded to the following cities: first - and second tier cities such as Beijing, Shanghai, Guangzhou, Hangzhou, and Shenzhen. These cities are important centers for culture, fashion, and consumption, and the visual design and cultural dissemination of Yun Brocade brand have significant influence and market demand in these places. Their consumer groups and cultural identity are crucial to the brand image and market performance of Nanjing Yun Brocade. Other cities with cultural industry characteristics (such as Chengdu, Chongqing, Tianjin, Wuhan, etc.): These cities also have a certain influence in the integration of traditional and modern culture. Studying the market and cultural needs of these places can help understand how Yun Brocade adapts to consumer preferences in different regions.

With the internationalization of the Yun Brocade brand, Nanjing Yun Brocade, as an important representative of traditional Chinese culture, has gradually entered the global market. Therefore, the international market should also be included in the research scope, especially the brand image construction and cultural inheritance of Yun Brocade in the international market: as a representative of traditional Chinese culture, Yun Brocade has a certain market foundation in global Chinese communities (such as the United States, Canada, Singapore, Malaysia, etc.). Europe, America, Southeast Asia, and other international markets: The international brand promotion of Nanjing Yun Brocade, especially in the fields of international cultural exchange, expos, design exhibitions, etc., has gradually promoted its global dissemination. By analyzing the brand image and cultural adaptation of Yun Brocade in the international market, we can explore its performance in cross-cultural communication.

8. Research Conceptual Framework

The research framework of this paper is shown in the figure.

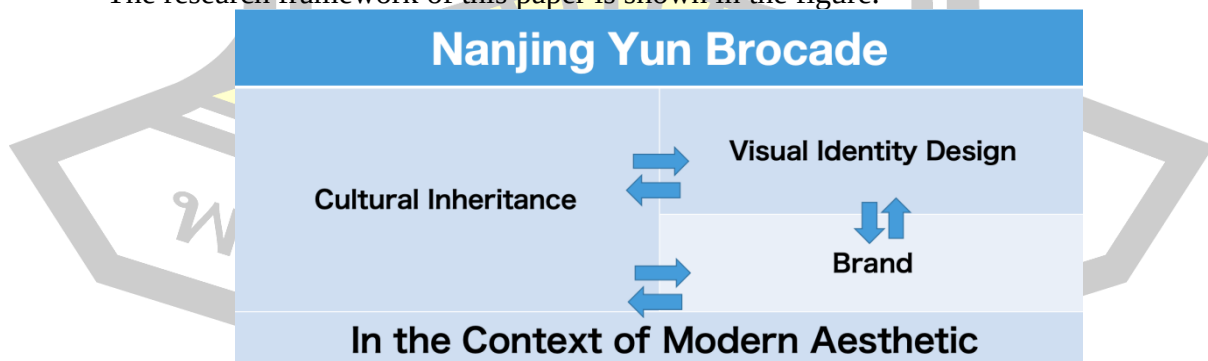


Figure 1: Framework Diagram

Source: Drawing by Gao Jie

9.Literature Review

The trend of researching Yun Brocade continues to heat up, with in-depth discussions on its historical and cultural features, artistic characteristics, weaving techniques, as well as issues related to inheritance and development. The inheritance and development of Yun Brocade have become core issues. Scholars can explore the protection and inheritance of Yun Brocade from the perspectives of pattern design, cultural replication, and inheritors. They can also analyze related issues from the perspectives of folklore, anthropology, history, design, and other disciplines.

Shao Lin interviewed Wang Daohui, the inheritor of Jin Dynasty, in 2014 to explore the inheritance and revival of Nanjing Yun Brocade. After retiring in 1991, Wang Daohui returned to work at the Jin Academy in 1995. With his rich experience in Jin craftsmanship, he replicated the dragon robe of Emperor Wanli of the Ming Dynasty in 1979. Under difficult conditions without written records, he spent five years and effort to ultimately replicate the works of other experts, which is Shao Lin's greatest contribution to the inheritance and revival of Yun Brocade over the years.

In 2018, Xu Shunchang wrote his master's thesis "Transformation of Intangible Cultural Heritage under the Active Protection Model" using Nanjing Yun Brocade as an example; In the same year, Wan Banning published a research paper titled "The Sincerity and Perseverance of Zhu Suru: Oral Memories of Nanjing Yun Brocade", covering the early stages of Yun Brocade Research Institute, Zhu Suru's early inheritance introduction, the maturity of the artistic period, and the innovation stage. After retiring for eight years, Zhu Suru is still dedicated to Yun Brocade work and has won multiple work awards. It is people like Zhu Suru who have a deep emotional attachment to Yun Brocade and persevere that can take on this responsibility and mission, ensuring that the cultural treasures of Yun Brocade are preserved and included in the UNESCO List of Intangible Cultural Heritage of Humanity.

In 2019, Huang Mingjie explored the patterns and protection measures of intangible cultural heritage of Yun Brocade in his master's thesis; In 2020, Lu Yi pointed out that the material protection measures of Nanjing Yun Brocade have accumulated rich digital achievements, but the digital attention to protection measures such as inheritance and education is insufficient. He suggested developing a more flexible and efficient inheritance method based on accurate recording and simulation of brocade weaving technology, combined with the unique advantages of digital technology.

In 2012, Zhu Yan discussed the current status of protection, inheritance, and development of Nanjing Yunbo, and believed that Nanjing Yun Brocade has a distinct ethnic art style and unique regional craftsmanship characteristics, and has important historical value, technological value, cultural value, and inheritance value. On the basis of replication and protection, through continuous development and innovation, new products are developed to integrate them with the daily lives of modern people.

In 2018, Guan Xuesong, Ma Panpan, and Wang Xinzheng proposed strategies and suggestions for the sustainable development of the Yun Brocade brand from the perspectives of policy grasp, brand building, and cross-border cooperation, in response to the limited brand awareness, weak product innovation capabilities, single sales channels, and low degree of enterprise collectivization of the Yun Brocade brand.

In 2021, Professor Meng Fanxian and Dr. Kang Zhennan from Southeast University discussed the contemporary inheritance dilemma of Nanjing Yun Brocade and the contemporary inheritance theory of traditional symbolism and connotation characteristics of path journal brocade. The aesthetic attributes gradually highlighted the contradictions in contemporary inheritance and proposed corresponding solutions. They construct an aesthetic space based on the characteristic elements of brocade, cultivate a new cultural ecology of education, help contemporary people obtain continuous and complete aesthetic feelings, and realize the connection between tradition and modernity and the inheritance of life.

In 2022, Yao Yibo from Nanjing University of the Arts believes that the integration of Yun Brocade culture and innovation is not about Yun Brocade itself, but should be integrated into the current living context of consumers. Using Nanjing Yun Brocade's IP design as an innovation engine, injecting IP copyright operations, actively developing peripheral derivatives, and achieving healthy and rapid development of Nanjing Yun Brocade culture and innovation.

In 2024, Kang Tonghui and others analyzed the importance of constructing Nanjing Yun Brocade IP and Nanjing Yun Brocade construction in the research on the construction and dissemination of intangible cultural heritage IP, aiming to promote the dissemination of brocade culture. They proposed that the construction of the Jin culture IP should be achieved through clear positioning, shaping personality, image design, and operational design. The dissemination scope of Jin culture should be expanded and its influence enhanced through relationship communication, new media communication, and game communication.

In 2014, Li Bin and others studied the origin of Nanjing Yun Brocade. This article analyzes the usage time, gold weaving and makeup techniques of nanoweaving machines, as well as the development of the silk industry in Nanjing. The conclusion points out that the Hualou loom appeared in the late Tang Dynasty, preparing the loom for the production of Yun Brocade. The unique techniques of weaving gold and decorating flowers in Yun Brocade also emerged before the Liao Dynasty, laying the technological foundation for the production of Yun Brocade. With the healthy development of Nanjing, the large-scale development of the silk industry promoted the rise of Yun Brocade in the Southern Song Dynasty.

In 2014, Chen Yang began analyzing Nanjing Yun Brocade and elaborating on different types of patterns based on specific patterns. On this basis, a thorough analysis of the color characteristics of the pattern is conducted to reveal its floral decoration and moral implications.

In 2022, Professor Zhang Dayi from Southeast University proposed the cultural heritage of "Nanjing Yun Brocade", which embodies the integrity of material and spiritual aspects. He believes that art exists as a carrier, and material is the foundation of art. Without material possessions, there are no works of art. Brocade is material, and the craftsman's thinking, imagination, methods, operational skills, and memory themselves are intangible. Its brilliance can only be seen during the production process and after completion. The products, artworks, materials, tools, equipment, and weaving techniques embody experience and wisdom, and the specific formulas, oral traditions, development history, literature, characters, etc. constitute the complete Yun Brocade culture. This is a cultural heritage that embodies both material and spiritual integrity.

In summary, through detailed analysis and comprehensive consideration of existing research data, we can clearly observe that the vast majority of research focuses on exploring the rich artistic achievements contained in Yun Brocade and its unique position in the field of traditional craftsmanship among numerous literature on Yun Brocade. However, it is worth noting that compared to the extensive exploration of the artistic achievements of Yun Brocade, research on the application and development direction of Yun Brocade in the field of modern brand Visual Identity Design appears relatively scarce. This phenomenon indicates that although the artistic value of Yun Brocade has been widely recognized and studied, there is still a significant research gap and potential space in exploring the combination of its artistic elements with modern brand Visual Identity Design.

10.Benefit of Research

Nanjing Yun Brocade is a traditional Chinese silk weaving craft with hundreds of years of history and cultural accumulation. Its exquisite craftsmanship and unique beauty are known as "national treasure level" art. With the modernization of society, traditional culture needs to keep up with the times, and Yun Brocade also needs to adapt to modern aesthetics and market environment. Modern brand visual design can help Yun Brocade better adapt to the market, enhance brand recognition and competitiveness. By combining traditional elements with modern design language, Yun Brocade can stand out in the ever-changing market. Modern visual design not only focuses on appearance, but also highlights the cultural connotation and artistic value of Yun Brocade through brand positioning, color matching, font design, and other methods. For example, the classic patterns of Yun Brocade can be combined with fashionable elements to create a design style that meets the aesthetic preferences of young people in packaging, advertising, and promotion, attracting more young consumers.

Brand visual design is an important tool for cultural dissemination, which can make traditional culture more easily accepted through visual symbols and graphic language. In the context of globalization, as a part of traditional Chinese culture, how Yun Brocade can enter the international market, be recognized and accepted by the world, and become the key to cultural inheritance. Through brand design with an international perspective, Yun Brocade can shape a unique cultural image on a global scale and enhance its influence in global cultural exchanges. For example, designers can use abstract and minimalist design techniques to combine the classic patterns of Yun Brocade with globally popular art forms, making it not only have Chinese traditional cultural characteristics, but also in line with international art styles, winning the love of international consumers.

The craftsmanship of Yun Brocade is complex and exquisite, and each piece of Yun Brocade embodies the wisdom and hard work of the craftsmen. Modern brand visual design can help Yun Brocade showcase traditional craftsmanship in a more modern way, and better convey its production process, historical background, and cultural connotations through design methods. For example, in the brand promotion materials of Yun Brocade, designers can tell the historical story of Yun Brocade through illustrations and text, conveying its cultural value and craftsmanship essence, so that consumers can have a deeper understanding of the cultural significance behind Yun Brocade when purchasing products, thereby enhancing their sense of cultural identity and historical value.

Traditional craftsmanship often gives people an impression of being ancient and difficult to approach, while modern brand design can help Yun Brocade integrate with contemporary lifestyle, making it not only limited to high-end luxury goods, but also able to enter the daily lives of ordinary consumers. Through innovative brand visual design, Yun Brocade can better meet the daily needs of modern consumers. For example, a series of Yun Brocade jewelry, clothing, gifts, and other products suitable for modern home environments can be designed, combining traditional Yun Brocade techniques with modern home, aesthetics, clothing, and other consumer trends to make them a part of modern life. This design not only revitalizes traditional culture, but also further brings Yun Brocade closer to modern society.

Brand visual design can effectively build consumers' cultural identity with Yun Brocade brand by re-creating cultural symbols, colors, patterns and other elements of Yun Brocade. This sense of identification is not only about material consumption needs, but also an emotional connection that can promote consumers' love and loyalty to Yun Brocade.

Modern brand visual design not only focuses on aesthetic effects, but also emphasizes the transmission of emotions. For example, the patterns and colors of Yun Brocade are often closely related to the symbolic meanings in traditional Chinese culture. Through design, Yun Brocade's brand can more deeply connect with consumers' emotional needs, allowing consumers to feel the warmth and sense of belonging of culture when using Yun Brocade products. This cultural identity and emotional connection will promote the long-term inheritance of Yun Brocade in modern society.

Through modern brand visual design, Yun Brocade can not only gain new vitality in the traditional handicraft field, but also promote the diversified development of Yun Brocade related industries. For example, designers can develop Yun Brocade products that meet modern market demands while maintaining traditional handicrafts, including Yun Brocade fashion accessories, home goods, gift packaging, cultural and creative products, etc., thereby promoting the extension and upgrading of the Yun Brocade industry chain. On the one hand, this helps to promote innovation and transformation in the Yun Brocade industry, and on the other hand, it can also enable the cultural value of Yun Brocade to be more widely recognized and disseminated. Through a diversified product line, Yun Brocade can achieve cross-border integration in more fields, further promoting the sustainable development of traditional culture in modern society.

Modern brand visual design is not only about protecting and inheriting traditional craftsmanship, but also about inspiring innovation in traditional craftsmanship. In the Visual Identity Design process of Yun Brocade, designers often incorporate new design concepts and technological means. This innovation not only enriches the expression forms of Yun Brocade, but also promotes the modernization of traditional skills.

Studying the modern brand Visual Identity Design of Nanjing Yun Brocade can not only help enhance its market competitiveness and cultural dissemination, but also promote the diversified development of the Yun Brocade industry and innovation in traditional craftsmanship. Through design methods, Yun Brocade can rejuvenate itself in modern society, combining cultural inheritance with innovation, and becoming a traditional cultural brand with international influence. Therefore, modern

Chapter II

The History and Development of Nanjing Yun Brocade

Nanjing Yun Brocade, as a treasure of traditional Chinese weaving art, carries profound historical and cultural heritage and unique national craftsmanship wisdom. Its exquisite patterns, intricate techniques, and rich cultural connotations not only occupy a pivotal position in the history of Chinese textiles but also stand out in the field of world textile art. This chapter will delve into the history and development of Nanjing Yun Brocade, aiming to reveal its origin, evolution, and inheritance and innovation in contemporary society.

By combining historical literature analysis with field research, a comprehensive review of the history and development of Nanjing Yun Brocade has been conducted. Through the collection and collation of a large number of historical documents, the origin and regional background of Nanjing Yun Brocade have been traced, and its historical evolution trajectory during the Sui and Tang dynasties, Song and Yuan dynasties, Ming and Qing dynasties, as well as modern times has been discussed. In the section of contemporary development of Nanjing Yun Brocade, the focus is on the application of Yun Brocade in modern design. Through case studies, it reveals how Yun Brocade combines with modern aesthetics and practical needs, radiating new vitality. At the same time, the artistic characteristics of contemporary Yun Brocade products are analyzed, and its features in pattern design, color application, and weaving techniques are summarized. In light of the current state of cultural inheritance of contemporary Nanjing Yun Brocade, methods such as literature surveys and field visits were employed to understand the concept of cultural inheritance, the main methods, and the inheritance and innovation of Nanjing Yun Brocade weaving skills. Furthermore, we conducted research on the current development status of Nanjing Yun Brocade brands, analyzing their achievements and existing problems in market promotion, brand building, and other aspects.

The purpose of this chapter is to address key issues: firstly, to reveal the historical origins and development trajectory of Nanjing Yun Brocade, providing a historical basis for its cultural inheritance; secondly, to explore the application and artistic characteristics of Nanjing Yun Brocade in modern design, revealing its integration with contemporary aesthetics and social demands in modern social development; thirdly, to analyze the current status of Nanjing Yun Brocade's cultural inheritance and the issues in the development of Yun Brocade cultural brands. The goal of this chapter is to provide theoretical support and practical guidance for the inheritance and cultural brand development of Nanjing Yun Brocade, promoting this traditional weaving art to shine even more brilliantly in the new era.

Part 1 The Origin and Historical Evolution of Nanjing Yun Brocade

1.1 Historical Origin and Regional Background

(1) The Historical Origin of Nanjing Yun Brocade

Nanjing Yun Brocade is a type of jacquard silk brocade that combines high craftsmanship achievements and local characteristics, and has achieved extraordinary success in the history of traditional silk weaving art in China. Yun Brocade, as a symbol of identity in the past, was generally used as an imperial commodity for "tribute". Due to its exquisite material, exquisite craftsmanship, and rich symbolism,

it was praised as a cloud like glow in the sky. There are many views on the origin of Nanjing Yun Brocade, some of which say that it originated in the late Song and early Yuan dynasties and flourished in the Ming and Qing dynasties; It is said that during the Song Dynasty, Song Jin was its ancestor; Some say it was founded during the Kangxi period of the Qing Dynasty, and so on. Raising silkworms and weaving silk is a great invention in ancient China. According to archaeological excavations, the use of silkworm cocoons has a history of more than 5000 years in China. To explore the historical origins of Yun Brocade, we cannot ignore the historical background and should combine it with the historical development of Chinese brocade craftsmanship and the historical situation of silk production in Nanjing.

The development history of Chinese brocade craftsmanship roughly went through the periods of Yin Shang, Zhou, Warring States, Spring and Autumn, Han, Sui Tang, and the two Song dynasties and beyond. In the Yin and Shang dynasties, weaving machines were used instead of primitive weaving methods. During the Shang and Zhou dynasties, "brocade" emerged and was regarded as a precious and high-end silk. During the Eastern Zhou Dynasty, "Shujin" was commonly used. In the Warring States period, the words "jin" and "xiu" were used together, usually representing beautiful silk or silk fabrics. Later, Jinxiu was evolved into a symbol of beauty and goodness. In the Spring and Autumn period, there were already beautiful types of brocade such as Wenjin, Chongjin, Chunjin, and Dazhang brocade, as well as exquisite embroidery from Qilu. During the Han Dynasty, Xiangyi was the main production area for brocade weaving in the country. Since the Eastern Han Dynasty, Shu brocade began to rise and gradually replaced Xiangyi's position in embroidery. Shu brocade has been thriving since the Eastern Han Dynasty, spanning from the Sui, Tang, Five Dynasties to the Song Dynasty. During the Sui and Tang dynasties, Guangling in Yangzhou gradually became one of the important regions for brocade production. In the early years of the Song Dynasty, the "Ling Jin Yuan" was established in Kaifeng; The Northern Song Dynasty established the "Transportation Department Jin Yuan" and "Tea Horse Silk Brocade Yuan" in Chengdu; During the Southern Song Dynasty, the important location for selling silk fabrics had already shifted from the Sichuan Sichuan region to the Jiangsu Zhejiang region; The Shu brocade during the Song Dynasty had a direct and significant impact on the development of Song brocade. After the Two Song Dynasties, the Yuan Dynasty saw the emergence of woven gold brocade, also known as "receiving stone loss"; During the Ming and Qing dynasties, Suzhou's Song brocade and Nanjing's Yun brocade were popular. (Xu, Z.J. 1985)

The silk industry in Nanjing can be traced back to the Three Kingdoms period of Sun Wu. Brocade weaving began in Nanjing after the establishment of the "Brocade Bureau" in Jiankang (Nanjing) during the Southern Song Dynasty. However, if we want to explore the specific origin of Nanjing Yun Brocade, we cannot draw a conclusion based on a simple factor. Yun Brocade is the result of the formation, development, gradual maturity, mutual infiltration, and inheritance of the entire Chinese silk textile technology system, and cannot be viewed in isolation.

The historical development of Chinese brocade weaving techniques indicates that ancient silk weaving in China first developed and flourished in the middle and lower reaches of the Yellow River Basin, including Henan, Hebei, Shandong, as well as the Sichuan Sichuan region. Before the Southern and Northern Dynasties, the

common clothing in the south was mainly made of hemp and linen fabrics. During the Three Kingdoms period, the silk industry began to migrate southward. Due to the relatively developed silk production in the Central Plains region at that time, high-ranking officials were accustomed to soft and colorful silk fabrics. Therefore, the Sun Wu regime actively developed the production of mulberry silk fabrics.

During the Southern Dynasties period, according to the "Food and Commodity Annals" in the Book of Jin, in the late Eastern Jin Dynasty, after the general Liu Yu launched a northern expedition to conquer Qin, all the workers in Chang'an were relocated to Jiankang (now Nanjing), with a large proportion being brocade weavers.

(Chen, L. Q. 1999). These brocade craftsmen not only brought the brocade weaving skills of ethnic minorities in the early Han, Cao Wei, Western Jin, and Sixteen Kingdoms periods, but also integrated them with the original silk weaving techniques of Eastern Wu; With their arrival, it greatly promoted and enhanced the productivity of the south, further developing the local sericulture industry.

In 417 AD, the Eastern Jin Dynasty established an official office in Jiankang specifically for managing brocade - the Brocade Office. It is recorded in the "History of Chinese Textile Science and Technology" that the establishment of the Brocade Office marked the official birth of Nanjing Yun Brocade. (Chen, W. 1984). Prior to this, Sichuan brocade produced in Chengdu showed a monopoly trend, and there was no production of brocade in the Nanjing area. This brocade hall was exclusively used by the royal court, and the brocade weaving techniques at that time did not flow to the people. The Jin Bureau not only provided organizational support for the production of Nanjing Yun Brocade, but also promoted the inheritance and development of weaving techniques. Until the end of the reign of Emperor Wu of Liang, Nanjing suffered from war and the Jin Bureau also declined.

During the Song Dynasty, the silk industry in Nanjing was redeveloped and restored. The southward relocation of the Southern Song government brought opportunities and favorable conditions for economic production in the Jiangnan region.

Since the Yuan Dynasty, Nanjing, Suzhou, and Hangzhou have become important production bases for silk and brocade. In 1820 AD, the East West Weaving and Dyeing Bureau was established in Nanjing, and Nanjing Yun Brocade gradually developed on the basis of inheriting the gold brocade weaving of the Yuan Dynasty. The Ming Dynasty established an internal weaving and dyeing bureau, a silk hall, and a supply room in Nanjing; Further development has created a new variety of gold embellished floral satin. Nanjing Yun Brocade became a specialized item for royal clothing. According to the "Food and Goods Chronicle" of the Ming Dynasty, Yun Brocade produced by the Nanjing official weaving bureau became the first choice for royal use due to its exquisite patterns and gorgeous colors. (Pu, Y., & Quan, R. 2014)

In the Qing Dynasty, official weaving bureaus were established in Nanjing, Suzhou, and Hangzhou, which were led by officials and commissioned by craftsmen. Jiangning Weaving Bureau was established in Nanjing, specifically responsible for the production and supply of Yun Brocade.

(2) Regional background

The emergence and development of Nanjing Yun Brocade are closely related to the geographical, cultural, and climatic conditions of this city. Nanjing, as the

ancient capital of the Six Dynasties, has been the capital of multiple dynasties in history; The geographical location of Nanjing was an ancient transportation hub, which promoted the circulation of goods and cultural exchange; These factors work together to make Nanjing Yun Brocade an outstanding representative of Chinese silk weaving craftsmanship, and have continuously developed and innovated in the long river of history.



Figure 2 Map location of Nanjing, China
Source: Gaojie painting

Firstly, from a geographical perspective, Nanjing is located in the lower reaches of the Yangtze River, with abundant water resources and suitable climate conditions, providing fertile soil for the silk industry. In addition, the exquisite skills brought by many craftsmen who migrated here due to the war have created a favorable environment for the development of silk brocade. (ผิพลาด! ไม่พบแหล่งการอ้างอิง)

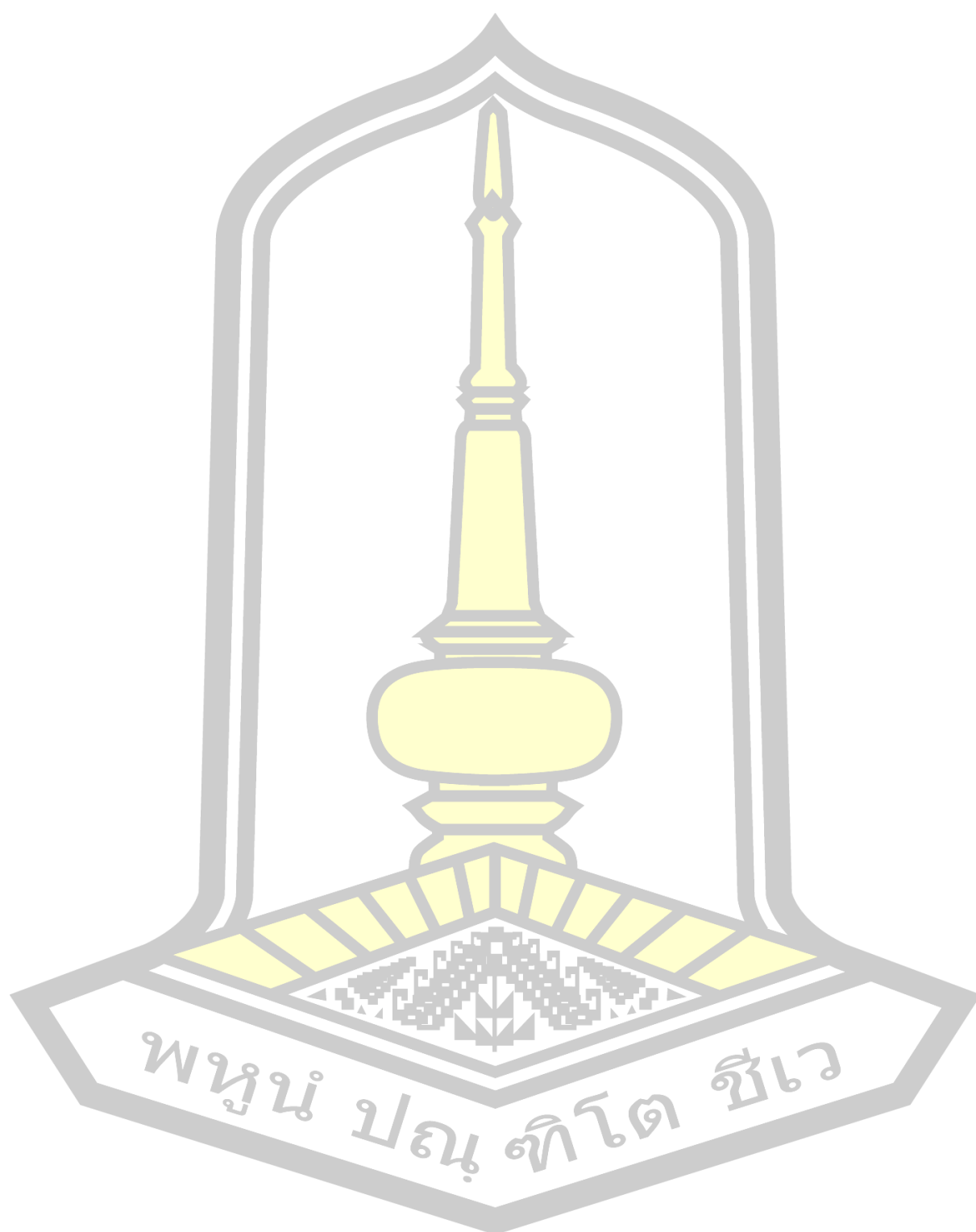
According to historical records such as the "Tongzhi Shangjiang Two Counties Annals" of the Qing Dynasty, "Nanxiang in Jiangning County has fertile land, lush mulberry forests, and fertile mulberry leaves. It is used to feed silkworms, and the silk is as smooth as silver, shining brightly. After bleaching and dyeing, its color is naturally beautiful." (Mo, X. Z., & others. 1991). Nanjing has a warm climate and fertile soil, providing unique natural conditions for sericulture. Mulberry trees, as the main source of raw materials for Yun brocade weaving, thrive in the humid and mild climate of Nanjing, providing ample high-quality raw materials for Yun brocade weaving. This geographical advantage laid a solid material foundation for the rise of Nanjing Yun Brocade.

Secondly, as an important river in Nanjing, the Qinhuai River is closely related to the weaving and dyeing techniques of Nanjing Yun Brocade. Many dyeing workshops and machine rooms were once scattered on both sides of the Qinhuai River, providing a convenient geographical environment for the weaving and dyeing of Nanjing Yun Brocade. (ผิพลาด! ไม่พบแหล่งการอ้างอิง) The water quality of Qinhuai River has a significant impact on the dyeing process of Yun Brocade. The water in Qinhuai River contains tannic acid (i.e. tannic acid), which is easily soluble in water and solidifies when it comes into contact with proteins or colloids. It can act as a natural catalyst during dyeing, increasing the luster of the fabric. This special water quality condition provides a unique advantage for the dyeing process of Nanjing Yun Brocade. At the same time, the Qinhuai River also witnessed the entire process of Nanjing Yun Brocade from birth to glory, and many stories and legends related to Yun Brocade are closely linked to the Qinhuai River.



Figure 3 Image data of ancient Qinhuai River
Source: Gao Jie

At the same time, the humid climate in Nanjing is also conducive to the preservation and display of silk fabrics, allowing Yun Brocade to be passed down for a long time and maintain its unique artistic charm. The geographical location of Nanjing made it an ancient transportation hub, promoting the circulation of goods and cultural exchange, and creating conditions for the spread and prosperity of Yun Brocade.



1.2 Sui and Tang Dynasties

During the Sui and Tang dynasties, the development of Nanjing Yun Brocade underwent significant changes and progress, not only forming unique artistic characteristics in technology and style, but also conducting extensive cultural exchanges with various parts of the world through the Silk Road, further enhancing its international influence.

(1) Formation of Technology and Style

During the Sui Dynasty, although the brocade office was temporarily abolished, the brocade industry in Jinling (now Nanjing) began to recover during the Tang Dynasty, especially during the Southern Tang period. During this period, Nanjing Yun Brocade gradually borrowed the pattern characteristics of Central Asia and India, forming a unique artistic style. During the Tang Dynasty, Nanjing Yun Brocade mainly featured patterns such as Lianzhu Tuan Ke, Baoxiang, Ruijin, symmetrical, scattered, and geometric patterns. These patterns were not only beautiful and elegant, but also had profound meanings, reflecting people's yearning and pursuit for a better life at that time. According to historical records such as "Intangible Cultural Heritage Traditional Techniques - Nanjing Yun Brocade", the technology and style of Nanjing Yun Brocade formed during the Tang Dynasty, laying a solid foundation for its future glory.

(2) The Royal Household and Official Dress System

With the prosperity of the Tang Dynasty, Nanjing Yun Brocade gradually gained favor among the royal family due to its exquisite craftsmanship and unique artistic style, becoming one of the royal silk fabrics. At the same time, the Tang Dynasty also formed a relatively complete system of official dress, including the official dress made of Nanjing Yun Brocade. The patterns and colors on these official uniforms not only represent the rank and status of officials, but also reflect the prestigious status of Nanjing Yun Brocade at that time. In "Nanjing Yun Brocade: A Treasure of Millennium Silk Weaving Technology", it is mentioned that Nanjing Yun Brocade had become a royal item in the Tang Dynasty, and its noble status is self-evident.

(3) Exchange on the Silk Road

During the Sui and Tang dynasties, the smooth operation of the Silk Road provided important opportunities for the exchange and development of Nanjing Yun Brocade. Through the Silk Road, Nanjing Yun Brocade was able to have extensive cultural exchanges with Central Asia, West Asia, and Europe, absorbing the essence of foreign cultures and further enriching its pattern design and color application. This cultural exchange not only enhanced the artistic level of Nanjing Yun Brocade, but also earned it a good reputation in the international market. According to historical materials such as "Intangible Cultural Heritage of Humanity - Nanjing Yun Brocade in China", Nanjing Yun Brocade had in-depth cultural exchanges with various parts of the world through the Silk Road during the Sui and Tang dynasties, making its artistic style more diverse.

(4) Expansion of production scale

With the advancement of technology and the expansion of the market, the production scale of Nanjing Yun Brocade also significantly increased during the Sui and Tang dynasties. More and more craftsmen are investing in the production of

Nanjing Yun Brocade, which has greatly improved the yield and quality of Nanjing Yun Brocade. During this period, Nanjing Yun Brocade not only met the needs of the royal family and nobles, but also gradually entered the folk market, becoming a highly sought after high-end silk fabric. As described in "Weaving Techniques of Nanjing Yun Brocade", the production scale of Nanjing Yun Brocade expanded during the Sui and Tang dynasties, laying a solid industrial foundation for its subsequent development.

1.3 Song and Yuan Dynasties

During the Song and Yuan dynasties, Nanjing Yun Brocade underwent significant changes and developments, gradually becoming a precious treasure for both the royal court and the folk market.

(1) Changes in Political and Social Environment

During the Northern Song Dynasty, the political and economic status of Nanjing (then known as Jiangning Prefecture) was greatly elevated due to Emperor Renzong of Song serving as the governor of Jiangning Prefecture when he was a prince. After crossing the river, the Southern Song government designated Jinling as the "capital city", and the large number of people and technological forces it brought from the north provided extremely favorable conditions for the production of Nanjing Yun Brocade. These changes have laid a solid foundation for the development of Nanjing Yun Brocade.

(2) Establishment of official weaving institutions

During the Yuan Dynasty, the production of Nanjing Yun Brocade was mainly handled by the East and West Weaving and Dyeing Bureau established by the government. The rulers of the Yuan Dynasty invested enormous financial, material, and human resources in the official weaving institutions in Nanjing. These institutions supervised the production of a large number of dragon robes, wind clothing, and various colored satin fabrics every year, exclusively for the enjoyment of the royal family and nobles, as well as for worship and reward purposes. According to historical records, the East Weaving and Dyeing Bureau was located in the vicinity of Confucius Temple in Qinhuai District, Nanjing today, while the West Weaving and Dyeing Bureau was located near Mochou Road in Shuiximen, Jianye District. In the Yuan Dynasty, weaving, dyeing, and embroidery institutions were established throughout the country, but the Nanjing Weaving Bureau specialized in weaving official fabrics with extremely high technical requirements. At that time, the number of employees reached tens of thousands, and the scale was huge. This large-scale investment and professional weaving technology have provided strong support for the rapid development of Nanjing Yun Brocade.

(3) The prevalence of weaving gold brocade

The rulers of the Yuan Dynasty loved to use gold brocade and had a preference for decorating silk and woolen fabrics with gold. This trend has greatly promoted and influenced the production process of Nanjing Yun Brocade. One important characteristic that sets Nanjing Yun Brocade apart from other regional brocades is that it is a jacquard silk fabric that extensively uses gold and silver threads and is adept at decorating fabric patterns with gold. Although the use of gold to decorate fabrics appeared early in the history of China's silk industry, due to various social and historical reasons, the production of fabrics woven with gold brocade or with gold added to brocade is not high. However, in the Yuan Dynasty, due to the

Mongolian minority rulers' love for gold and their fashion for using gold, as well as the expansion of the Yuan Dynasty's national strength, they possessed a large amount of gold, ensuring the supply of raw materials, which led to the widespread appearance and application of woven gold brocade in the Yuan Dynasty. The prevalence of weaving gold brocade not only enriches the pattern design and color application of Nanjing Yun Brocade, but also enhances its artistic value and market position. The varieties of Kujin, Zhijin brocade, Zhijin satin, etc. in Yun Brocade are the continuation and development of Jin brocade from the Yuan Dynasty. In addition, during the hundred year development process of Yuan Dynasty brocade, many beautiful floral patterns, various cloud patterns, and auspicious patterns were created, which are still widely used in the pattern design of Nanjing Yun Brocade today.

(4) Progress in production technology

During the Song and Yuan dynasties, the production technology of Nanjing Yun Brocade also made significant progress. Craftsmen constantly improve their weaving techniques and pattern designs, making the patterns of Nanjing Yun Brocade more exquisite and the colors more brilliant. At the same time, they also focus on improving production efficiency and quality, which has greatly increased the output and quality of Nanjing Yun Brocade.

(5) Expansion of the private market

In addition to meeting the needs of the royal family and nobles, Nanjing Yun Brocade gradually entered the folk market during the Song and Yuan dynasties. With the development of the economy and the rise of the urban class, more and more people are pursuing high-quality life and art. Nanjing Yun Brocade is highly sought after due to its exquisite craftsmanship and unique artistic style, becoming a high-end silk fabric in the market. The expansion of this folk market not only provides a broader market space for the production of Nanjing Yun Brocade, but also promotes the further inheritance and development of its skills.

1.4 Ming and Qing Dynasties

During the Ming and Qing dynasties, the development of Nanjing Yun Brocade reached its peak:

(1) Establishment and Development of Official Weaving Institutions

The official weaving institutions established in Nanjing during the Ming Dynasty included the Nanjing Inner Dyeing and Weaving Bureau (South Bureau), Nanjing Supply Machine Room, and Nanjing Shenbo Hall. These institutions are specifically responsible for the production of high-end fabrics such as Yun Brocade, promoting the improvement of Yun Brocade weaving technology and the development of craftsmanship.

In the Qing Dynasty, the Yun Brocade industry in Nanjing reached its peak, and the government established the Jiangning Weaving Bureau (Office) in Nanjing. Jiangning Weaving started weaving in the second year of Shunzhi and adopted the method of "buying silk and hiring craftsmen". The weaving department is divided into three production parts: supply room, satin room, and silk room. The weaving focus of Jiangning Weaving is on high-end fabrics such as Da Hong Python Satin, Da Hong Satin, Pian Jin, and Zhe Ying, which are the main weaving departments for imperial satin. The high demand and production of palace fabrics promoted the prosperity of the weaving industry in Nanjing and created the unique craftsmanship of Nanjing Yun Brocade.

(2) Maturity and Innovation of Yun Brocade Weaving Techniques

The silk brocade of the Ming Dynasty, with outstanding achievements in decorative fabrics. The characteristic of decorative fabrics is "digging flowers and makeup colors", with free color matching during weaving and rich variations in pattern and color. In pattern decoration, it is possible to achieve diverse and unified color effects by "changing colors one by one". This color matching technique of digging flowers and makeup colors is slightly different from the color matching of silk fabric patterns before the Ming Dynasty

A small amount of use may have occurred, but as a whole piece of brocade fabric, the coloring method of all patterns and the weaving method of the whole fabric were not present in brocade fabrics before the Ming Dynasty. (Wang, B.L. 2012. Nanjing Yun Brocade. 20-27)

Makeup fabric is an innovative variety in the early Ming Dynasty. Initially, it was made by digging patterns and makeup colors on satin jacquard fabric. Later, this color matching weaving technique was developed and applied to fabrics of different textures and tissues such as yarn, silk, satin, velvet, etc., reaching a perfect and very mature level. It greatly enriched the variety of makeup fabric and developed the color matching and weaving techniques of colored brocade in China to a new level. Until now, this colorful weaving technique of gradually changing colors has not been replaced by modern electric looms. Makeup fabric is a representative product of Nanjing silk weaving in the Ming Dynasty, and it is a significant creation and contribution of Nanjing silk weaving artists.

The traditional craftsmanship of Nanjing Yun Brocade includes not only "makeup flower", but also "weaving gold" and "golden treasure ground". Weaving gold brocade patterns entirely with gold or silver threads, or a combination of gold and silver threads; The patterns of Jinbao brocade are all woven with gold wire on the ground, and then colorful and shining patterns are woven on the gold ground. The themes of Nanjing Yun Brocade patterns are diverse, including large entwined flowers, various animals (such as dragons and phoenixes, cranes, lions, etc.) and plants (such as Baoxiang flowers, lotus Buddha hands, pomegranates, plums, orchids, bamboo, chrysanthemums, etc.), as well as auspicious characters such as "Eight Treasures", "Dark Eight Immortals", "Auspiciousness", and "Longevity". In terms of color matching, the techniques of color blending and harmony are used to make the patterns and colors beautiful and moving.

The main feature of Nanjing Yun Brocade weaving is "picking patterns and tying books", which uses the ancient method of recording with ropes and cords to transform the patterns and colors into programming language, and then weaves them on the machine. In fact, it is a creative design process that stores pattern programs using thread as the material. This technique requires craftsmen to design patterns, use silk threads to pick out thousands of small holes on cardboard, and then combine these cardboard to form complete patterns.

(3) The production scale and impact of Yun Brocade

During the Ming and Qing dynasties, the production scale of Nanjing Yun Brocade was enormous. During the Qianlong period, the official weaving bureau in Nanjing had 600 weaving machines, while the number of weaving machines in the private sector reached 30000. When the silk industry was flourishing, more than 200000 people in Nanjing made a living from silk related industries, producing

millions of pieces of brocade annually, creating the largest handicraft industry in Nanjing at that time. At the peak of the Qing Dynasty, there were 30000 weaving machines and 300000 people in Nanjing who made a living from the brocade industry, which was quite large in scale.

Nanjing Yun Brocade not only meets the needs of the royal family and nobles, but also promotes the economic development and social progress of the Nanjing region. At the same time, the production of Yun Brocade has also driven the development of related industries such as dyeing and silk thread manufacturing, forming a complete industrial chain.

(4) The cultural symbolism and inheritance of Yun Brocade

Yun Brocade is not only a fabric, but also a carrier of culture. Its patterns and colors contain profound cultural connotations and meanings. For example, the common patterns in Yun Brocade, such as "Dragon and Phoenix Bringing Auspiciousness" and "Wealthy Peony", represent auspiciousness, wealth, and happiness. These patterns and colors are not only beautiful and elegant, but also symbolize people's yearning and pursuit of a better life.

The Qing Dynasty Red Earth Cloud Dragon Makeup Flower Satin Weaving Robe was produced in the late Qing Dynasty. (ผลิตภายใต้ไม่พบแหล่งอ้างอิง) The length of the robe is 131 centimeters, and the sleeve length is 211 centimeters. The brocade robe is lined with blue silk and sewn in double layers. Collar, collar, horseshoe sleeves, stone blue ground, woven with cloud dragon sea water. The robe has a red woven gold makeup with cloud dragon patterns. The front chest, back, and shoulders of the robe are woven with one dragon each, the lower placket is woven with four dragon threads, and the inner placket is woven with one dragon thread, totaling nine threads. Five threads can be seen from the front, symbolizing the "Nine Five Honors". The hem of the robe has a slit in the front and back, woven with river cliffs, sea water, double fish, cranes, swastika longevity, and ribbons. The homophonic meaning is: the country will last for generations, the years will last forever, the world will rise to peace, and the life will be boundless. Originally, the patterns on Qing clothing were mostly realistic and concrete, different from the implicit and abstract nature of Chinese culture. But between the river cliffs, sea water, and colorful auspicious clouds on this robe, there are not only patterns of the Eight Immortals, Three Halberds, and Ten Thousand Scrolls that reflect the Manchu people's acceptance of Han culture, but also patterns of the Eight Treasures that represent Buddhist culture, such as the Dharma wheel, lotus flower, and long plate. It appears luxurious, prosperous, auspicious, and joyful, with the Eight Treasures shining brightly and everything going smoothly. The Manchu ancestors lived outside the Great Wall, and their unique aesthetic orientation was determined by the natural environment. They enjoyed using strong, bright, and rich colors to express the existence of life.



Figure 4 Qing Dynasty Red Earth Cloud Dragon Makeup Flower Satin Weaving Robe
Source: Nanjing Yun Brocade 150 page

This Qing Dynasty red ground Yunlong makeup satin woven brocade robe utilizes the unique makeup technique of Nanjing Yun Brocade and the coordinated color matching technique of Yun Brocade, resulting in a solemn and elegant effect that is thick yet not heavy, bright yet impressive, and contrasting yet not strongly stimulating; And the extensive use of 98% genuine gold round gold thread, a material with strong luster, adds a brilliant sense of richness to the entire fabric, making it more dazzling and pleasing to the eye, highlighting the golden and magnificent color decoration effect. This Qing Dynasty red ground cloud dragon makeup floral satin woven brocade robe once again confirms that "Nanjing Yun Brocade" is the last milestone in the history of Chinese silk weaving and the pinnacle of artistic achievement.

In the late Qing dynasty, the production of Yun Brocade declined, and its clientele shifted towards the new rich, wealthy merchants, and ethnic minorities in the western regions. The artistic patterns saw a decrease in imperial atmosphere, replaced by themes of celebration and good fortune; craftsmanship was simplified, with less attention paid to the density of the weave and the number of colors used, and the use of gold became less prominent; the composition became more realistic, with a fresh and elegant palette gradually replacing vivid colors, and the layout shifted from a dense floral design to a lighter floral and more open background; in terms of the pattern layout for clothing materials and embroidery, the same woven method was adopted. In summary, the artistic changes were more in line with the aesthetic tastes of contemporary literati and refined individuals.

On May 27th, 1904, it was announced that due to the economic difficulties of the court, the Jiangning Weaving Department had been abolished after adjustment. At this time, the Jiangning official weaving that had lasted for more than 620 years came

to an end. The ancient historical development of the entire Nanjing Yun Brocade industry as shown in the table. (Table: 1)

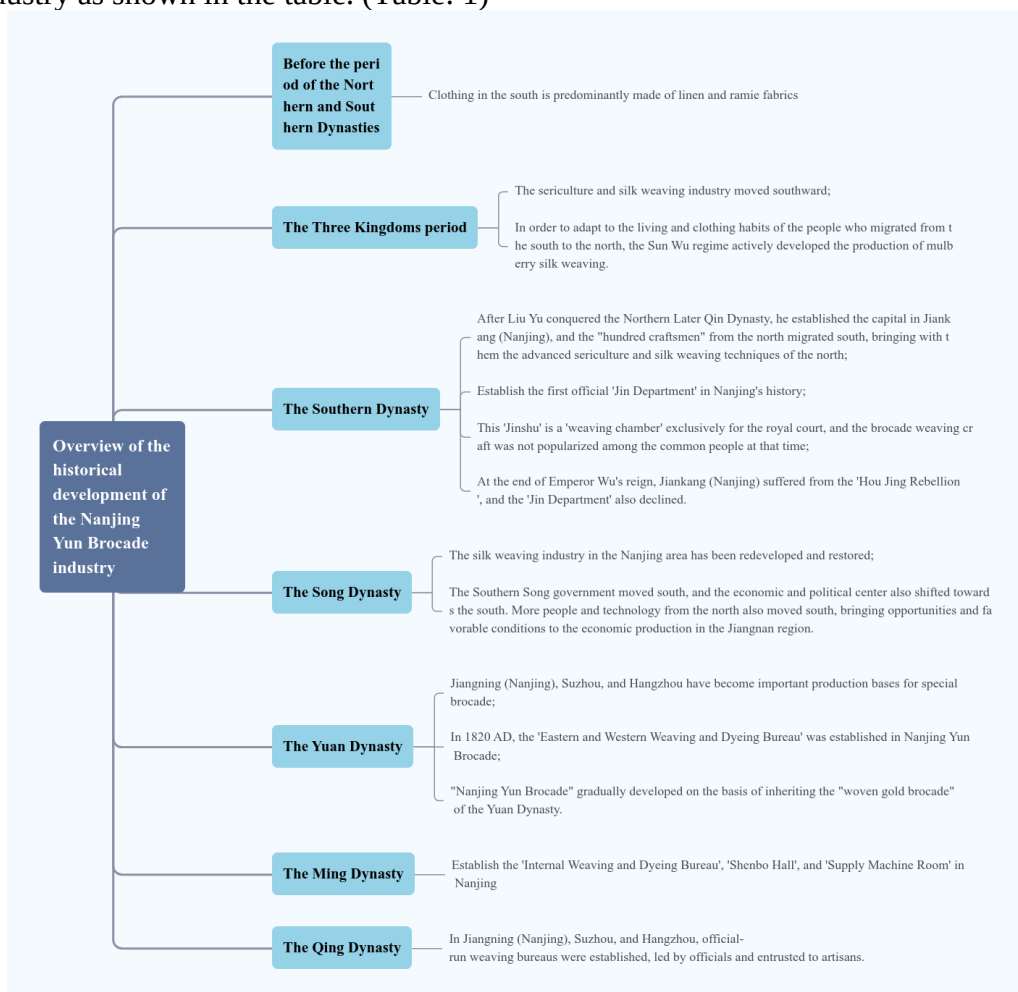


Table 1 Historical Development Overview of Nanjing Yun Brocade Industry
Source: Gao Jie

1.5 Modern and contemporary period

In modern times, Nanjing Yun Brocade has gone through a tortuous process from decline, protection to revival.

(1) Decline period

In 1911, the Xinhai Revolution occurred. With the collapse of feudal society and the impact of Western industrial civilization, Nanjing Yun Brocade lost its main target of service. Therefore, the traditional market of Yun Brocade gradually shrunk, and the Yun Brocade industry began to decline. In the early years of the Republic of China, only Inner Mongolia and some parts of Xizang were able to inherit the sales relationship, but only some traders were able to carry out trafficking. Due to poor transportation conditions, a round trip for trafficking takes eight months, resulting in a very limited number of shipments per year. According to records, there were still 108 machine manufacturers in the industry at this time, with a total production capital of 24519 yuan and 449 weaving machines.

From 1921 to 1931, Nanjing Yun Brocade industry once created some practical new products that combined with the life of the times. They were sold to foreigners who came to China for tourism and returned overseas Chinese for

sightseeing. In terms of innovation, these are exactly how Yun Brocade, a traditional handicraft, adapts to the needs of real life and actively creates new opportunities for export

A feasible attempt at the situation is a good way to explore the use of ancient and modern methods.

However, due to the indifferent attitude of the old government towards the reform and development of ethnic crafts, the lack of specialized forces in the industry to conduct careful research and advocacy in this area, and the fact that some machine operators simply focus on profit and neglect product quality, resulting in poor quality materials and rough manufacturing, the reputation of these new products was seriously affected, and eventually the sales were cut off, unable to escape the fate of fate.

By the time Nanjing was liberated in 1949, there were only four Yun Brocade looms that could be produced in the city, and the Yun Brocade technique was on the brink of extinction. On the one hand, with the development of modern technology, new varieties of silk fabrics continue to emerge, and the upgrading of clothing fabrics accelerates, resulting in a decrease in market demand for Yun Brocade; On the other hand, Yun Brocade has a long learning cycle and high labor intensity, and many young people are unwilling to engage in this job, resulting in a gap in the inheritance of skills.

(2) Protection period

Before the founding of the People's Republic of China in 1949, many ancient techniques of Nanjing Yun Brocade had been lost, and many excellent traditional patterns were also scattered. After the establishment of the People's Republic of China, various industries were waiting to flourish. In order to preserve this ancient cultural heritage and meet the needs of domestic and foreign consumers, it is urgent to rescue, excavate, organize, and study the craftsmanship of Nanjing Yun Brocade. In order to save the endangered Nanjing Yun Brocade technique, the government of New China has taken active protective measures.

In June 1954, the Nanjing Cultural Industry Management Office selected some art cadres from the bureau's art group and recruited two veteran artists with high proficiency in Yun Brocade, Zhang Fuyong (1903-1961) and Ji Ganchen (1892-1976) (only four of whom were still alive after the founding of the People's Republic of China), to form the "Yun Brocade Research Working Group" and carry out planned artistic sorting and research work on Nanjing Yun Brocade. The Cultural Industry Management Office invited Professor Chen Zhifo (1896-1963), a renowned Chinese arts and crafts artist, art educator, and master of meticulous flower and bird painting in Ning, as the honorary team leader responsible for guiding the research work of Yun Brocade. At that time, Chen Zhifo's two graduate students, Zhang Daoyi and Li Youguang, also participated in this research work. He Yanming, the head of the Art Group of the Cultural Industry Management Office, also serves as the head of the Yun Brocade Research Working Group.

In 1956, in response to Chairman Mao's instructions, "What is good in our nation, if it is lost, must be restored, and it must be done better." "Improving the level of arts and crafts and protecting old artists is a good way to do it quickly. You should set up your own institutions, establish colleges, and convene meetings." (Mao Zedong's partial speech on March 4, 1956, when listening to the report on the

handicraft industry by relevant departments of the State Council, see Volume 7 of Mao Zedong's Collected Works)

In December 1957, the Jiangsu Provincial Government approved the establishment of the "Nanjing Yun Brocade Research Institute", which is the only professional research institution for Yun Brocade in the country, responsible for the inheritance and protection of Yun Brocade. (ผิดพลาด! ไม่พบแหล่งอ้างอิง) Afterwards, Nanjing Yun Brocade Research Institute devoted itself to the research, protection, and inheritance of Yun Brocade techniques, making important contributions to the revival of Yun Brocade.



Figure 5 The current Nanjing Yun Brocade Research Institute Square - Jiangning Weaving memorial archway

Source: Photography by Gao Jie

(3) Renaissance period

Since the founding of the People's Republic of China, knowledgeable individuals from all walks of life have also shown great concern and support for Nanjing Yun Brocade. Famous cultural and museum experts such as Xia Nai and Wang Ma are also fond of Nanjing Yun Brocade. They not only have extensive experience in the research of Nanjing Yun Brocade, but also strongly support and assist in its development and utilization. They spare no effort in guiding the study and replication of ancient silk cultural relics. Several experts always take time out of their busy schedules to provide guidance on the verification before and identification after the replication of silk cultural relics.

Thanks to the efforts of the older generation of Yun Brocade artists, the craftsmanship of Nanjing Yun Brocade has been effectively inherited. In 1998, Chairman Li Peng visited the Yun Brocade Research Institute and affirmed the institute's achievements over the years. He encouraged everyone to continue working hard and personally inscribed the words "Protect traditional crafts, develop Nanjing Yun Brocade", which greatly inspired and motivated all colleagues in the institute.

The main leaders of Jiangsu Province and Nanjing City have also expressed great concern and support for Nanjing Yun Brocade, an excellent traditional ethnic craft representing the unique history, culture, and technology of the Nanjing region. I have visited the Yun Brocade Research Institute multiple times to inspect and guide the work, and have addressed some of the thorny issues that hinder the development of the Yun Brocade industry. The Municipal Science and Technology Commission and the Municipal Finance Bureau have a certain amount every year

The research funding supports Yun Brocade's scientific research work.

Some individuals from colleges, related research institutions, and cultural and museum departments have also provided strong support and assistance to Nanjing Yun Brocade. Experts and scholars from China Arts and Crafts Society, Tsinghua

University Academy of Fine Arts, Nanjing University, Zhejiang University, Nanjing Academy of Arts, Southeast University, Nanjing Normal University, Beijing Palace Museum, Nanjing Museum, Shanghai Textile Science Research Institute, Beijing Thirteen Tombs Special Zone Office and other units have provided a lot of services for the research work of Nanjing Yun Brocade. Their selfless dedication is to help promote the development of Nanjing Yun Brocade and enable this ancient Chinese national treasure to play its important role in the new historical period. The general public, especially many "old Nanjing" people, have a deep affection for Nanjing Yun Brocade. They often come to the Yun Brocade Research Institute to provide advice and suggestions for the protection, inheritance, and development of Yun Brocade. All of these fully demonstrate that with the attention of the Party and government, the help of experts and scholars, and the support of all sectors of society, Nanjing Yun Brocade will definitely have someone to succeed it.

At the same time, in order to promote the revival of Nanjing Yun Brocade, institutions such as Nanjing Yun Brocade Research Institute actively explore market-oriented operation models. They have increased the popularity and influence of Nanjing Yun Brocade by participating in domestic and international exhibitions, organizing cultural activities, and other means. At the same time, they have also strengthened cooperation with industries such as tourism and clothing, applying Nanjing Yun Brocade to more life scenarios. The new generation of Yun Brocade artists are constantly exploring and innovating, combining traditional skills with modern design, and developing a series of Yun Brocade works that not only retain traditional charm but also conform to modern aesthetics, expanding the market space of Yun Brocade.

Part 2 Development of Contemporary Nanjing Yun Brocade

Yun Brocade has a glorious history, and Nanjing was once a city full of Yun Brocade. To ensure the continuous vitality of Yun Brocade in contemporary times, it must be combined with modern life and technology. While introducing Yun Brocade culture to the public, we should also pursue modernization, fashionability, and allow more people to naturally get close to Yun Brocade.

With the vigorous development of digital technology, Nanjing Yun Brocade actively explores the integration with modern technology while maintaining the essence of traditional craftsmanship. With the advancement of technology, many simple varieties of Yun brocade such as Ku satin, Zhi Jin satin, Cai Ku brocade, etc. have been able to achieve modern production, with improved yield and quality. However, further research and breakthroughs are needed in the automated production process of high-end makeup flower varieties.

Nanjing Yun Brocade actively participates in international exchange activities, showcasing the unique charm of Chinese Yun Brocade to the world through participating in international exhibitions, hosting cultural exchange events, and other means. These activities not only enhance the international reputation of Nanjing Yun Brocade, but also make positive contributions to the inheritance and development of traditional Chinese culture.

The high-end products that were once exclusive to the royal family are gradually entering the lives of ordinary people, exploring new patterns that are in line with the current era, and endowing Yun Brocade with new content and life. Faced with the rich and diverse aesthetic tastes of today, Nanjing Yun Brocade constantly

innovates and strives to win the favor of consumers. Yun Brocade is no longer just seen as a traditional clothing fabric, but also as an artwork and cultural product. Innovation has become the key to the development of Yun Brocade, and this innovation must keep up with the pace of the times, otherwise it will lose its vitality. For example, the Double Phoenix Playing Lotus Weaving Gold Makeup Flower Satin designed by Jinwen uses traditional symmetrical composition and phoenix and peony pattern themes. The overall color is light and bright, rich and varied, and is used by many people as modern decoration. cff

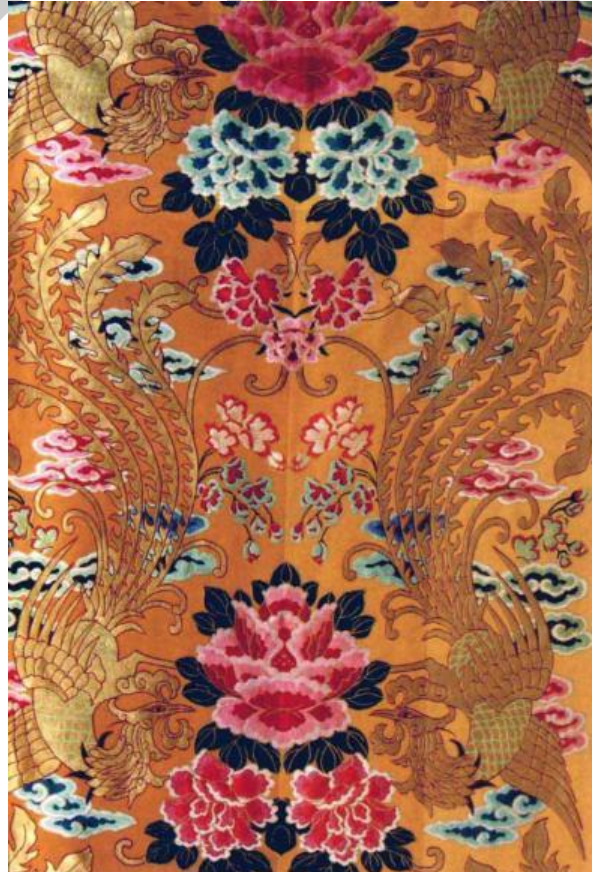


Figure 6 Double Phoenix Playing Lotus Weaving Gold Makeup Flower Satin
Designed by Jinwen

Source: Jin Wen's "Nanjing Brocade" on page 131

In 1957, Yun Brocade workers in Nanjing received the design of sofa fabric for the Jiangsu Hall of the Great Hall of the People in the capital city. Tasks with other decorative fabrics. The fabric was decided to be made of "carved velvet". (ผิตพลาด!

ไม่พบแหล่งอ้างอิง) The pattern adopts traditional Yun Brocade patterns. Like 'entwined lotus'. At that time, this batch of products were available in two colors: antique bronze and dark green, exclusively for the Jiangsu Hall and the First Hall of the Great Hall of the People. Some state hotels use it as sofa fabric. In addition, there is a carved velvet woven with yellow "entwined lotus" exclusively for Cambodia. Used by Prince Sihanouk, the head of state, during his visit to China.



Figure 7 Carved Velvet

Source: Jin Wen's "Nanjing Brocade" on page 133

Yun Brocade now has many products that are very close to the people. For example, the "Zodiac Gifts" with strong folk cultural connotations - Yun Brocade pendants with vivid and auspicious meanings, exquisite and unique forms, and a sense of the times. They change their patterns every year and are very popular among the people. For example, when the Year of the Pig arrives, one can create "Zodiac Lucky Pigs", which not only have a cute and silly appearance, but also express several meanings: the pig body is plump and sturdy, indicating "prosperous year" and "fat year"; Ears are blessed, made into windward ears that can attract wealth and happiness; Peony is known as the "King of Hundred Flowers", symbolizing wealth and prosperity. Adding peony flowers to the body of a lucky pig represents the combination of prosperity and wealth; Put copper coins on the feet of the lucky pig, symbolizing "running forward (money) journey" in harmony; The string of money on the back of a lucky pig symbolizes 'wealth for generations'. The combination of these five points is the symbol of "Five Blessings at the Door" and the prosperous year. There are too many cultural connotations in Yun Brocade, and the excellent cultural heritage of our nation can be spread through carriers like Yun Brocade.



Figure 8 Yun Brocade Pattern of the Twelve Zodiac Animals (Master Jinwen)

Source: Jin Wen's "Nanjing Brocade" on page 155

While exploring the cultural connotations of Yun Brocade, attention was also paid to the fashionable design of patterns. Jinwen Master attempted to integrate European and American design styles into Yun Brocade. For example, the pigeon pattern in the United States has a fashionable and modern feel, with olive branches decorating both sides of the pigeon's head, making the picture vivid and interesting.

(ผิดพลาด! ไม่พบแหล่งอ้างอิง)





Figure 9 Contemporary Pigeon Pattern Ku Jin (Golden Master)
Source: Jin Wen's "Nanjing Brocade" on page 157



Figure 10 Contemporary Curly Grass Pattern Two Color Gold Treasury Brocade
(Gold Master)
Source: Jin Wen's "Nanjing Brocade" on page 157

French curly grass pattern, this pattern is quite delicate, highlighted by red and black background, highlighting fashion and becoming a clothing fabric for fashionistas. (ผิพลาต! ไม่พบแหล่งอ้างอิง)

Under the dual promotion of market economy and government protection, the production of Nanjing Yun Brocade has developed rapidly. The state-owned mechanism has gradually withdrawn from the Yun Brocade industry, and private equity has become the dominant force. Nowadays, the number of enterprises producing and selling Yun Brocade is gradually increasing. In modern production, floral satin dominates, with a decrease in production for clothing fabrics and an increasing amount of floral materials for handicrafts. The patterns and colors are becoming increasingly diverse, and although traditional patterns still dominate, the number of patterns that conform to modern aesthetic standards is gradually increasing. Small gifts and decorations have become new growth points, while large and collectible masterpieces are relatively rare.

2.1 Application of Yun Brocade in Modern Design

(1) Nanjing Yun Brocade Elements in Fashion Clothing Design

New vitality has emerged in contemporary fashion clothing design. Designers cleverly incorporate Yun Brocade patterns into modern fashion design, making the clothing visually unique and attracting the attention of countless fashion enthusiasts. The beauty of Yun Brocade is increasingly loved by people. Yun Brocade clothing designs are mostly made into various categories such as formal dresses, wedding dresses, professional dresses, stage costumes, etc. Yun Brocade fashion shows have also been held, bringing Yun Brocade closer to today's life and in line with modern aesthetic trends. In January 2015, renowned Chinese fashion designer Lawrence Xu transformed Nanjing Yun Brocade from an ancient royal fabric to a modern luxury fabric in the form of a "fashion suit". (ผิพลาต! ไม่พบแหล่งอ้างอิง)



Figure 11 Lawrence Hsu's work - Yun Brocade Dress

Source: People's Daily

<http://culture.people.com.cn>

The authentic use of Yun Brocade dress has been continued today, but due to its high price, there are certain restrictions on the consumption of Yun Brocade dresses. At the grand wedding of Guo Xiaoling, the daughter of Taiwan's richest man in 2007, the groom and bride wore Yun Brocade dresses. In addition to extensively reporting on the wedding scene, the media also highly praised the newlywed Yun Brocade costumes. (ผิดพลาด! ไม่พบแหล่งอ้างอิง)



Figure 12 Guo Xiaoling, the daughter of Taiwan's richest man, and her husband are wearing Yun Brocade wedding gowns

Source: Jin Wen's "Nanjing Brocade" on page 140

Dresses and cheongsams, as representatives of women's clothing, are also excellent stages for the application of Nanjing Yun Brocade patterns. Designers have incorporated floral and landscape patterns from Yun Brocade into their skirt designs, allowing dresses and cheongsams to showcase women's graceful postures while also exuding a strong cultural and artistic aesthetic. These patterns are not only colorful, but also present delicate and textured visual effects through the exquisite craftsmanship of Yun Brocade, allowing women to feel the charm of traditional culture while wearing them. (ผิดพลาด! ไม่พบแหล่งอ้างอิง)



Figure 13 of Master Jinwen

Source: Jin Wen's "Nanjing Brocade" on page 143-135

In addition, the gold, silver and other color schemes of Nanjing Yun Brocade are often used for embellishment and decoration of clothing. Gold represents nobility and luxury, while silver appears elegant and fresh. The perfect combination of these colors and Yun Brocade patterns makes the clothing visually more gorgeous and luxurious, satisfying modern consumers' pursuit of fashion and personalization.



Figure 14 Yun Brocade Dress for Paris Fashion Week

Source: Yigongfang official website

<http://www.cnNanjing Yun Brocade.com>

In terms of clothing fabrics, Yun Brocade appears in various types of clothing, such as women's cheongsam, Chinese men's clothing, vests, as well as performance and wedding costumes, through overall design weaving materials and partial inlay or surface pasting. In addition, ties and scarves made of woven brocade with Yun Brocade or Yun Brocade patterns are also popular in the market.



Figure 15 Yun Brocade scarf
Source: Photography by Gao Jie

The application of Nanjing Yun Brocade in fashion clothing design not only reflects the profound heritage of traditional Chinese culture, but also demonstrates the respect and innovation of modern designers towards traditional culture. This design concept that combines tradition and modernity not only brings new brilliance to the traditional craft of Nanjing Yun Brocade in modern society, but also injects more cultural connotations and artistic value into fashion clothing design.

(2) Home Decoration Design

Nanjing Yun Brocade provides unlimited inspiration and possibilities for modern home decoration design. The designers ingeniously incorporated elements of Nanjing Yun Brocade into home furnishings and decorations, not only adding a unique cultural charm and artistic atmosphere to the home space, but also achieving a perfect fusion of classical and modern in touch and vision.



Figure 16 Yun Brocade Bedding

Source: Gaojie Organization

In the design of household items, the pattern of Nanjing Yun Brocade is widely used in soft furnishings such as curtains, sofa covers, carpets, and pillows. Designers cleverly weave or print classic patterns from Yun Brocade, such as dragons, phoenixes, flowers, birds, and animals, onto these household items, making the home space visually more colorful and endowing them with unique cultural value. These patterns are not only colorful and layered, but also display delicate light and shadow effects under the illumination of light, adding elegance and warmth to the home space.

In terms of touch, the exquisite craftsmanship and delicate texture of Nanjing Yun Brocade make household items more comfortable and pleasant to touch. The silk fabric of Yun Brocade is not only soft and smooth, but also incorporates various complex craftsmanship techniques such as embroidery and gold weaving during the weaving process, making the fabric more delicate and rich in texture. This tactile enjoyment undoubtedly adds a quality and style to home life.



Figure 17 Yun Brocade Screen

Source: Jinwen

In addition to household items, Nanjing Yun Brocade can also be used to make home decorations such as screens and hanging paintings. These decorations not only have practical functions, but also visually create a fusion of classical and modern beauty. The Yun Brocade pattern on the screen can block the line of sight, divide the space, and add an elegant and mysterious touch; Hanging paintings can present the patterns and colors of Yun Brocade in a flat form, adding a unique artistic atmosphere to the home space. (18)



Figure 18 Yun Brocade Hanging Painting

Source: Nanjing Daily

njrb.njdaily.cn

(3) Crafts of Nanjing Yun Brocade

The application of Nanjing Yun Brocade in the field of art is also remarkable. Designers have utilized the exquisite craftsmanship and unique patterns of Yun Brocade to create a series of artworks with extremely high artistic value. These artworks not only preserve the traditional craftsmanship and style of Yun Brocade, but also present a more diverse and personalized artistic style through innovative modern design concepts and aesthetic concepts. These artworks have become sought after by collectors and art enthusiasts, injecting new vitality into the inheritance and development of Nanjing Yun Brocade.

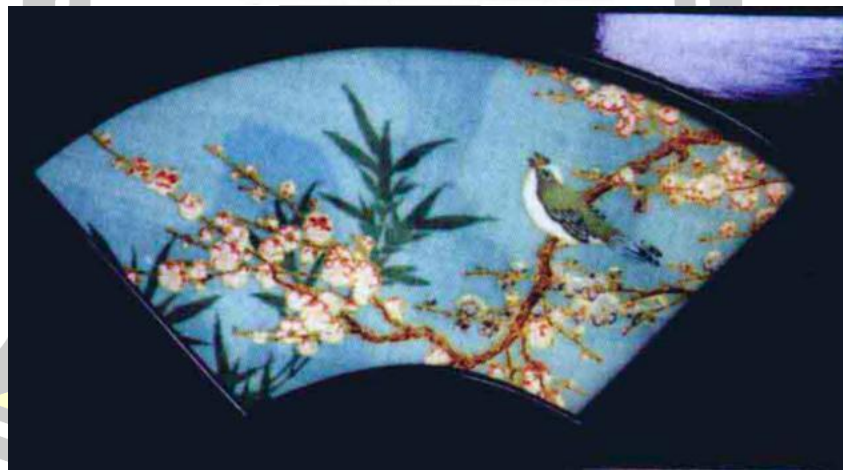


Figure 19 Gao Jie organized the masterpieces of Jinwen calligraphy, "Cloud Phoenix Frame Painting" and "Plum Blossom and Bird Decorative Silk Screen"

Source: Jin Wen, author of "Nanjing Brocade," page 136

In terms of art, Yun Brocade uses various decorative methods such as scrolls, frame cardboard, and mahogany carved screens to not only coordinate with classical styles, but also strive to integrate with modern decorative styles. The application scope of Yun Brocade is constantly expanding, and the target audience is also increasing.



Figure 20 Yun Brocade Hanging Painting

Source: Photography by Gao Jie

(4) Daily necessities and cultural creative products of Nanjing Yun Brocade

With the rise of ethnic fashion, Nanjing Yun Brocade has also shown new vitality in the field of daily handicrafts. Women's handbags, decorative bags, mobile phone bags, wallets, tissue boxes, backpacks and other practical and daily necessities are all made of Yun Brocade or similar woven brocade, closely connected to life. (ผลิตภัณฑ์: ไม่พบแหล่งการอ้างอิง) The development of daily necessities has become the entry point for the transformation of the role of Nanjing Yun Brocade as a palace art, and it is also an area that has not been fully developed and has a wide market demand.



Figure 21 Yun Brocade Eye Mask

Source: Photography by Gao Jie

The rich and colorful Yun Brocade frame paintings and stage screens are loved by people, after all, Yun Brocade is used for clothing with a lot of materials and is expensive. The materials used for frame painting are minimal, and the price is relatively affordable.

Designers often combine the patterns of Yun Brocade with modern aesthetics when making these decorations, using techniques such as deconstruction and recombination to preserve the traditional charm of Yun Brocade while also conforming to the minimalist style of modern home decor. This design not only showcases the diversity and adaptability of Nanjing Yun Brocade, but also injects new inspiration and vitality into modern home decoration design.

For over a decade, Wu Ying, the manager of Chengchuang Space, has been committed to promoting Yun Brocade culture. She has promoted Yun Brocade to shine on international high-end fashion shows and has been researching the lifestyle of Yun Brocade. In her mind, inheriting traditional skills in contemporary times means connecting the two. By analyzing contemporary lifestyles, artistic aesthetics, and consumption scenarios, she aims to preserve the craftsmanship of Yun Brocade and make Yun Brocade products a tangible beauty in people's daily lives.



Figure 22 Yun Brocade Modern Tea Banquet

Source: Zhonggong Net

www.workercn.cn

In the design of daily necessities, designers deconstruct and recombine classic elements from Yun Brocade, such as auspicious patterns of dragons and phoenixes, flowers, birds, and animals, using modern design techniques, and cleverly integrate them into everyday items such as laptops, phone cases, tea sets, tableware, etc.



Figure 23 Yun Brocade Umbrella
Source: Jinwen Yun Brocade Studio

These products not only retain the exquisite and delicate Yun Brocade patterns, but also make them more in line with the aesthetic and usage needs of modern people through the use of modern materials and craftsmanship. This design not only enhances the cultural connotation and artistic value of daily necessities, but also allows users to constantly feel the charm of traditional culture in their daily lives.



Figure 24 Yun Brocade Mirror Made by Ronggui Workshop
Source: Ronggui Fang - WeChat Official Account

Seeking a balance between historical craftsmanship and contemporary life, in order to integrate Yun Brocade, a traditional intangible cultural heritage technique, into modern life, is the foothold for Yun Brocade to radiate vitality in the new era. In recent years, many inheritors and young designers of Yun Brocade have continuously innovated in the creation of Yun Brocade culture.



Figure 25 Yun Brocade Cup Mat
Source: Yuanxian WeChat official account
mp.weixin.qq.com

As an iconic cultural symbol of the Nanjing region, Nanjing Yun Brocade's unique Visual Identity is widely used in the design of tourist souvenirs. Designers combine Yun Brocade patterns with tourist souvenirs, such as making postcards, keychains, ornaments, etc. with Yun Brocade patterns, not only providing tourists with a unique cultural commemoration, but also allowing them to bring back this cultural memory from Nanjing on their journey. These tourist souvenirs have practicality, allowing tourists to appreciate and collect the unique charm of Nanjing Yun Brocade.

2.2 Analysis of the artistic characteristics of modern Nanjing Yun Brocade products

Nanjing Yun Brocade is not only a traditional silk weaving artwork, but also widely used in modern home decoration, clothing design, cultural and creative products, adding a unique cultural charm and artistic atmosphere to modern life. The clever integration and innovation of modern Yun Brocade products between tradition and modernity not only preserves the unique charm of Yun Brocade, a traditional silk weaving art, but also endows it with new vitality and sense of the times.

The artistic innovation techniques of Yun Brocade can be summarized into three categories: firstly, pattern innovation. The patterns of Yun Brocade products do not need to strictly adhere to traditional auspicious patterns. They can draw on artistic features such as traditional Chinese painting, oil painting, printmaking, modern abstract painting, cartoon painting, etc. to continuously enrich the expressive power of Yun Brocade patterns; Secondly, there is innovation in the carrier. Daily lighting fixtures, furniture, indoor ceilings, walls, etc. can all serve as new carriers for Yun Brocade fabric; The third is material innovation. Fusion treatment of Yun Brocade material with glass, resin, wood, metal, leather, etc.

Modern Yun Brocade products exhibit a high degree of diversity in pattern design. Traditional auspicious patterns such as dragon and phoenix, flowers, etc. have been inherited and developed, while modern abstract and minimalist styles of patterns have also been incorporated into them. This diverse pattern design not only satisfies people's pursuit and admiration for traditional culture, but also meets the modern aesthetic demand for novelty and uniqueness. Through modern design techniques, traditional patterns have been endowed with new forms of expression and vitality. They become more vivid, three-dimensional, creative, and dynamic, making Yun Brocade products more in line with modern aesthetic tastes.

Modern Yun Brocade products are bolder and more innovative in their use of colors. The use of various color combinations such as contrasting colors and gradient colors makes the product more vibrant and layered. The innovative use of this color not only enhances the visual impact of Yun Brocade products, but also enhances their artistic value and aesthetic taste.

Modern Yun Brocade products are more diversified in material selection. In addition to traditional materials such as silk, gold and silver threads, new fibers and environmentally friendly materials have also been introduced. The choice of this material not only enriches the variety and style of Yun Brocade products, but also makes them more in line with modern people's environmental protection concepts and health needs.

In short, Nanjing Yun Brocade has the courage to attempt the integration of modern design elements and aesthetic concepts while maintaining its traditional characteristics. This fusion is not only reflected in patterns and colors, but also runs through the entire production process. From material selection to weaving, the power of modern technology and the influence of aesthetic concepts have been integrated, making Nanjing Yun Brocade more competitive and attractive in the modern market. The key to the inheritance and development of contemporary Yun Brocade lies in grasping the relationship between the old and the new, and between tradition and modernity. In the face of the ever-changing modern life, Yun Brocade needs to make breakthroughs in many aspects to achieve inheritance and development. However, it is even more necessary to recognize, select, and preserve its long and brilliant culture and craftsmanship. Traditional art cannot be demanded through technological innovation and innovative thinking. Ancient artworks, representing the characteristics of the times and fully reflecting the social and cultural life of that time, have been passed down and become today's cultural relics. Similarly, if the current Yun Brocade can be fully integrated with contemporary life, it will be a cultural relic of the future. We are in a great era where human change and progress have never been as rapid as they are today, and people's spiritual and material lives have never been as prosperous as they are today. What kind of life and pursuits will people have in the future? How will the Chinese silk with 7000 years of culture and the Nanjing Yun Brocade with 700 years of culture decorate our future lives? This is a problem that every Yun Brocade person is paying attention to and considering. I hope more young people can recognize and care about this excellent traditional cultural craft, join the creation and production of Yun Brocade, and inherit and carry forward it.

Part 3 The Current Status of Cultural Inheritance of Nanjing Yun Brocade

3.1 Concept of Cultural Inheritance

Cultural inheritance refers to the transmission of cultural heritage from one generation to the next, and the latter continuing to pass it on to their successors. This process encompasses everything created by humans, including knowledge, beliefs, art, morality, law, customs, as well as social behavior and habits. Cultural inheritance is not limited to simple transmission, but constantly enriches, innovates, and evolves during the transmission process.

Cultural inheritance is reflected in the continuous transmission between generations, which can be achieved through oral communication, written records, or through demonstration and practice. Inheritance is particularly crucial during transmission. The younger generation internalizes the culture, values, and behavioral norms of the previous generation through learning and practice, ensuring the continuous inheritance and stability of the culture. Cultural inheritance is a dynamic process. On the basis of transmission and inheritance, culture will innovate and develop accordingly according to the changes of the times and the needs of society, in order to adapt to new environments and social conditions.

Cultural inheritance encompasses all cultural achievements created by humanity, whether material or intangible. These cultural elements are interrelated and interdependent, together forming a complete cultural system. Cultural inheritance is a conscious process. Both the transmitter and receiver need to have a profound understanding and comprehension of culture in order to effectively inherit and develop it.

Cultural inheritance is crucial for the development of human society. It not only helps to maintain ethnic characteristics and cultural diversity, but also enhances the cohesion and sense of identity of the nation. Meanwhile, cultural inheritance is also an important driving force for promoting social progress and civilization development.

During the feudal period, Nanjing Yun Brocade served as the imperial silk fabric for the feudal dynasties, with its specific market and service targets. However, with the collapse of the last feudal dynasty in Chinese history, Nanjing Yun Brocade lost its service targets and main sales market. Coupled with years of war and social unrest, Nanjing Yun Brocade gradually declined. It was not until 1953 that the state began to attach importance to traditional handicrafts such as Nanjing Yun Brocade, marking the beginning of a new journey for the inheritance and development of Nanjing Yun Brocade art.

The cultural inheritance of Nanjing Yun Brocade is mainly reflected in two aspects: one is protection and inheritance. This lies in preserving and passing down traditional craftsmanship and techniques through inheritors; the second is the collection and preservation of Yun Brocade artworks, as well as the reproduction of historical artifacts to recreate traditional art, and disseminating Yun Brocade culture to future generations through exhibitions. The second way of cultural inheritance lies in innovative development. This includes innovating Yun Brocade patterns and developing modern Yun Brocade products, as well as adapting to social development within the contemporary market economy system.

This article mainly discusses how the culture of Nanjing Yun Brocade has evolved with the passage of time, especially as the Yun Brocade industry is at a critical period of brand development. During this stage, the Yun Brocade industry needs to create a brand visual image that meets social demands and conduct multi-channel brand promotion and dissemination. Therefore, the author will also delve into the current status of the development of the Nanjing Yun Brocade brand.

3.2 The main ways of cultural inheritance of contemporary Nanjing Yun Brocade

(1) Reproduction of Yun Brocade Cultural Relics Collection

The ancient silk relics are of great significance for the study of ancient economy, culture, society, and technology. The large number of silk relics unearthed in various places over the years demonstrate the splendid silk culture of various historical periods in China. However, due to the limitations of preservation conditions after excavation, many silk cultural relics were severely carbonized and decayed. Only through continuous replication can cultural relics be reproduced and traditional crafts be passed down.



Figure 26 Han Dynasty plain silk single clothing - replication of bronze inscriptions

Source: Jin Wen's "Nanjing Brocade" on page 146

The ancient Chinese silk relics, such as the "Tian Liewen Tie" from the Spring and Autumn Period and the Warring States Period unearthed from the No. 1 Chu Tomb in Mashan, Jiangling, Hubei Province (2276 AD), and the Han Dynasty "Su Sha Dan Yi" and "Rong Huan Jin" unearthed from the No. 1 Han Tomb in Mawangdui, Changsha, Hunan Province (2100 AD), were replicated using the hand weaving technique of Yun Brocade and the wooden weaving machine of Dahualou.



Figure 27 Warring States Hunting Pattern Polyester Brocade - Jinwen Copy

Source: Jin Wen's "Nanjing Brocade" on page 146

To promote the development of Yun Brocade, the first step is to inherit its excellent cultural craftsmanship. In 1984, a successfully replicated work was "Ming Wanli Emperor Makeup Flower Yarn Dragon Robe Material". This is a key project achievement of the National Science and Technology Commission. It took nearly five years to excavate the lost twisted yarn organization technology and meticulously weave dragon robes, overcoming one difficulty after another. The original copy is now housed in the China Arts and Crafts Treasure Museum and included in the large-scale album "Treasures of China Arts and Crafts Treasure Museum".



Figure 28 Ming Wanli Emperor Makeup Flower Yarn Dragon Robe Material
Source: Jin Wen's "Nanjing Brocade" on page 152

Among the large number of burial objects unearthed from the Ming Dingling Mausoleum, a wide variety of textiles and clothing occupy an extremely important position. On November 21, 2023, the "Year of Wanli" special exhibition at the Minhang Museum in Shanghai was on display for over two months, and the exhibition remained highly popular. In its second week, it ranked third on the national "Cultural and Museum Hot Search List". The number of visitors to the exhibition has currently exceeded 190000. The most eye-catching items in the exhibition hall are the "Twelve Chapters on Fortune, Longevity, and Ruyi Gunfu" and "Green Weaving Gold Makeup Flower Through Sleeve Dragon Persimmon Satin Standing Collar Women's Clothes" replicated by Nanjing Yun Brocade Research Institute 17 years ago. Various knowledge points about the clothing are also listed on the adjacent wall, and many viewers stop and linger to observe repeatedly.



Figure 29 Tourists visiting the Ming Dingling Mausoleum and replicating the costumes of Emperor Wanli and Empress Dowager

Source: New Beijing News

<https://baijiahao.baidu.com/s?id=1783669975960889148&wfr=spider&for=pc>

(2) Museum Display and Social Promotion

At present, the collection of Yun Brocade is distributed in various museums, palaces, religious temples, and private collections. The museum collections are mainly concentrated in the Beijing Palace Museum, the Chengde Mountain Resort Museum, the Taipei Palace Museum, the Nanjing Museum, the Shenyang Palace Museum, the Beijing Art Museum, the Academy of Fine Arts of Tsinghua University, as well as the Nanjing Museum, the Nanjing Yun Brocade History Museum and the Jiangning Weaving Museum.



Figure 30 Temple monks wearing Yun Brocade Tibetan costumes - shot by Yang Hong

Source: Jin Wen's "Nanjing Brocade" on page 147

The preservation of Yun Brocade in religious temples is mainly concentrated on the covers of Buddhist scriptures from the Ming Dynasty; Another major category of silk fabrics preserved in temples are thangkas, robes, and temple decorations. These videos are hidden in Tibetan Buddhist temples, such as the Potala Palace in Xizang.





Figure 31 Yun Brocade in Temple - Photo by Yang Hong
Source: Jin Wen's "Nanjing Brocade" on page 147

With regard to the private collection of Yun Brocade, it is noteworthy that a dedicated group of collectors, particularly in the regions of Hong Kong and Taiwan, have been actively pursuing this unique form of textile art since the 1980s. These enthusiasts, driven by a passion for the intricate craftsmanship and cultural significance of Yun Brocade, have been instrumental in preserving and promoting this traditional Chinese art form. Their efforts have not only helped in maintaining the legacy of Yun Brocade but have also contributed to its appreciation and understanding among a wider audience. The collectors' persistent interest has led to a gradual increase in the visibility and value of these exquisite pieces, making the private collection of Yun Brocade a significant aspect of cultural heritage preservation in the region.

พหุ มั ญ ภั ฑ ะ ชี วั



Figure 32 Ming Dynasty Blue Field "Shu Jin Tang Ji" Pattern Two Color Flower Library Satin (Private Collection)
Source: Jin Wen's "Nanjing Brocade" on page 148

Yun Brocade fabric is also included in the exquisite weaving and embroidery collections of the Nanjing Museum. For example, this piece of "Stone Green Cloud Dragon Makeup Flower Satin Robe Material" was produced in the mid Qing Dynasty. The dragon robe material is a noble persimmon shaped robe, and the finished garment is a court dress. It is woven with 12 makeup flower dragons, one persimmon stem of different sizes, and one coat collar. The dragon is a double dragon connection style, with four main dragons on the persimmon stem and collar, one on each shoulder, and one on the chest and back. The decoration is exquisite. At the same time, in addition to the main makeup pattern, the robe material is also woven with dark floral patterns, with the pattern of a cluster of dragons rising into clouds, arranged evenly and faintly. The inscription "Jiangning Weaving Gaojin" on it reflects the strict supervision of the government.



Figure 33 Shoulders of "Stone Green Cloud Dragon Makeup Flower Satin Robe Material"

Source: Jin Wen's "Nanjing Brocade" on page 149

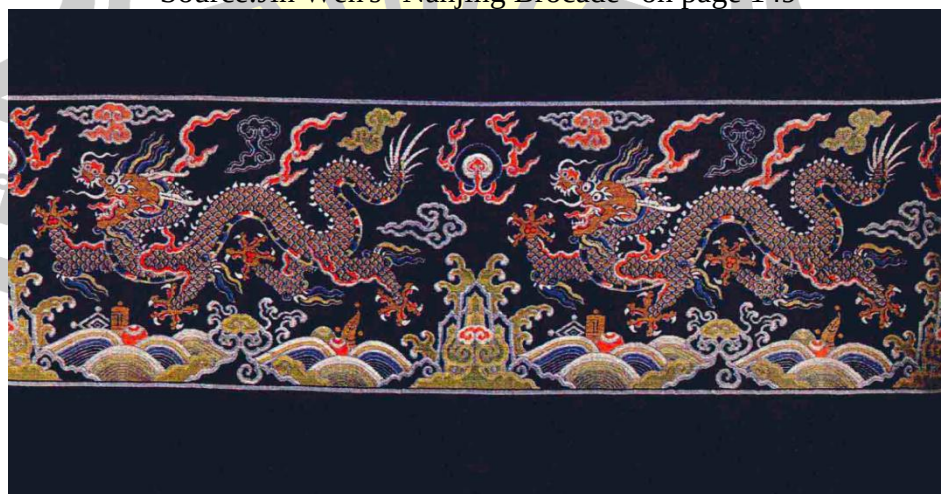


Figure 34 "Stone Green Cloud Dragon Makeup Flower Satin Robe Material" Dragon

Source: Jin Wen's "Nanjing Brocade" on page 149

The Jiangning Weaving Museum is located in the Daxing Palace area of Nanjing City. It is a modern museum rebuilt on the site of Jiangning Weaving in the Qing Dynasty and was the main production base of Yun Brocade during its peak development period. The current Jiangning Weaving Museum mainly displays the history and culture of Jiangning weaving, as well as the related culture of "Dream of the Red Chamber".

The Jiangning Weaving Museum has multiple exhibition halls, including the "Yun Brocade Tianyi" exhibition hall, dedicated to showcasing the history and craftsmanship of Nanjing Yun Brocade. The museum showcases the production process and artistic value of Yun Brocade to the audience through the display of physical objects, weaving tools, and related historical relics. The Jiangning Weaving Museum is not only a place to showcase history and culture, but also an important education and inheritance base, dedicated to protecting and promoting Nanjing Yun Brocade, an intangible cultural heritage. (ผิพลาต! ไม่พบแหล่งอ้างอิง)

Many museums and institutions in Nanjing that hold works of Yun Brocade regularly hold cultural exhibitions and activities to showcase the historical, cultural, technical characteristics, and artistic value of Yun Brocade to the public. These activities have increased public awareness and interest in Nanjing Yun Brocade. In addition, widely promote to the public through media channels such as television, the internet, and newspapers.

(3) The Inheritance System and Modern Inheritors of Nanjing Yun Brocade

The Nanjing Yun Brocade inheritor system since the founding of New China has provided strong guarantees for the inheritance and development of Yun Brocade skills. Throughout history, inheritors have made significant contributions to the inheritance of Yun Brocade skills, the dissemination of Yun Brocade culture, and the development of the Yun Brocade industry.

The identification of inheritors of Nanjing Yun Brocade is usually based on factors such as their expertise, inheritance experience, artistic achievements, and social influence in Yun Brocade craftsmanship. The recognition process is generally organized by relevant departments or professional organizations to form an expert review committee for evaluation and recognition (Cui, L. L., & Chen, C, 2024). After recognition, the inheritor will receive corresponding honors and funding, and assume the responsibility of inheriting the Yun Brocade technique.

In order to cultivate a new generation of Yun Brocade inheritors, institutions such as Nanjing Yun Brocade Research Institute have taken various measures. On the one hand, through mentorship, experienced inheritors can pass on their skills to the younger generation; On the other hand, by organizing training courses, seminars, and other activities, the skill level and comprehensive quality of inheritors can be improved.

In the early days of the founding of New China, Nanjing Yun Brocade only had 4 weaving machines and 3 successors left. The inheritors throughout history have been important carriers and driving forces for the inheritance of Nanjing Yun Brocade craftsmanship. They pass on the skills to the younger generation through oral transmission, ensuring the intergenerational transmission of Yun Brocade techniques. At the same time, they have continuously innovated and developed in the process of inheritance, promoting the advancement and sustainable development of Yun Brocade craftsmanship.

Zhang Fuyong is one of the only remaining Yun brocade artists after the founding of the People's Republic of China, skilled in Yun brocade pattern design and flower picking. He comes from a family of flower picking, with six generations inheriting the skill of Yun Brocade flower picking. His grandfather Zhang Changrong and father Zhang Huiliang were both famous Yun brocade craftsmen in the Jiangnan region during the Qing Dynasty. Zhang Fuyong not only inherited the traditional skills of his family, but also innovated and developed on this basis, making important contributions to the inheritance and development of Yun Brocade.

Zhu Feng is a representative inheritor of the first batch of national intangible cultural heritage projects, Nanjing Yun Brocade wood machine makeup flower hand weaving skills, a senior craft artist at Nanjing Yun Brocade Research Institute, and a master of Chinese arts and crafts. He participated in the establishment of the Yun Brocade research group and led the members to collect and organize Yun Brocade patterns and pattern drafts from the public, laying a solid foundation for the inheritance and development of Yun Brocade. He studied Chinese painting under Liu Haisu in his early years and applied what he learned to the study of Yun brocade patterns and colors, making important contributions to the development of Yun brocade art. Zhu Feng has designed and produced numerous exquisite Yun Brocade works, such as "Ten Thousand Purple and Thousand Red", which is one of the highest level masterpieces of Yun Brocade in Nanjing.

Wang Daohui is the first generation descendant of Yun Brocade embroidery and knotting in New China, and has made outstanding contributions to the Yun Brocade industry. She participated in the re weaving task of eight silk fabrics at the Dingling Museum in Beijing, and led the re weaving team at the Nanjing Yun Brocade Research Institute to successfully restore the Chinese silk ground makeup flower weaving technique, truly reproducing the appearance of Ming Dynasty silk weaving relics. In addition, Wang Daohui actively participated in the inheritance and education of Yun Brocade skills, cultivating a large number of outstanding talents for the inheritance and development of Yun Brocade.

Zhou Shuangxi is a representative inheritor of national intangible cultural heritage. Since entering the Nanjing Yun Brocade Research Institute in 1973, he has grown from an apprentice to a representative figure of Yun Brocade craftsmanship. He participated in the replication of the dragon robe of Emperor Wanli of the Ming Dynasty and revitalized Yun Brocade by innovating cultural and creative products during the low tide of the Yun Brocade industry. He also actively promotes Yun Brocade culture, lectures on campus, and cultivates a new generation of inheritors.

Jin Wen is a famous Yun Brocade artist and a national level Yun Brocade master of arts and crafts. He is known as the "first person to weave dragon robes", and his designs and productions of dragon robes and other Yun Brocade works have high artistic value and market competitiveness. Jinwen not only focuses on the inheritance and innovation of skills, but also actively participates in the dissemination and promotion of Yun Brocade culture, making important contributions to the inheritance and development of Yun Brocade. Jinwen is a national representative inheritor of Nanjing Yun Brocade, who has been guarding Yun Brocade for nearly 50 years. Recently, he was selected as the 2021 "Chinese Intangible Cultural Heritage Person of the Year". In 1973, Jin Wen graduated from high school. He was good at painting and was selected into Nanjing Arts and Crafts Company. Later, he was transferred to

Nanjing Yun Brocade Research Institute to engage in research, development and production of Yun Brocade. In the process of gradually becoming familiar with Yun Brocade, he began to transform the weaving of Yun Brocade into a responsibility of inheritance.

At the same time, Jin Wen used his spare time to study archaeology, textile histology, silk weaving and other knowledge related to Yun Brocade. Jinwen successfully replicated the dragon robe of Emperor Wanli of the Ming Dynasty, becoming the first dragon robe maker since the founding of New China. Afterwards, Jin Wen successively copied two other dragon robes.¹ In 1984, the Emperor Wanli of the Ming Dynasty "weaving gold peacock feather makeup flower yarn dragon robe" successfully copied by him won the highest prize of the National Arts and Crafts Hundred Flowers Award Award "Treasure Gold Cup Award" at that time. Jinwen has also been committed to the academic research of Yun Brocade for a long time, writing professional works such as "Nanjing Yun Brocade" and "Research on Jiangnan Silk History", and obtaining more than 300 patents related to Yun Brocade. In recent years, Jinwen has led studio members to develop a series of Yun Brocade products including bags, clothing, daily necessities, and craft screens. With contributions to the inheritance and protection of Nanjing Yun Brocade, Jinwen has been selected as the "Chinese Intangible Cultural Heritage Person of the Year" in 2021, becoming the only intangible cultural heritage inheritor in Jiangsu Province to be included in this year's list.

Yang Jianshun, the inheritor of Nanjing Yun Brocade, was born in 1963 and is a master of Chinese brocade weaving techniques. Participated in a number of scientific research and replication projects such as the Dingling Museum's makeup flower satin dragon robe, woven gold bunny silk, and auspicious lotus, as well as the development of the Ryukyu King's robe in Japan. I have accumulated rich experience in long-term weaving work, overcome many difficult problems in cultural relic replication, and made outstanding contributions to the cause of cultural relic protection. We have trained multiple inheritors of Yun Brocade craftsmanship, making important contributions to the inheritance and development of Yun Brocade craftsmanship.

Nowadays, there are still many young inheritors such as Chen Cheng from Nanjing Yun Brocade Research Institute. Throughout history, inheritors have not only been the inheritors of Yun Brocade craftsmanship, but also the disseminators of Yun Brocade culture. They introduce Yun Brocade culture to more people through exhibitions, cultural exchange activities, and other means. At the same time, they actively explored cross-border integration and innovative development methods of Yun Brocade culture, promoting its widespread dissemination and profound influence.

The successive inheritors have also had a significant impact on the development of Nanjing's Yun Brocade industry. They have improved the quality and added value of Yun Brocade products by enhancing their technical skills and innovating product design; By expanding market channels and strengthening brand

¹https://mmbiz.qpic.cn/mmbiz_jpg/SITkzUGnx3cIh3NQ3LDC1RzuegwQbylmhDmFxeXFvRic0ovH5Rze07iboyHmKK2VlusasTiawzohcR4LzkpgW6jhA/640?wx_fmt=jpeg&tp=webp&wxfrom=5&wx_lazy=1&wx_co=1

building, the sustained prosperity and development of the Yun Brocade industry have been promoted.

(4) Research institutions and scholars conduct research

Prior to the establishment of the People's Republic of China, the protection, research, and inheritance of Nanjing Yun Brocade were carried out through the establishment of specialized research and educational institutions, as well as strengthening cooperation with universities and vocational colleges.

In 1954, under the guidance of the master of arts and crafts, Mr. Chen Zhifo, the "Yun Brocade Research Group" was established in Nanjing. In 1957, based on the "Yun Brocade Research Group", the government further increased its efforts to protect Nanjing Yun Brocade and approved the establishment of the Nanjing Yun Brocade Research Institute. As the only professional research institution for Yun Brocade in China at that time, Nanjing Yun Brocade Research Institute was responsible for the historical mission of protecting and disseminating Yun Brocade in Nanjing. The institute is committed to the research, development, and inheritance of Yun Brocade techniques. By collecting and organizing Yun Brocade patterns, pattern drafts, and other materials, the institute has systematically excavated and organized Yun Brocade techniques. The Nanjing Yun Brocade Research Institute not only has a professional research team and advanced technical equipment, but also actively participates in cultural exchange activities at home and abroad, promoting the treasure of Nanjing Yun Brocade to the world stage.

In June 2023, the Nanjing Yun Brocade Museum held a themed event titled "Guarding the Roots of Culture, Promoting the Cultural Heritage of Huaxia". Wang Jian, Vice President of Jiangsu Intangible Cultural Heritage Protection Association, stated in his speech that intangible cultural heritage is an important part of cultural heritage. Intangible cultural heritage skills need to be "upright" and "inherited", as well as "innovative" and "promoted", especially to provide more opportunities for the public to participate together. At the same time, we also commend the original intention of Nanjing Yun Brocade Research Institute in organizing this event, which not only empowers Nanjing Yun Brocade, but also brings together Nanjing's intangible cultural heritage skills better. (ผลิตผล! ไม่พบแหล่งอ้างอิง)



Figure 35 Theme activity of "Guarding the Roots of Culture, Promoting the Cultural Heritage of Xia Dynasty"

Source: Phoenix Network

Jian Mingwei, the director of the Nanjing Yun Brocade Research Institute, shared the theme: "Let intangible cultural heritage become a modern Chinese industry, and let Nanjing Yun Brocade become a fine art." Jian Mingwei said that as the inheritance and protection unit of intangible cultural heritage, Nanjing Yun Brocade Research Institute is responsible for inheriting and innovating Nanjing Yun Brocade on the basis of integrity.

With the continuous deepening of research on Nanjing Yun Brocade, the academic community has systematically sorted out the origin, development, and evolution process of Nanjing Yun Brocade through a large number of historical documents and physical materials. The history of Nanjing Yun Brocade can be traced back to the Eastern Jin Dynasty. Through the development of the Yuan, Ming, and Qing dynasties, it gradually formed a unique artistic style and technical characteristics. These research results not only enrich the historical and cultural connotations of Nanjing Yun Brocade; In terms of cultural connotations, through the analysis and interpretation of the patterns and designs of Nanjing Yun Brocade, we can glimpse into the lifestyle, aesthetic concepts, and religious beliefs of ancient people; In terms of technical characteristics, the weaving technique of Nanjing Yun Brocade is unique and complex, involving multiple processes and links. Through in-depth research on Yun Brocade craftsmanship, we can better grasp its core technical points and provide strong support for the subsequent inheritance and innovation of skills.

(5) Market Expansion and Industrialization Development of Nanjing Yun Brocade

With the development of globalization, the market expansion and industrialization of Nanjing Yun Brocade cannot be separated from the support and guarantee of the government. In recent years, the Nanjing Municipal Government has attached great importance to the protection and inheritance of Nanjing Yun Brocade, and has introduced a series of policy measures to promote its industrial development. The government has increased its investment and support for the research and development of Nanjing Yun Brocade craftsmanship; Encourage enterprises to carry out technological and product innovation; We have strengthened the promotion and publicity of the Nanjing Yun Brocade brand.

In addition, the government actively builds platforms to promote exchanges and cooperation between Nanjing Yun Brocade and domestic and foreign markets. For example, by organizing participation in international exhibitions, cultural exchanges, and other activities to showcase the charm of Nanjing Yun Brocade; Expand the sales channels of Nanjing Yun Brocade by building e-commerce platforms and other channels. The implementation of these policy measures provides strong guarantees and support for the market expansion and industrialization development of Nanjing Yun Brocade.

Nanjing Yun Brocade, as the cultural calling card of Nanjing, has been widely displayed in major tourist attractions and museums. During the visit, tourists can not only appreciate the exquisite craftsmanship of Nanjing Yun Brocade, but also gain a deeper understanding of its historical and cultural connotations, thereby further enhancing their awareness and love for Nanjing Yun Brocade.

In addition to expanding the tourism market, Nanjing Yun Brocade has also actively explored the gift market. With its elegant artistic taste and profound cultural heritage, Nanjing Yun Brocade has become a high-end gift for people to give to friends, family, and business dealings.

In addition, Nanjing Yun Brocade actively expands its international market. Through participating in international exhibitions, cultural exchanges, and other activities, Nanjing Yun Brocade has gradually stepped onto the world stage, attracting the attention and love of many international friends. Some high-end foreign brands and designers have also begun to incorporate Nanjing Yun Brocade elements into their products, further enhancing the international recognition and influence of Nanjing Yun Brocade.

The industrialization development of Nanjing Yun Brocade is an inevitable result of its market expansion. With the continuous increase in market demand, some enterprises have begun to apply the Nanjing Yun Brocade technique to modern product design, developing a series of cultural and creative products with Nanjing Yun Brocade as the theme. These products not only have practical value, but also carry rich cultural connotations and artistic value, meeting the pursuit of modern consumers for high-quality and sophisticated life.

At the same time, the industrialization development of Nanjing Yun Brocade has also driven the development of related industrial chains. For example, the industries such as raw materials, dyes, and tools required for Yun Brocade weaving have developed rapidly; The sales, logistics, and after-sales service of Yun Brocade products are gradually improving. The development of these related industries not only provides strong support for the industrialization of Nanjing Yun Brocade, but also creates more opportunities for local economic growth and employment.

Although the cultural inheritance of Nanjing Yun Brocade has achieved significant results through these methods, it still faces some challenges. For example, the inheritance of traditional skills is difficult and requires a lot of time and effort; At the same time, the intensification of modern market competition has also brought certain pressure to the inheritance of Nanjing Yun Brocade. With the increasing emphasis and support of traditional culture by the country, etc.

3.3 Inheritance and Innovation of Nanjing Yun Brocade Weaving Techniques

The inheritance of Nanjing Yun Brocade craftsmanship is not only the core of cultural inheritance, but also the complex and exquisite weaving skills of Yun Brocade, covering multiple aspects such as design, weaving, raw material preparation, machine making, and weaving. Every step contains the wisdom of craftsmen, requiring superb skills and rich experience to master. However, with the changing times, traditional handicrafts are facing challenges in terms of inheritance and development.

The transmission from master to disciple is an important model for the inheritance of Nanjing Yun Brocade craftsmanship. In this mode, the older generation of artists impart their skills and experience selflessly to the younger generation to ensure that the Yun Brocade skill can be passed on from generation to generation. The recognition and support of inheritors by the government and various sectors of society provide strong guarantees for the inheritance of Yun Brocade skills. In recent years, in order to cultivate these new generation inheritors, institutions such as Nanjing Yun

Brocade Research Institute have regularly held training courses, inviting senior artists to teach their skills, allowing young people to gradually master the essence of Yun Brocade weaving in practice.

In addition, Nanjing Yun Brocade actively cooperates with universities and vocational colleges to continuously expand the new generation of inheritors to ensure the intergenerational transmission of Yun Brocade skills. For example, in March 2013, Nanjing Yun Brocade College was established at the Suiyuan Campus of Nanjing Normal University, jointly built by the School of Social Development of Nanjing Normal University and the Nanjing Yun Brocade Research Institute. The college not only provides professional training for weavers at the Yun Brocade Research Institute, imparting historical and cultural knowledge related to Yun Brocade, but also plans to recruit students from universities and establish Yun Brocade research directions for undergraduate and graduate students. The college has a teaching team composed of senior artists and scholars, who combine their practical experience and academic research results to provide students with comprehensive and systematic training in Yun Brocade skills. In addition, the college has established cooperative relationships with multiple enterprises and institutions to provide students with internship and employment opportunities, ensuring that they can apply their learned skills to practical work.

With the continuous advancement of technology, modern technological means such as digital design and intelligent production have been widely applied in the production process of Yun Brocade. The Nanjing Yun Brocade Research Institute has introduced advanced digital equipment such as electronic jacquard machines and computer-aided design systems to accurately control the pattern design and color matching of Yun Brocade. The application of these devices not only improves production efficiency, but also makes the patterns of Yun Brocade more refined and the colors more vivid. At the same time, researchers are constantly exploring new materials and technologies, such as using environmentally friendly dyes and developing new fibers, to enrich the expression and connotation of Yun Brocade.

In terms of skill exchange, the inheritors of Nanjing Yun Brocade actively engage in skill exchange with traditional craftsmen from other countries and regions. By participating in international exhibitions and holding skill demonstrations, showcase the charm and uniqueness of Yun Brocade. At the same time, they also humbly learn from the excellent elements of other cultures, such as drawing on foreign weaving techniques and absorbing modern design concepts, providing more inspiration and ideas for the technological innovation of Nanjing Yun Brocade.

In addition to the above measures, the government has created a favorable environment for the inheritance and development of Yun Brocade craftsmanship by formulating relevant policies and providing financial support. For example, the government has established a special fund to support the protection and inheritance of Yun Brocade skills, and has also provided generous benefits and welfare for inheritors, attracting more young people to join the Yun Brocade industry. The inheritance and innovative development of Nanjing Yun Brocade craftsmanship is a systematic project. Through measures such as passing on knowledge from master to apprentice, cultivating new generations of inheritors, introducing modern design concepts and technological means to improve production efficiency and quality, strengthening the exchange of skills, establishing specialized scientific research and educational

institutions to cultivate professional talents, Nanjing Yun Brocade craftsmanship can innovate and develop in inheritance and innovation.

3.4 Development Status of Nanjing Yun Brocade Brand

Nanjing Yun Brocade has a history of over a thousand years on the path of branding. During the Yuan, Ming, and Qing dynasties, Nanjing Yun Brocade was a product exclusively used by feudal aristocrats. Nanjing Yun Brocade produced by steward institutions had corresponding production regions and producer's signature marks (as shown in the picture). It can be said that this is the earliest brand.

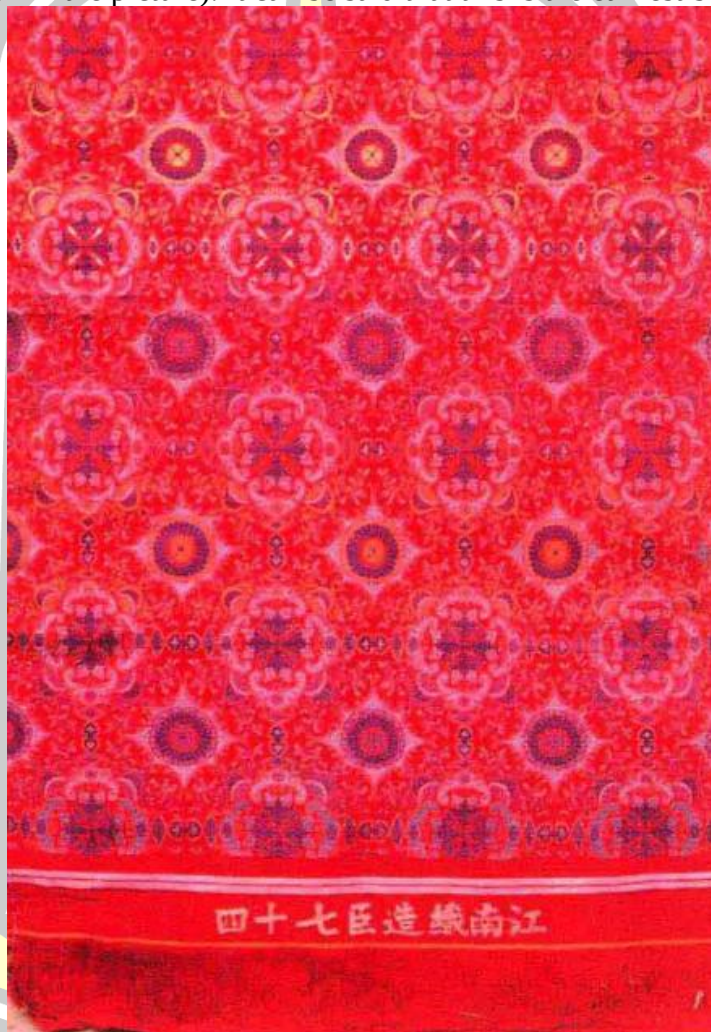


Figure 36 Jiangnan Weaving Minister 74- Weaving Yun Brocade Satin with Signature

Source: "Nanjing Yun Brocade"

With the development of the times, the "Nanjing Yun Brocade" brand sharing project was officially launched in 2009. The municipal government and other relevant departments jointly issued an initiative with the Nanjing Yun Brocade industry: "Together under the tree of human intangible cultural heritage, we will create new brilliance in intellectual property rights". The Nanjing Yun Brocade Research Institute took the lead in sharing cultural brands such as "intangible cultural heritage", "Nanjing Yun Brocade trademark", and "geographical indication products" with the Yun Brocade industry. Whoever implements Yun Brocade in Nanjing, meets the

standards, and obtains brand usage authorization first, this measure effectively expands the dissemination scope of Nanjing Yun Brocade.

In recent years, the Yun Brocade brand can be roughly divided into four types: Yun Brocade intangible cultural heritage project brand, Yun Brocade inheritor brand, Yun Brocade product brand, and Yun Brocade enterprise brand.

The Yun Brocade intangible cultural heritage project brand refers to a project that has been listed on the China World Intangible Cultural Heritage List, has a certain level of popularity, and also has high brand value, such as Nanjing Yun Brocade, which was declared as a representative work of the World Intangible Cultural Heritage by the Nanjing Yun Brocade Research Institute in 2009; Until now, the relevant materials for this World Heritage application are displayed in the Yun Brocade Museum of Nanjing Yun Brocade Research Institute. Therefore, Nanjing Yun Brocade Research and Nanjing Yun Brocade Museum can be regarded as intangible cultural heritage project brands of Yun Brocade.

The Yun Brocade inheritor brand refers to the "people" who own and are proficient in Yun Brocade weaving, which can be individuals or groups, such as Jinwen Yun Brocade, etc;

Yun Brocade product brand refers to the process from Yun Brocade craftsmanship to product and then to product brand, which is also the necessary path for the development of Yun Brocade branding, such as Jixiang Yun Brocade, Yuanxian brand, etc;

The Yun Brocade enterprise brand refers to the legal entity that has formed the Yun Brocade technique and carries out the inheritance and development of Yun Brocade through its business activities, while also forming its own brand during the development process, such as Nanjing Gongjin Yun Brocade Weaving Factory, Zhenjin Fang, Nanjing Yigongfang, etc. At present, there are about 30 manufacturers in Nanjing that produce Nanjing Yun Brocade, with dozens of brands.(2)

Serial number	type	Representative brand
1	Brand of Yun Brocade Intangible Cultural Heritage Project	Nanjing Yun Brocade Research Institute, Nanjing Yun Brocade Museum, etc
2	Yun Brocade Inheritor Brand	Jinwen Yun Brocade, Zhou Shuangxi Yun Brocade Master, etc
3	Yun Brocade Product Brand	Lucky Yun Brocade, Yuan Xian, etc
4	Yun Brocade Enterprise Brand	Nanjing Gongjin, Nanjing Yigongfang, Nanjing Rongguifang Yun Brocade Weaving Co., Ltd., Shengbo Yun Brocade, etc

Table 2 Classification of Yun Brocade Brands in Recent Years

Source: Gaojie Organization

The Nanjing Yun Brocade Research Institute is the industry leader of Nanjing Yun Brocade, recognized by the United Nations as the source and training base of Yun Brocade. It is a Nanjing Yun Brocade Certificate of Origin trademark. Nanjing Yun Brocade Research Institute took the lead in breaking the original promotional model, repositioning the company, creating a cultural brand, and actively participating in various exhibitions and promotional activities around the world, with a global footprint.

In March 2009, the first Yun Brocade haute couture fashion brand - Nanjing Yun Brocade Institute's "Nanjing Yun Brocade · Longdi Silk Mai" brand made a high-profile appearance at the China International Fashion and Apparel Expo in Beijing, and distributed "hero posts" to designers around the world to select the main designer for "Longdi Silk Mai". At the end of last year, after Yun Brocade's successful application for World Heritage status, "Longdi Silk Vein" staged a Yun Brocade haute couture fashion show at the 21st club in Xinanli, stunning everyone. In addition, the Nanjing Yun Brocade Research Institute registered the "Shenzong · Yu" brand in 2008, specializing in creating top-notch Yun Brocade handicrafts.²

Jixiang "brand Yun Brocade is one of the first batch of" Chinese time-honored brands "recognized by the Ministry of Commerce in September 2006, and was created by the Nanjing Yun Brocade Research Institute. This brand not only inherits the exquisite and luxurious craftsmanship of Yun Brocade hand weaving, but also combines modern design innovation to explore the high-end cultural and fashion market. The product line of Jixiang Yun Brocade includes craft gifts, home textiles, clothing, and tourist souvenirs, dedicated to showcasing the charm of top ethnic handmade silk fabrics. In addition to continuously polishing the Chinese time-honored brand "Jixiang Brand", Nanjing Yun Brocade Research Institute is also creating a new brand "Yuanxian" to meet and create more modern market-oriented demands.

Yuanxian "means that Yun Brocade originated before the Yuan Dynasty. After experiencing the sedimentation of 1600 years of history and the refinement of 800 years of royal craftsmanship, the "Yuanxian" brand will carry more of Yun Brocade Research Institute's development plan of upholding integrity and innovation, as well as applying more modern concepts of creative transformation and innovative development. Yuanxian brand is a pioneering brand in the cultural industry and arts and crafts that combines new quality productivity with Yun Brocade. With innovative design concepts that better meet modern needs, it is committed to creating a modern application of Yun Brocade art that is both life oriented and artistic. At the 5th Yangtze River Delta Cultural Expo in 2024, the Nanjing Yun Brocade Museum showcased Yun Brocade materials, Yun Brocade horse face skirts, and Yun Brocade cultural and creative works. The highlight of the exhibition was the "Weaving Gold Makeup Flower Dragon Phoenix Chengxiang Horse Face Skirt", which was a commemorative work for the 15th anniversary of Nanjing Yun Brocade's successful application for World Heritage status. The first batch of experience officers put on Yun Brocade horse face skirts for a global tour exhibition at world-renowned cultural

² http://m.qunzh.com/qzxllk/qz/2010/201007/202011/t20201104_79451.html

landmarks such as the Palace of Versailles in Paris, showcasing the beauty of Yun Brocade costumes to the world more intuitively.



Figure 37 Weaving Gold Makeup Flower Dragon Phoenix Chengxiang Horse Face Skirt - Commemorative Edition for the 15th Anniversary of Successful World Heritage Application

Source: Yuanxian WeChat official account

The diversified brand layout of new and old brands has also made the intangible cultural heritage Yun Brocade industry more rich and lively. The brand value upgrade of Nanjing Yun Brocade Research Institute has made Nanjing Yun Brocade a world-class art masterpiece.

Nanjing Yun Brocade has taken a series of measures to upgrade its brand. Through a more modern and fashionable design style, as well as a clearer brand positioning, Nanjing Yun Brocade, which was once considered to belong to the previous generation, has established a dialogue and connection with the new generation. It is hoped that through a new brand concept, it will become a new style of Nanjing Yun Brocade that the new generation will fall in love with at a glance.

According to Fan Yao, a brand designer at the Nanjing Yun Brocade Museum, Yun Brocade has been used by the royal family since ancient times and should not be given a cheap or inferior reputation. We hope that through the efforts of the Nanjing Yun Brocade Research Institute, consumers can not only feel the value enhancement when purchasing products, but also feel the craftsmanship's dedication, generate artistic resonance on a physical and mental level, and feel warmth and happiness!

3.5 Problems in the Development of Nanjing Yun Brocade Brand

Nanjing Yun Brocade realizes the significant importance of cultural brands in the development of enterprises and the protection of intangible cultural heritage. The enormous economic temptation brought by brands has also led to the emergence of a large number of enterprises engaged in the production and sales of Yun Brocade in the market. Currently, dozens of brands producing and selling Nanjing Yun Brocade in the market are experiencing incidents such as substandard products, cutting corners, and price competition in order to win the market competition, which seriously restricts the improvement of the entire industry.

In addition, many production enterprises and Nanjing Yun Brocade brand still face problems such as insufficient exploration of brand potential, lack of brand awareness, insufficient depth and breadth of promotion, and vague positioning.

(1) Fuzzy location problem

As a representative of traditional skills and culture, there is controversy over whether Nanjing Yun Brocade should be market-oriented or guided by inheritance and protection. Some experts suggest that market-oriented means should be used to inherit and protect the traditional skills and craftsmanship of Nanjing Yun Brocade. However, from the current development perspective, this approach is not feasible. The traditional handmade production method of Nanjing Yun Brocade is slow to produce, uses fine materials, and is expensive, only suitable for the needs of niche markets.

There are doubts about whether Nanjing Yun Brocade is a craft collectible or a clothing decoration. Since ancient times, it has been mainly used as a decoration for the clothing of the royal family and nobles. Nowadays, its application in the field of people's clothing has decreased. In order to expand the business scope of Nanjing Yun Brocade, a large number of handicrafts have been developed.

Furthermore, there is ambiguity regarding whether to establish Nanjing Yun Brocade as China's own luxury cultural brand. Some people believe that the development of Nanjing Yun Brocade industry is not mature. Although the products have accumulated certain deep connotations, the construction of luxury cultural brands is not just about blindly pursuing high prices and celebrity endorsements to expand influence. Nanjing Yun Brocade still lacks the product portfolio and overall operation of the enterprise required for luxury goods. Another group of people believe that Nanjing Yun Brocade not only has a profound historical background, but also has made significant achievements in aligning with international standards and modern market competition.

(2) Unable to fully tap into the potential of the brand and neglecting brand communication

In the historical development and modernization process, Nanjing Yun Brocade has integrated Han culture and ethnic minority culture, while also reflecting the infiltration of modern commercial culture into traditional culture. The support of national policies, the promotion of the tourism industry, and the encouragement of cultural figures are all driving the development of Nanjing Yun Brocade culture. Enable Yun Brocade to have the potential to build cultural brands, create branded products, and create brand effects in the modern market.

At present, most of the relevant business entities lack brand awareness, which greatly hinders the sustainable, healthy, and benign development of Nanjing Yun Brocade. At present, the Yun Brocade industry in Nanjing is mainly concentrated in the Nanjing area. Although it has become an intangible cultural heritage, it lacks specific brands. Only a few people know about the auspicious Yun Brocade and the rising Yuanxian brand in recent years. Although Yun Brocade has a certain level of popularity, it cannot conceal the fact that it has numerous corporate brands, low brand awareness, and poor communication effects.

Domestic market consumers have insufficient understanding of Nanjing Yun Brocade. In provinces and cities such as Henan and Hebei, less than 10% of them have heard of Nanjing Yun Brocade. The cultural brand promotion is not sufficient, and it is only spread in professional fields, which makes it difficult to achieve the goal of occupying luxury goods nationwide or even globally for the protection and inheritance of Nanjing Yun Brocade.

(3) Lack of brand related talent resources

The characteristics of Nanjing Yun Brocade intangible cultural heritage require professional brand building and communication talents. The development of cultural brands requires knowledge of how to inherit and protect intangible cultural heritage, as well as skills in commercial operations, and talents with rich knowledge of brand building and dissemination. The planning, production, marketing, packaging, innovation, etc. of Yun Brocade products require employees engaged in the construction of Nanjing Yun Brocade cultural brand to have both extensive cultural background knowledge and solid economic management knowledge, especially the knowledge to perfectly combine culture and market. Ultimately, the competition of cultural brands is actually a competition for talent.

Experts and scholars in academia only have knowledge of intangible cultural heritage, while entrepreneurs only have experience in business operations. In Nanjing Yun Brocade Enterprise, most of the staff are engaged in weaving technology, resulting in irregular talent management within the enterprise, lack of competitiveness, and difficulty in cultivating talents. In addition, there is a lack of negotiation and cooperation among various Yun Brocade brands, and there are issues such as plagiarism of intellectual property rights, which has hindered the development of the Yun Brocade brand and resulted in slow growth.

Conclusion

Nanjing Yun Brocade is a treasure of traditional Chinese silk weaving art, with a long history and exquisite craftsmanship. It is currently undergoing a process of protection, inheritance, and innovative development.

Nanjing Yun Brocade has a history of 1600 years, originating from the Eastern Jin Dynasty, developing during the late Song and early Yuan periods, and flourishing in the Ming and Qing dynasties. It is a representative of traditional Chinese silk weaving art. Its origin is inseparable from its geographical background. As the ancient capital of six dynasties, Nanjing's geography, culture, and climate provided a superior environment for the emergence and development of Yun Brocade. The production and craftsmanship of Yun Brocade have evolved over the ages, reaching its peak especially during the Ming and Qing dynasties.

Nanjing Yun Brocade has undergone a process of decline, protection, and revival in modern times. After the founding of the People's Republic of China, the government took a series of measures to protect and inherit Yun Brocade skills, established specialized research institutions, trained a new generation of inheritors, and promoted the international exchange of Yun Brocade through participating in international exhibitions and other means.

Nanjing Yun Brocade, while inheriting ancient techniques, is actively integrating with modern technology and life. The introduction of digital technology has improved the production and quality of Yun Brocade, while its design and display have also become more modern. Although the automated production of high-end patterned varieties still needs breakthroughs, Nanjing Yun Brocade continues to explore on the path of modernization. Nanjing Yun Brocade exhibits unique charm on the international stage, enhancing its international reputation and promoting the inheritance and development of Chinese traditional culture through participation in international exhibitions and cultural exchange activities. Contemporary Nanjing Yun Brocade is widely used in fashion clothing design, home decoration design, crafts, daily necessities, and cultural creative products. The diversity of Yun Brocade patterns and colors, innovative design techniques, and a variety of material choices make it more competitive and attractive in the modern market.

Cultural inheritance involves passing down cultural heritage from one generation to the next, constantly enriching and innovating in the process. Nanjing Yun Brocade, as a representative of traditional Chinese silk weaving, not only inherits the skills but also involves the evolution of the market and service targets. After the collapse of the feudal dynasties, Nanjing Yun Brocade declined, but the state's emphasis on traditional handicrafts brought new opportunities for its inheritance. The inheritance of contemporary Nanjing Yun Brocade is carried out through methods such as replicating ancient silk artifacts and exhibiting them in museums, which has increased public awareness. The system of inheritors and the efforts of modern inheritors, such as Zhang Fuyong and Zhu Feng, provide guarantees for the inheritance and innovation of Yun Brocade skills. The inheritance and innovation of Nanjing Yun Brocade weaving skills are the core of cultural inheritance. Skill inheritance is ensured from generation to generation through apprenticeships and cooperation with educational institutions. Modern technologies such as digital design and intelligent production have improved efficiency and quality, providing technical support for innovation. Skill exchanges also provide inspiration for the innovation of Yun Brocade skills.

On the path of branding, Nanjing Yun Brocade has achieved remarkable results. The Yun Brocade brand can be broadly categorized into four types: intangible cultural heritage project brand, inheritor brand, product brand, and corporate brand. As an industry leader, the Nanjing Yun Brocade Research Institute actively cultivates cultural brands, participating in exhibitions and promotional activities around the world, thereby enhancing the international reputation of Nanjing Yun Brocade. Brands such as Jixiang Yun Brocade and Yuanxian have expanded into the high-end cultural fashion market by integrating modern design innovations, further elevating the brand value of Nanjing Yun Brocade. However, Nanjing Yun Brocade faces some challenges in its brand development process. Ambiguous market positioning and unclear product positioning have led to a vague market positioning, affecting the

brand's market competitiveness. Insufficient brand communication has resulted in low brand awareness, poor dissemination effects, and a lack of brand awareness and professional brand building and communication talent. Additionally, the scarcity of talent resources is also a significant factor constraining the development of the Nanjing Yun Brocade brand. Enterprises require talents who understand both intangible cultural heritage inheritance and business operations.

In summary, the cultural heritage of Nanjing Yun Brocade has achieved remarkable results, but also faces many challenges. Through efforts in strengthening skill inheritance, brand building, and market expansion, Nanjing Yun Brocade is expected to radiate new vitality and vigor in modern society, continuing to inherit and carry forward the unique charm of this traditional culture.



Chapter III

Theoretical Basis of Brand Visual Identity Design and Case Analysis of the Yun Brocade Brand

Visual Identity Design is a core element in brand building and communication, playing a significant role in shaping the brand image and enhancing brand recognition and loyalty. Nanjing Yun Brocade not only carries a profound historical and cultural heritage, but its unique visual identity is also an indispensable part of the brand's communication. This chapter will delve into the theoretical basis of Visual Identity Design and, in conjunction with the existing brand visual design cases of Nanjing Yun Brocade, analyze the current status and issues of the Yun Brocade brand in visual identity design.

This chapter adopts a research method that combines literature theory review with case analysis, as well as on-site inspection and observation. Firstly, by systematically organizing the concepts of brand and brand visual identity design and their contents, it elucidates the importance of brand visual identity design, providing a solid theoretical foundation for subsequent analysis. Then, through a comprehensive analysis of the existing brand visual identity of Nanjing Yun Brocade, including brand logo, product packaging, e-commerce platforms, official website, social media platforms, and other dimensions, it reveals the current status and problems of the brand visual identity design of Nanjing Yun Brocade.

This chapter aims to address the following issues: First, it clarifies the core position of brand visual identity design in brand building and communication through theoretical literature review. Second, it addresses the problems existing in the visual identity design of the Nanjing Yun Brocade brand and proposes improvement suggestions to promote the continuous optimization and enhancement of its brand image. Third, it analyzes Nanjing Yun Brocade from the perspective of pattern color and uses SWTO to extract relevant design elements and explore design points for subsequent visual identity design, better conveying the cultural connotation of Yun Brocade in visual design. The research objective of this chapter is not only to deeply understand the theoretical basis of brand visual identity design but also to provide practical guidance for the visual identity design of the traditional handicraft brand Nanjing Yun Brocade.

Part 1 Overview of Brand Visual Identity Design

1.1 Brand Concept

The American Marketing Association (AMA) defines a brand as "a name, proprietary term, mark, symbol, or design, or a combination thereof, used to distinguish the goods and services of a seller or group of sellers from those of competitors."

As early as the Middle Ages in Europe (5th century to 15th century AD), people began to distinguish their private property by stamping red metal marks on livestock, using burn marks to distinguish ownership from others. Therefore, the current "Brand" originates from the word "Brandr" at that time, which comes from Old Norwegian and means "burning", extending in behavior to "burning marks - imprints". This is the earliest concept of brand, and the essence of branding is not just for sales or exchange, its core purpose is to distinguish, which is also the most

primitive and core meaning of brand. Later on, this word gradually spread to Britain and was eventually incorporated into the English vocabulary system.

In modern times (16th century -18th century AD), European craftsmen adopted a unique branding technique to imprint specific marks on their handicrafts. The purpose of this method is to facilitate customers in identifying the manufacturing location and producer of the product. This gave rise to the initial trademarks, and with the rise of the industrial revolution and changes in the business landscape in the 19th century, machine mass production gradually replaced manual production. The competition pressure between various industries and countries increased, so the modern concept of brand began to take shape.

David Ogilvy, the advertising guru, first proposed the concept of brand in 1950. He believed that a brand is a complex symbol that is an intangible combination of brand attributes, name, packaging, price, history, reputation, and advertising style. Brands are also defined by consumers' impressions of their use and their own experiences. It can be seen that a brand is actually a highly condensed and concentrated reflection of the sum of all intangible assets of a company or brand entity (such as a city, an individual, etc.). This condensation is recognized through specific "symbols" and becomes a unique identity of the brand. It is also the result of the interaction and influence between subjects and objects, subjects and society, and enterprises and consumers. It is not only the embodiment of enterprise value, but also the carrier of consumer cognition and emotions. Therefore, the construction and management of a brand should deeply explore and extract the value of its intangible assets, establish emotional connections with consumers through precise symbol recognition, and achieve the maximization of brand value.

1.2 Brand Visual Identity Design Concept

According to research by environmental psychology experts, 87% of the information a person obtains from the outside world is obtained through visual means. That is to say, vision is the most critical and core way of perception, playing a crucial role in people's understanding and comprehension of the external world.

Brand Visual Identity is the visualization of brand concept, which involves the application of visual elements such as brand name, logo, standard characters, and standard colors on various visual carriers, and creative design of various carriers to convey the brand concept to consumers in a visual way (Zhao, G. Q. 2009). Therefore, when consumers understand a brand, visual identity is often the main channel for consumers to access brand information. Consumers' perception of a brand largely depends on the brand's visual identity, and brand image design has a direct impact on the overall brand image. The core of brand Visual Identity Design lies in analyzing the differences in brand concepts to determine brand image positioning, and based on this, shaping unique brand personality and enhancing brand recognition. An excellent brand Visual Identity Design plays a crucial role in promoting the internationalization, standardization, and group development of a brand. It can significantly enhance the brand's competitiveness in the market and lay a solid foundation for its long-term development.

So, in this era of highly dense dissemination of visual elements, people's visual senses are constantly facing the challenge of information overload. In such a complex visual environment, brand visual design must be centered around the core values of the brand, ensuring that it fully reflects its inherent value connotation on the

basis of showcasing the brand value concept. In the design process, we should closely focus on the core values of the brand, concretize abstract value concepts, and make them more recognizable and communicative.

The ultimate goal of brand visual design is to disseminate brand information. Therefore, it is necessary to focus on the brand audience, deeply understand the market and audience psychology, and create visual works that not only conform to the brand tone but also effectively reach the audience. This design not only helps to enhance brand awareness, but also promotes the widespread dissemination of brand information. In addition, the process of brand visual design is essentially a gradual, layered, and systematic process of visualization, symbolization, and systematization.

Designers need to transform abstract brand concepts into concrete visual elements, and then systematically present these elements through symbolic techniques. This design not only has a high visual impact, but also effectively conveys the brand's philosophy and values.

1.3 Brand Visual Identity Design Content

A unified, clear, and coherent brand visual identity system can shape a unique brand image for enterprises, making them more competitive in the market. Therefore, brand Visual Identity Design needs to have unified standardization, and its design content mainly includes brand identification system and basic application system, occasionally with guidance or scene system design, designed according to the actual needs of the enterprise.

The content of basic system design generally includes logo graphic design and standard traceability, logo standardization mapping, logo standard combination methods, brand standard colors, brand auxiliary colors, Chinese and English standard fonts, and so on. The basic system design is the cornerstone of the entire Visual Identity, providing a solid foundation for brand communication and cognition. The basic application system refers to the construction of brand visual identity design, combined with the core values and concepts of the brand, applying design elements to various practical scenarios and media to form a unified brand Visual Identity. The basic application system generally includes content such as promotional poster design, packaging design, office supplies, and derivative system design.

The application system effectively implements the basic system into the daily application of the enterprise, achieving an organic combination of visual expression and practical application. With this integrated and unified expression system, the enterprise can not only showcase its professional and unified image to external customer groups, enhance overall competitiveness, but also shape a strong sense of corporate identity among internal employees, thus building a consistent and high-quality corporate image both internally and externally. This system design not only helps enterprises establish a distinct brand image in the market, but also helps to form a close connection between employees and the enterprise, jointly promoting the long-term development of the enterprise.

1.4 The Importance of Brand Visual Identity Design

(1) Enhance brand recognition and memory

Visual Identity Design is the key to brand identity. A unique and easily recognizable Visual Identity can quickly establish a brand impression in the minds of consumers, thereby standing out among numerous competitors. By carefully designing visual elements such as logos, color combinations, and layouts, brands can

form a unique visual style that not only helps to enhance brand awareness but also strengthens consumers' memory of the brand. For example, the red logo of Coca Cola, the hook logo of Nike, and other unique visual elements have become iconic features of the brand, deeply ingrained in people's hearts.

(2) Enhance brand communication and influence

Visual Identity Design plays an important role in brand communication. An attractive Visual Identity can more effectively convey a brand's core values, product features, and brand philosophy, thereby enhancing the brand's communication and influence. Through the clever combination and design of visual elements, brands can create infectious and impactful visual effects, attract consumers' attention, and stimulate their interest and curiosity. This visual communication method is not only easy to understand, but also leaves a deep impression on consumers and enhances the brand's market competitiveness.

(3) Shaping brand image and personality

Visual Identity Design is an important means of shaping brand image and personality. Through unique visual language and forms of expression, brands can convey their unique brand philosophy, cultural values, and brand personality. This personalized Visual Identity not only enables the brand to stand out among numerous competitors, but also enhances consumers' sense of identification and belonging to the brand. For example, Starbucks has created a warm, comfortable, and culturally rich brand image through its unique green logo, interior decoration, and coffee cup design, which is deeply loved by consumers.

(4) Promote brand development and innovation

Visual Identity Design also plays a role in promoting brand development and innovation. With the changing market environment and evolving consumer demands, brands need to constantly adjust their Visual Identity to adapt to the new market environment. Through innovative Visual Identity Design, brands can maintain a dynamic and up-to-date image, thereby attracting more consumers' attention and love. At the same time, innovation in Visual Identity Design can also stimulate creativity and innovation within the brand, driving the brand to continuously move forward.

1.5 The Necessity of Yun Brocade Visual Identity Design

Visual Identity, as the first interface between intangible cultural heritage brands and the public, is the key to brand communication. Nanjing Yun Brocade, as a treasure of traditional Chinese culture, needs to be presented to the public in a more intuitive and vivid way through Visual Identity Design as a bridge. Visual Identity Design plays an immeasurable role in the dissemination of Nanjing Yun Brocade intangible cultural heritage brand.

The Visual Identity Design of Nanjing Yun Brocade has created a distinct brand image through unique logos, color combinations, and graphic elements. This image is not only easy to recognize, but also leaves a deep impression in the minds of consumers. For example, designers can extract classic patterns from Nanjing Yun Brocade and combine them with modern design techniques to create a recognizable brand identity. This design not only makes Nanjing Yun Brocade stand out among numerous cultural brands, but also establishes a unique brand memory point in the minds of consumers, promoting brand dissemination and cognition.

Visual Identity Design, through the clever use of elements such as color, graphics, and layout, can attract the public's attention and stimulate their interest and

curiosity in Nanjing Yun Brocade. Nanjing Yun Brocade is known for its colorful and exquisite patterns. Designers can fully utilize these characteristics to create Visual Identitys that are both in line with modern aesthetics and have traditional charm.

Visual Identity Design is one of the important driving forces for brand innovation. By continuously updating and optimizing its Visual Identity Design, Nanjing Yun Brocade can maintain the brand's freshness and vitality, attracting more attention from young consumers. Meanwhile, Visual Identity Design is also an important means of market expansion. Designers can adjust the style and elements of Visual Identity Design according to the needs of different markets and cultural backgrounds, making Nanjing Yun Brocade more in line with the aesthetic and habits of local consumers. This flexibility and adaptability will help Nanjing Yun Brocade expand its broader space in the international market and enhance its international influence.

Brand innovation is an inevitable choice for sustainable development of enterprises, and also one of the fundamental guarantees for enterprises to enter the international market. Brand innovation not only includes product innovation, but also involves cultural innovation, technological innovation, and business model innovation.

In the context of the digital economy, brand building and marketing strategies are facing unprecedented challenges and opportunities. Enterprises should use the Internet, big data, artificial intelligence and other emerging technologies to capture changes in consumer demand, and build close ties with consumers through innovation of brand characteristics and flexible use of marketing strategies.

In the context of globalization, the internationalization of brands needs to be combined with localization strategies, which not only meet international standards but also maintain their own characteristics.

Integrated marketing communication strategy is the best choice for innovative brand or product marketing. Enterprises should develop detailed marketing plans and guide market development activities for new products through rigorous market research, effective trial sales of new products, and reasonable market introduction timing.

Brand extension refers to the application of existing brands to new products or services in order to reduce the risk of new products entering the market. However, brand extension must ensure the degree of association between the new product and the original product, and evaluate the value of brand assets.

Visual Identity Design also plays an important role in strengthening brand protection and inheritance awareness. Through unique Visual Identity Design, Nanjing Yun Brocade can establish a clear distinction from other products in the market and prevent the emergence of counterfeit and inferior products. Meanwhile, Visual Identity Design is also an important way to inherit brand culture. Designers can convey the traditional skills and cultural connotations of Nanjing Yun Brocade to the next generation of designers and consumers through Visual Identity Design, promoting the continuous inheritance and development of the brand.

Visual Identity Design can integrate traditional cultural elements into a brand, thereby enhancing its cultural connotation and recognition. Not only does it contribute to the protection of intangible cultural heritage, but it can also inject new vitality into traditional culture through innovative design. For example, the brand image design of "Linqing Hutong Tour" has enhanced the cultural brand image by combining canal

culture and regional culture, making contributions to the inheritance and protection of cultural heritage. Similarly, the research on the brand image design of traditional villages in Zhejiang province also uses brand image design techniques to transform traditional cultural elements into a competitive brand image in the market. Visual Identity Design is not limited to the inheritance of traditional culture, but can also promote the modern development of brands. The research on Visual Identity Design of traditional handicraft brands points out that through modern design concepts and diversified communication channels, the market competitiveness of traditional handicraft brands can be enhanced.

Part 2 Case Analysis of Nanjing Yun Brocade

2.1 Overview of Existing Yun Brocade Brands

Nanjing Yun Brocade Research Institute, established in 1957, is the first institute of arts and crafts in New China and also a professional research institution for Yun Brocade. The institute bears the historical responsibility of inheriting and protecting Yun Brocade, and is committed to the research, development, production, and application of intangible cultural heritage of Yun Brocade.

The Nanjing Yun Brocade Museum, located at 240 Chating East Street, Jianye District, Nanjing City, Jiangsu Province, is a specialized museum of Yun Brocade. The museum mainly displays Chinese ethnic brocade art represented by Nanjing Yun Brocade, and is known as one of the "48 Scenic Spots of New Jinling". The predecessor of Nanjing Yun Brocade Museum was the Chinese Brocade Craft Exhibition Hall, established in 1984, aimed at promoting the development and utilization of traditional Chinese ethnic and folk brocade, exchanging skills, and receiving visits from domestic and foreign professionals. The museum collects and displays the weaving process of Yun Brocade, high-quality Ming and Qing Yun Brocade artifacts, replicas of ancient Chinese silk weaving relics, and ethnic minority brocade in China, comprehensively showcasing the cultural connotation and artistic charm of Nanjing Yun Brocade's over 1500 years of handmade weaving history.

Nanjing Yun Brocade Research Institute Co., Ltd. is a Yun Brocade enterprise that integrates research, production, and sales, and has a Chinese time-honored brand. The company is not only committed to the inheritance and protection of Nanjing Yun Brocade, but also actively promotes the industrialization and internationalization of Yun Brocade culture. Nanjing Yun Brocade Research Institute Co., Ltd. has multiple intellectual property rights and rich Yun Brocade cultural resources, and is one of the leading enterprises in the Yun Brocade industry.

Jixiang "brand Yun Brocade, recognized as one of the first" Chinese time-honored brands "by the Ministry of Commerce in 2006, is a brand created by the Nanjing Yun Brocade Research Institute with the aim of inheriting and protecting this long-standing Yun Brocade technique. Focus on modern silk fabric production that inherits the cultural heritage of Yun Brocade and the traditional weaving techniques of Yun Brocade. As the inheritance brand of intangible cultural heritage Nanjing Yun Brocade, Jixiang Yun Brocade brand not only retains the traditional craftsmanship and cultural connotation of Yun Brocade, but also combines it with modern aesthetics and market demand, launching a variety of creative and practical products.

The success of the Jixiang Yun Brocade brand not only reflects the inheritance and innovation of Yun Brocade craftsmanship, but also highlights the important role of the Nanjing Yun Brocade Research Institute in the development of the Yun

Brocade industry. This brand not only inherits the exquisite and luxurious hand weaving skills of Yun Brocade, but also combines modern design innovation to explore the high-end cultural and fashion market. The product line of Jixiang Yun Brocade includes craft gifts, home textiles, clothing, and tourist souvenirs, dedicated to showcasing the charm of top ethnic handmade silk fabrics.

Jinhong Fashion Group Co., Ltd. was established in 2003 and is headquartered at No.1 Zhongshan South Road, Qinhuai District, Nanjing City. As a company mainly engaged in the textile and clothing industry, the company not only has over 1400 stores in the domestic market, covering the core commercial districts of major cities in China, but also has successfully entered the European market.

Jinhong Fashion Group fully acquired Nanjing Yun Brocade Research Institute in 2015 and created a new brand called "Yuanxian" on this basis, committed to inheriting and innovating traditional Chinese Yun Brocade culture. The brand takes traditional Chinese auspicious culture as its design element. Yuanxian brand's products include replicas of Yun Brocade dragon robes, high-end artworks, Yun Brocade customized dresses, customized Chinese wedding gowns and other modern fashion items, constantly showcasing the beauty of Chinese tradition in domestic and international exhibitions.

Nanjing Wanbo Yun Brocade Group Co., Ltd. was established in 2013 and officially transformed into a physical enterprise integrating Yun Brocade product research and development innovation, production and weaving, and product sales in 2016. The factory covers an area of approximately 2000 square meters and has 30 textile machines. We are an enterprise dedicated to the production, sales, and inheritance of Nanjing Yun Brocade. The address is located at Zhanyuan Business Building, No. 201 Zhanyuan, Qinhuai District, Nanjing City, Jiangsu Province. The business scope includes the production and sales of Yun Brocade fabrics, Yun Brocade qipao, Yun Brocade handicrafts, etc. The company also has long-term cooperation with universities, museums and other units to jointly promote the inheritance and development of Yun Brocade culture.

Nanjing Gongjin Yun Brocade Weaving Co., Ltd. was established in 2006 and is located at Building 2, No. 8 Beijing West Road, Nanjing. The company mainly deals in traditional and modern Yun Brocade handicrafts, including picture frames, ethnic costumes, stage costumes, scarves, other calligraphy and painting crafts, other folk crafts, craft paintings, decorative paintings, neckties and other products. Nanjing Gongjin Yun Brocade Weaving Co., Ltd. has 200 traditional weaving machines and is a century old factory specializing in the production, wholesale, and sales of various Yun Brocade fabrics, clothing and home textiles, frame painting scrolls, screen ornaments, neckties, scarves, and bags. These products are exported overseas. Nanjing Gongjin Yun Brocade Weaving Co., Ltd. is committed to promoting and inheriting the traditional craftsmanship of Nanjing Yun Brocade by integrating modern innovative elements on the basis of inheriting traditional skills. Through continuous technological innovation and market expansion, the company has not only achieved remarkable results in the domestic market, but also successfully promoted Nanjing Yun Brocade to the international market, making it an important bridge connecting traditional Chinese culture and modern fashion. We specialize in the production and wholesale sales of various Yun Brocade fabrics, clothing and home textiles, frame painting hanging scrolls, screen ornaments, neckties, scarves, bags, and

other products. The number of employees at Nanjing Gongjin Yun Brocade Weaving Co., Ltd. ranges from 301 to 500, demonstrating the company's advantages in scale and production capacity. The company is committed to promoting the traditional craft of Nanjing Yun Brocade to a broader market through continuous technological innovation and market expansion, making it an important bridge connecting tradition and modernity.

Nanjing Yigongfang Yun Brocade Cultural Technology Co., Ltd. was established in 1999 and is located at Room 1208, Fusheng Building, No.1 Fuhougang, Nanjing. The predecessor can be traced back to the Zhongxing Yuan Silk Weaving Factory in the Qing Dynasty. After hundreds of years of development, it has become a modern enterprise integrating research and development, production, and sales. There is a dedicated Yun Brocade Research Institute within the company, dedicated to the study and inheritance of Yun Brocade techniques., And has a production base in Jiangning Development Zone. The company is committed to perfectly combining the ancient Yun Brocade culture with modern technology, promoting technological innovation and industrialization, so that Yun Brocade production is no longer limited to traditional manual skills, but achieves large-scale and high-efficiency production through modern technological means. Yigongfang has strong technical strength and capability, with dozens of large traditional flower and tree weaving machines and hundreds of weavers and research and design personnel. The company has a Yun Brocade Research Institute, dedicated to the research and inheritance of Yun Brocade skills, combined with national industrial policies, to promote the long history and culture of the Chinese nation. Yigongfang's products include Tianyi patterns, Yun Brocade scarves, Yun Brocade qipao, etc., showcasing the classic traditional patterns and cultural charm of Nanjing Yun Brocade.

Yigongfang not only has local specialty stores in Nanjing, but also sales outlets in major cities across the country. Its products have counters in many large shopping malls such as Nanjing Central Shopping Mall, New Century Plaza, and Shanghai Baibaiban. The company adheres to the concept of "quality first, service foremost" and provides one-stop Yun Brocade procurement solutions, including research and development, production, sales and other services. In addition, Yigongfang actively participates in the development of cultural and creative industries, achieving cross regional promotion and advertising through partnerships with well-known IPs such as the gaming IP "Shine Warm". The company has won wide recognition from customers through innovative design and market performance, and has established long-term stable cooperative relationships with hundreds of customers.

Nanjing Rongguifang Yun Brocade Weaving Co., Ltd. was established in 2007 and is located at Room 208, No. 136 Changjiang Road, Xuanwu District, Nanjing City. Its predecessor was Zhongxing Silk Weaving Factory, which was the only manufacturer in Nanjing area engaged in the production of Yun Brocade before the liberation. The company's main products include over a hundred varieties of Yun Brocade frame paintings, scrolls, hangers, screens, ties, clothing, etc. It is a company specializing in the design, handmade production, and sales of Yun Brocade and its finished products. The business scope includes the design, manual production, and sales of Yun Brocade and its finished products, as well as the design and sales of textiles, office supplies, labor protection products, gifts, etc. In addition, Nanjing Rongguifang Yun Brocade Weaving Co., Ltd. has been recognized as a "Nanjing

Characteristic Cultural and Tourism Product R&D Base" and has a certain status and influence in the cultural and tourism industry in Nanjing. The company is not only committed to the production and sales of traditional Yun Brocade, but also actively participates in cultural heritage activities to promote the protection and development of Yun Brocade skills.

Nanjing Jinwen Yun Brocade Art Research Institute Co., Ltd. was founded by Mr. Jinwen, a Chinese master of arts and crafts and representative inheritor of national intangible cultural heritage. Mr. Jin Wen has been engaged in the Yun brocade industry since 1973, dedicated to academic research and skill inheritance of Yun brocade for a long time, and has achieved significant achievements. He not only copied numerous ancient classic works. Nanjing Jinwen Yun Brocade Art Research Institute, with its exclusive top secret technical advantages, has accumulated rich experience and strength in design, development, and weaving, and is committed to building a master level brand of Chinese Yun Brocade. The works of the research institute not only have profound cultural heritage, but also have extremely high collection value and market potential. In addition, Mr. Jinwen actively promotes the market-oriented and innovative development of Yun Brocade culture, by designing cultural and creative products and promoting them through e-commerce platforms, bringing Yun Brocade into the lives of ordinary people. Mr. Jin Wen and his team continuously explore how to combine traditional craftsmanship with modern life, based on the Nanjing Yun Brocade Research Institute, to bring new vitality to Yun Brocade art in modern society.

Nanjing Guojun Yun Brocade Co., Ltd. was established in 2003, mainly engaged in the design, research and development, sales, and weaving of Yun Brocade handicrafts, as well as providing services for the replication of ancient Yun Brocade and the protection of traditional handicrafts. Founder Master Guo Jun is a representative inheritor of the national intangible cultural heritage Nanjing Yun Brocade. Since entering the Nanjing Yun Brocade Research Institute in 1973, Master Guo Jun has been deeply involved in the Yun Brocade industry for 50 years. His work "Yellow Earth True Gold Peacock Feather Eight Treasures Nine Dragon Makeup Flower Standing Screen" won the gold medal at the 2008 Chinese Traditional Arts and Crafts Exhibition, while "Longevity in China" was collected as the 70th collection at the Great Hall of the People in Beijing.

Nanjing Shengboyuan Gift Trading Co., Ltd. is a company specializing in Yun Brocade products, including Yun Brocade scarves, Yun Brocade ties, Yun Brocade shawls, Yun Brocade frame paintings, Yun Brocade scrolls, Yun Brocade business gift boxes, and Yun Brocade home soft furnishings. The company focuses on designing and producing top-notch Yun Brocade products by concentrating its advantageous resources. Currently, it has more than 30 patents and its products are highly favored by national and provincial units, often as excellent gifts. Shengbo Yun Brocade holds a certain position in the Nanjing Yun Brocade market, and its products not only have high popularity in the domestic market, but are also recommended as business conferences and overseas gifts. In addition, the product design of Shengbo Yun Brocade emphasizes the integration of traditional and modern technologies to enhance the artistic and unique qualities of the product. Shengbo Yun Brocade is committed to inheriting and promoting Nanjing Yun Brocade, an intangible cultural heritage, by combining traditional craftsmanship with modern design.

Nanjing Jinsuo Yun Brocade Weaving Research Institute Co., Ltd. was established in 2001 and is located at B7, No. 95 Shitou City, Gulou District, Nanjing City. The institute is composed of many experienced Yun Brocade workers who have been engaged in Yun Brocade work for more than 40 years and have rich experience and deep feelings for the Yun Brocade industry. This research institute specializes in the creative development, processing, production, and wholesale sales of high-end Yun Brocade gifts and decorations, with up to 50-60 types of products, and has a strong design team and production base located in Lianshui. In addition, the research institute also entered the Jiangning Weaving Museum in May 2018 for production exhibitions. The Nanjing Jinsuo Yun Brocade Weaving Research Institute is committed to integrating Yun Brocade, an extraordinary ancient royal craft, into modern life through various means. For example, the research institute has collaborated with Jiangning Weaving Museum to provide on-site weaving exhibitions of Dahua Lou wooden looms, and regularly holds handicraft courses such as Yun Jin Pan Kou parent-child activities to promote the integration of traditional craftsmanship and contemporary young people's lifestyles.

Jiangsu Huaxia Yun Brocade Weaving Co., Ltd., located in Lianshui, Huai'an, Jiangsu Province, is an enterprise engaged in Yun Brocade weaving, focusing on the inheritance and innovation of this traditional craft. In modern times, Yun Brocade is not only used to make luxury clothing and souvenirs, but also widely applied by designers in fashion, handbags, interior decoration and other fields, achieving the combination of traditional craftsmanship and modern design.

Nanjing Jinxiu Shengshi Yun Brocade Weaving Co., Ltd. was established in 2011. The company's business scope includes research and development, production, and sales of Yun Brocade and embroidery crafts, clothing design and sales, as well as sales of gifts, labor protection supplies, and office supplies. Nanjing Jinxiu Shengshi Yun Brocade Weaving Co., Ltd. has also made contributions to the inheritance and protection of Nanjing Yun Brocade. For example, the company once participated in the production of replicas of the imperial decree issued in the 14th year of the Qing Dynasty's Jiaqing reign, using traditional large flower weaving machines to manually weave and ensure accurate patterns and consistent colors. In addition, the company is committed to the digital protection and inheritance of Yun Brocade, exploring more flexible and efficient ways for the inheritance of Yun Brocade skills through virtual simulation technology and other means.

Hangzhou ByteDance Infinite Technology Co., Ltd. was established in 2017 and owns the brand project "Qiren Craftsmanship". Focusing on spreading Eastern aesthetic culture, covering master IPs such as traditional culture, Chinese studies, and intangible cultural heritage crafts. We have successfully created many well-known IPs including "Master of Leather Carving", "Master of Clay Sculpture", "Master of Bamboo Weaving Techniques", "Master of Embroidery", etc. Our corporate culture is to spread Eastern aesthetic culture, with unique talents and craftsmanship. Zhou Shuangxi is a national representative inheritor of the hand weaving technique of Yun Brocade wood machine makeup flowers in Nanjing, and is known as the "person who weaves heavenly clothes". Representative inheritor of the handmade weaving technique of Nanjing Yun Brocade wood machine makeup flowers, a national intangible cultural heritage project. Since 1973, I have been engaged in the research and practice of Yun Brocade weaving technology, under the guidance of Gu Huiyuan,

a veteran Yun Brocade weaving artist before the founding of the People's Republic of China. Participated in major scientific research projects such as the replication of woven gold peacock feather makeup floral yarn dragon robe material that has been lost for over 300 years, and the replication of yellow ground woven gold makeup floral satin over shoulder sleeve straight body dragon railing robe material. It took 5 years to replicate the decorative satin dragon robe material unearthed from the Ming Wanli Emperor's Dingling Mausoleum. The work is now preserved in Dingling and has won multiple awards. Participated in the research and development of the lost weaving techniques of the second and fourth warp twistors, and its research results filled the gap at home and abroad.

Nanjing Tiangong Yun Brocade Weaving Co., Ltd. was established in 1989 and is located at Room 507, Building 3A, Phase 1, Nanjing Xianlin Zhigu, No. 6 Qimin West Road, Xianlin Street, Qixia District, Nanjing. Nanjing Tiangong Yun Brocade Weaving Co., Ltd. is an enterprise located in Hongyao Town, Lianshui County, belonging to the Yun Brocade Industrial Park, and has registered the Tiangong Yun Brocade trademark. Mainly engaged in the production and sales of Yun Brocade and woven brocade. The company currently has 65 large weaving machines and over 150 skilled technicians. Tiangong Yun Brocade Weaving Co., Ltd. has maintained a stable business relationship with the Xizang Branch of the Chinese Buddhist Association. In addition, the company has also developed an electronic jacquard machine in cooperation with Zhejiang University, which uses computers to control patterns instead of manual jacquard, improving production efficiency and reducing costs. The company's series of works, "Dragon and Phoenix Bringing Auspiciousness," has been successfully selected as a key cultivation project for the industrial transformation of excellent works in Jiangsu Province in 2020. These works not only showcase the company's craftsmanship level, but also reflect its application in modern design. The company also plans to build a Yun Brocade Museum to promote the development of local tourism and the inheritance of Yun Brocade skills.

The brand "Xici Gongfang" under Nanjing Jinyue Crafts Co., Ltd. was established in 2013 and is dedicated to traditional Chinese crafts. According to the report, the main commodities of "Xici Palace Square" include Nanjing Yun Brocade, rain flower stone handicrafts, gold foil handicrafts, Jinling Paper Cuttings, Jinling bamboo carving, silk painting, brocade painting, gold foil books, gold foil paintings, various stone carvings, jade carvings and other handicrafts. The flagship store of Xici Palace Square has a wide variety of products, covering Chinese style handicrafts and gifts, such as Chinese style creative dragon and phoenix bookmarks, safe and auspicious sachets, Shaanxi shadow puppets, auspicious balls, Chinese knots, etc. These products are not only suitable for domestic consumers, but also suitable as overseas gifts for foreign friends. Its main products cover multiple fields such as double-sided embroidery fans, facial brushes, Sichuan embroidery, red flowers and trees, shadow puppetry, facial masks, specialty gifts, antique small screens, silk paintings, brocade paintings, etc. This indicates that Xici Palace not only focuses on the inheritance of traditional crafts, but also is committed to innovative and diversified product development.

In addition, there are many small enterprises or individual businesses engaged in the operation and sale of Nanjing Yun Brocade. The table below is a summary of the online and offline surveys regarding whether the Nanjing Yun Brocade production

and sales units have opened official accounts on promotional and e-commerce platforms. The brand image design status of the accounts has also been investigated in detail. (Table: 4)

Relevant production and sales units of Nanjing Yun Brocade		New media channels					E-commerce platform	
PLATFORM	NAME	website	The Little Red Book	TikTok	Video Number	WeChat official account	Taobao and Tmall stores	JD Store
MUSEUM	Jiangning Silk Weaving Museum	-	-	-	-	-	-	-
JINHONG FASHION GROUP CO., LTD	Nanjing Yun Brocade Museum	√	√	√	-	√	√	√
	Nanjing Yun Brocade Research Institute	-	√	√	√	-	√	-
	"Yuanxian" brand	-	-	√	-	√	√	-
	"Lucky Yun Brocade Brand (Developed by Nanjing Yun Brocade Research Institute)"	-	-	-	-	√	-	-
OTHER ENTERPRISES AND COMPANIES	Nanjing Rongguifan g Yun Brocade Weaving Co., Ltd	√	-	-	√	√	-	-

Relevant production and sales units of Nanjing Yun Brocade		New media channels					E-commerce platform	
	Nanjing Yigongfang Yun Brocade Cultural Technology Co., Ltd	√	-	√	√	√	√	-
	Nanjing Jinwen Yun Brocade Art Research Institute Co., Ltd "Jinwen Yun Brocade"	√	√	√	√	√	-	-
	Nanjing Shengbo Yuan Gift Trading Co., Ltd Holy silk cloud brocade Huitengfang g Yun Brocade Flagship Store	√	√	-	-	-	-	√
	Nanjing Jinyue Crafts Co., Ltd "Xici Palace Square Flagship Store"	-	-	-	-	-	√	√
	Nanjing Jinsuo Yun Brocade Weaving Research	-	√	√	-	√	√	-

Relevant production and sales units of Nanjing Yun Brocade		New media channels					E-commerce platform	
	Institute Co., Ltd							
	Nanjing Gongjin Yun Brocade Weaving Co., Ltd "Nanjing Gongjin Yun Brocade"	√	√	√	√	√	-	-
	Nanjing Wanbo Yun Brocade Weaving Co., Ltd	-	√	-	√	√	-	-
	"Ingenuity of Extraordinary People" Hangzhou Byte Infinite Technology Co., Ltd	√	√	√	√	-	-	-
	Zhou Shuangxi, Master of Yun Brocade							
	Jiangsu Huaxia Yun Brocade Weaving Co., Ltd	-	√	√	√	-	-	-
INDIVIDUAL	Nanjing Yun Brocade Intangible	-	-	-	-	-	√	-

Relevant production and sales units of Nanjing Yun Brocade		New media channels					E-commerce platform	
	Cultural Heritage Store							
	Nanjing Yun Brocade Direct Sales Store	-	-	-	-	-	√	-
	Xici Palace Fangjin Yixiu Boutique	-	-	-	-	-	-	√
	Guangzhou Honghuo Technology Co., Ltd Jingyuxian g Official Flagship Store	-	-	-	-	-	-	√

Table 3 Survey Statistics of Official Accounts of Nanjing Yun Brocade-Related Organizations Source: Gao Jie

2.2 Analysis of the Current Status of Brand Logo

As a core element of corporate image and market positioning, brand identity plays a crucial role. Select several representative Nanjing Yun Brocade production, operation, and sales enterprises, such as Nanjing Yun Brocade Research Institute, Jixiang Yun Brocade, and Nanjing Yigongfang Yun Brocade Cultural Technology Co., Ltd., to conduct brand identity analysis.





Figure 38 :Logo of Yun Brocade Research Institute

Source: Official WeChat account

The logo of Nanjing Yun Brocade Research Institute cleverly uses four bright colors, red, blue, green, and orange, to create a strong visual impact. In terms of shape, the logo is composed of four cloud shapes, which are one of the representative pattern elements of Yun Brocade, symbolizing auspiciousness and harmony. In terms of layout, the four cloud shapes interlock with each other, forming a whole that exhibits good symmetry and harmony. This layout makes the logo visually more unified and coordinated. In addition, the logo also features a golden border, which not only adds a sense of refinement to the design, but also gives the logo a noble and elegant temperament.



Figure 39 :Logo of Yuan Xian

Source: Official WeChat account

The design of the Yuanxian brand logo features Chinese characters "yuan" and "xian" as the main design elements, with unique shapes and smooth lines, showcasing a quaint and elegant temperament. The color is brown, which gives a sense of stability and reliability and is closely related to traditional culture. The use of brown color makes the logo visually more low-key and introverted, in line with the brand's pursuit of tradition and introverted temperament. The Chinese character elements and brown color tone in the logo can evoke consumers' sense of identification and resonance with traditional culture, enhancing the cultural connotation and attractiveness of the brand.

The unique and minimalist design gives the logo strong visual recognition, helping the brand stand out in the market and form a unique brand image. The design style and color selection of the logo are relatively stable, allowing the brand to maintain consistency and recognizability in various application scenarios, which helps to enhance the brand's visibility and reputation. The drawback is that the Chinese character elements in the logo are not intuitive enough for non Chinese users, which to some extent limits the international dissemination of the brand.



Figure 40 Logo of Yun Brocade Museum

Source: Official WeChat account

The logo design of Nanjing Yun Brocade Museum incorporates multiple elements, with a deep red background symbolizing auspiciousness, celebration, and nobility. The white pattern in the center is a traditional clothing silhouette made of Yun Brocade, which not only reflects the exquisite craftsmanship of Yun Brocade, but also intuitively conveys the theme of the logo. Below is the ancient and elegant calligraphy font "Nanjing Museum". The logo design has strong intuitiveness, and the pattern design directly displays the characteristics of Yun Brocade, allowing the audience to quickly understand the content represented by the logo. However, logo design also has certain disadvantages. Firstly, although the logo is rich in cultural charm, it lacks uniqueness and is prone to confusion with other traditional types of clothing cultural logos. Secondly, the design of patterns and text is relatively complex, which may affect recognition in small sizes or low resolutions. Finally, although the use of deep red has cultural symbolic significance, it may appear too formal or heavy in certain situations, limiting the scope of application of the logo.





Figure 41 Logo of Yun Brocade Rongguifang
Source: Official WeChat account

The logo design of Nanjing Rongguifang Yun Brocade Weaving Co., Ltd. adopts a light yellow background, paired with dark brown and black text and patterns. Below the two characters "Yun Brocade" in the center of the logo, there is a hidden auspicious cloud pattern, symbolizing good luck and prosperity, highlighting the brand's profound cultural heritage. The calligraphy style font design enhances the unique charm of Yun Brocade as a traditional handicraft. The overall shape of the logo is circular, with a compact and harmonious layout of elements. Although traditional cultural elements are abundant, the logo may lack a modern feel and may be difficult to attract young consumer groups. There are many logo elements, which may make it difficult for some consumers to fully understand the core values and cultural connotations of the brand in a short period of time. If other brands in the market also use similar traditional elements and colors, their logos may lack sufficient uniqueness in competition.



Figure 42 Logo of Yun Brocade Yigongfang
Source: Official WeChat account

The logo design of Nanjing Yigongfang Yun Brocade Cultural Technology Co., Ltd. is mainly in red, symbolizing joy, auspiciousness, and enthusiasm. The central three characters "Yigongfang" are written in a simple and elegant calligraphy font with a bright yellow font color. The background pattern is presented in the shape of a dragon, derived from the dragon element in traditional Yun Brocade clothing. The overall layout is simple and clear, and the combination of text and pattern is compact. The combination of red and yellow in this logo is eye-catching and attractive, helping to quickly capture consumers' attention. The unique pattern and color design also enhance the brand's recognition. However, logo design also has certain disadvantages. Firstly, in terms of international expansion, this symbol with strong Chinese cultural characteristics may be difficult to gain widespread recognition and acceptance in the international market, and may even lead to misunderstandings due to cultural differences. Secondly, although the logo design is rich in cultural connotations, there is still room for improvement in simplicity and modernity to adapt to the rapidly changing modern aesthetic trends.



Figure 43 Logo of Yun Brocade Jixiang

Source: Official WeChat account

The logo design of Jixiang Yun Brocade features a red hexagon embedded with the white word "Jixiang" on the left side, similar to traditional Chinese knots or cloud patterns, symbolizing good luck and continuous prosperity. On the right side, the four characters "Jixiang Yun Brocade" are presented in a modern and concise style, with clear and easy to read fonts. The pinyin "JIXIANG Yun Brocade" is used below to facilitate international audience recognition and pronunciation, enhancing the brand's global dissemination.

The use of traditional auspicious patterns is suitable for markets that focus on traditional culture. Red, as the main color tone, symbolizes joy and good luck in Chinese culture, with strong visual impact and easy to attract consumers' attention. The combination of Chinese characters and Pinyin not only ensures high recognition in the Chinese character circle, but also broadens the brand's audience. The addition of registered trademarks provides legal protection for brands, helps maintain brand image, and combats counterfeiting and shoddy products.

However, although Pinyin helps to enhance international awareness, there are still certain barriers to understanding for consumers with non Chinese backgrounds. There are many logo elements, which may not appear concise enough in certain application scenarios, affecting the communication of visual effects. Although red symbolizes auspiciousness in Chinese culture, it may have different interpretations in other cultures and may affect the global promotion of the brand.

Nanjing Yun Brocade Research Institute, Yuanxian, Nanjing Yun Brocade Museum, Nanjing Rongguifang Yun Brocade Weaving Co., Ltd., Nanjing Yigongfang Yun Brocade Cultural Technology Co., Ltd., and Jixiang Yun Brocade and other enterprises or research units, as important carriers of Yun Brocade culture inheritance and development, carry the responsibility of connecting tradition and modernity, transmitting cultural values and market attractiveness through their brand logos. These signs should not only deeply reflect the traditional charm and cultural heritage of Yun Brocade, but also keep up with the pace of the times, cleverly integrate modern design concepts to meet the aesthetic needs of modern society and improve brand communication efficiency.

The attempt of Nanjing Yun Brocade Research Institute in this regard is worthy of recognition. Its existing logo retains the traditional essence of Yun Brocade while incorporating modern design elements, showcasing an aesthetic style that is both traditional and modern, laying a solid foundation for the shaping and dissemination of brand image.

However, looking at other brands, their logo design generally faces the challenge of being out of touch with modern design trends. This disconnection phenomenon is particularly prominent in the form design and color application of the logo. Specifically, these logos often present overly complex morphological features and tend towards traditional and conservative color choices, which contrasts sharply with the simplicity, clarity, and sense of the times advocated by modern design.

This design lag not only makes it difficult to attract young consumers who pursue novelty and unique aesthetic experiences, but also makes it difficult to align with modern market aesthetic preferences. More importantly, it poses obstacles to the global promotion of the brand. In the context of globalization, brand identity needs to cross cultural and geographical boundaries, conveying the core values and unique charm of the brand in a concise and intuitive way. However, the complex forms and conservative use of colors often make these brand logos appear less prominent and attractive in the international market, thereby affecting the brand's international recognition and market competitiveness.

In addition, over time, the original brand identity design gradually shows signs of aging. This aging is not only reflected in the outdated visual effects, but at a deeper level, it reflects the problem of brand identity not resonating with the psychological expectations of modern consumers. In modern society, consumers pay more attention to the fit between the brand and their own values, lifestyle, as well as the emotions and stories conveyed by the brand. However, aging brand logos often fail to meet this demand, resulting in a lack of youthfulness and vitality in the brand image.

2.3 Product Packaging Design Analysis

The display and packaging design of Yun Brocade products are also important aspects of Visual Identity shaping. Enterprises or institutions will pay attention to the selection of product display methods, display environments, and packaging materials to highlight the beauty and uniqueness of Yun Brocade products, while incorporating elements and stories of Yun Brocade culture to enhance the cultural added value of the products.

The first floor of the Yun Brocade Museum has a dedicated sales area showcasing and selling various Yun Brocade products, such as clothing, scarves, decorations, etc., to meet the purchasing needs of tourists and consumers. The layout of the display area is reasonable, the display method is exquisite, the lighting is soft and bright, creating a warm and comfortable atmosphere, effectively highlighting the exquisite and unique nature of Yun Brocade products.

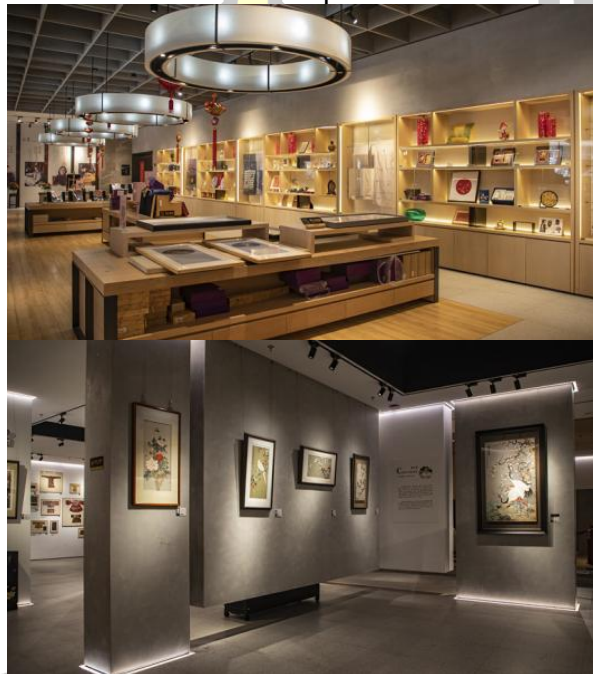


Figure 44 Yun Brocade Sales Area

Source: www.wechat.com

In contrast, the display environment of Jiangning Weaving and other companies or factories appears relatively simple, lacking unity and delicacy, and failing to fully showcase the charm of Yun Brocade products. In terms of sales environment, although various physical stores have carried out display design and brand image packaging, overall, except for Yun Brocade Research Institute, the display and packaging design in other locations lack consistency, which may affect consumers' purchasing experience and product image.

Therefore, in order to enhance the overall display effect, it is recommended to strengthen the unity and delicacy of the display environment, while paying attention to incorporating elements and stories of Yun Brocade culture to enhance the cultural added value of the product and provide customers with a better shopping experience.



Figure 45 Yuanxian brand product packaging

Source: www.wechat.com

The Nanjing Yun Brocade Research Institute has developed Yun Brocade products and created packaging for Yuanxian brand products. From the perspective of packaging design and brand image design, the three Yun Brocade products have their own characteristics, all reflecting the clever combination of traditional charm and modern design of Yun Brocade. The red gift box features a festive and auspicious red color scheme as the main color, with gold decorations embellishing it, showcasing the nobility and elegance of Yun Brocade. The green gift box adopts the design elements of traditional clothing, with exquisite patterns and rich cultural characteristics. It not only reflects the traditional charm of Yun Brocade, but also integrates the simplicity and fashion of modern design.

The Golden Gift Box is a newly launched packaging box by the brand designer of Nanjing Yun Brocade Museum. It uses gold, which represents the genes of the Yun Brocade royal family, on the packaging, and combines the pattern of the collection's dragon robe to create a unique packaging that better expresses the style of Yun Brocade. In terms of cultural connotation, interviewing consumers' application needs and considering the aesthetic presentation of application scenarios in design, combined with the connotation of traditional cultural home decoration for feng shui, enriches the design concept of Yun Brocade modern art. In addition, the Yun Brocade Museum has added traceable anti-counterfeiting labels on artworks and connected with international certification platforms. Consumers can scan codes to understand the Yun Brocade craftsmanship and cultural stories behind each product.

In terms of brand image design, the Yuanxian brand of Nanjing Yun Brocade Research Institute has jointly created a brand image that is both traditional and modern, noble and approachable. Through carefully designed packaging and brand image, both not only convey the cultural connotation and brand value of Yun Brocade products, but also allow consumers to feel the cultural heritage and unique charm of the brand while purchasing the products. The unified brand image design from enterprise logo to product packaging design not only attracts consumers' attention, but also enhances their awareness of the brand, providing strong support for the promotion and sales of Yun Brocade products.



Figure 46 Rong Gui Fang brand product packaging

Source: www.wechat.com

The packaging of Nanjing Rongguifang products is mainly white in color, with purple stripes. The words "Rongguifang" on the packaging box and handbag are clear and eye-catching, enhancing the brand's recognition. The packaging design fully considers portability. The handle design of the handbag is convenient for consumers to carry, while the structure of the packaging box appears sturdy and durable, effectively protecting the internal products.

Although the design is simple and elegant, it may be difficult to stand out among many products due to a lack of sufficient uniqueness. Although there is a clear brand logo on the packaging, the brand awareness is not high, and consumers may find it difficult to quickly remember and recognize the brand, which affects the establishment of brand loyalty. Nanjing Rongguifang still has room for improvement in packaging design. By enhancing visual uniqueness and improving brand recognition, it can further enhance the market competitiveness of its products.



Figure 47 Market Yun Brocade product packaging

Source: www.wechat.com

In addition, research was conducted on Yun Brocade enterprises or companies on e-commerce platforms regarding Yun Brocade product packaging design, and the following representative designs were selected. On the left of the picture is a yellow handbag and matching packaging box, with the four big characters "Nanjing Yun Brocade" clearly visible on the handbag, accompanied by traditional pattern design. On the right of the picture is a packaging box in the form of a sleeve, and on the top left is the four characters "Nanjing Yun Brocade" printed. In addition, the light yellow box surface is matched with some traditional patterns.



Figure 48 Wooden packaging

Source: www.wechat.com

These two pictures show the gift box packaging of Yun Brocade tie and scarf. The inner packaging is a wooden box, with the four big characters "Chinese Yun Brocade" shining brightly on the box, complementing the imitation mahogany colored box body, highlighting the nobility and elegance of Yun Brocade products. Next to it, a yellow gift bag echoes it, with traditional patterns printed as the background.



Figure 49 Decorative artwork packaging

Source: www.wechat.com

These two pictures show the packaging of Yun Brocade handicrafts. The outer packaging on the left is mainly in red color with gold text accents. The internal packaging box adopts a blue gold color with dragon patterns as the background, which to some extent reflects the traditional charm of Yun Brocade products.

Although the packaging of these Yun Brocade products is extremely exquisite and rich in traditional charm, it is somewhat inadequate in highlighting the e-commerce company's own brand image. Unable to showcase the brand image and uniqueness of e-commerce companies. The disadvantages of these packaging are reflected in insufficient brand recognition, vague information communication, and homogenized design.

Consumers find it difficult to directly associate products with specific brands. The lack of clear or missing brand identity makes it difficult for the product to stand out among numerous competitors. Although the textual information on the packaging is rich, it lacks clear product introductions and brand stories, making it difficult for consumers to fully understand the characteristics and value of the product when making a purchase. This may cause consumers to hesitate when making purchasing decisions, affecting the sales and reputation of the product. Although each packaging adopts traditional design and high-end materials, the design styles are relatively similar and lack innovation and diversity. This kind of homogeneous competition in the e-commerce market may lead to a decrease in brand differentiation, making it difficult to attract consumers' attention. In addition, the lack of environmental considerations is also an area that needs improvement. High end packaging often means using more non environmentally friendly materials, which to some extent does not meet the needs of modern consumers for environmental protection and sustainable development. Using more environmentally friendly materials not only helps reduce the impact on the environment, but also enhances brand image and attracts more environmentally conscious consumers.

2.4. Visual Identity Analysis of E-commerce Platforms and Official Websites

In addition to brand identity, enterprises or professional institutions will also establish a complete visual recognition system, including fonts, colors, auxiliary graphics, etc., to ensure that all materials and information disseminated to the outside world maintain a unified visual style, enhance brand recognition and memory points.

The following table shows Yun Brocade's current collection of stores on mainstream e-commerce platforms such as Taobao, Tmall, and JD.com. In order to gain a deeper understanding of Yun Brocade's sales and market competition on e-commerce platforms, representative stores were selected for analysis. These representative stores generally have high attention and collection on Taobao, such as the "Nanjing Yun Brocade Research Institute Yun Brocade Museum" which has been followed by over 1000 people and has a collection of over 40000.

Store Name	Store logo and name
Nanjing Yun Brocade Research Institute Yun Brocade Museum	 南京云锦研究所 云锦博物馆
Yuanxian Flagship Store	 元先旗舰店 天猫 粉丝数3.2万
Xici Palace Square Flagship Store	 西祠宫坊旗舰店 天猫 粉丝数2.0万
Nanjing Yun Brocade Intangible Cultural Heritage Store	 南京云锦非遗店 “诚信经营 工厂直发 100%正品保证”
Nanjing Holy Silk Yun Brocade	 南京圣帛云锦
Huateng Textile Yun Brocade Flagship Store	 绘腾纺云锦旗舰店

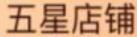
JD Xici Palace Square Flagship Store	 西祠宫坊旗舰店  4.9
Nanjing Historical Yun Brocade Museum Flagship Store	 南京历代云锦博物馆旗舰店  2056人关注

Table 4 Online E-commerce Platform Visual Identity

Source: Gaojie Organization

Among these shops, the "Nanjing Yun Brocade Research Institute Yun Brocade Museum" stands out particularly. The store name and logo design should be consistent with the brand identity of physical museums and directly operated stores. On the mobile display, the store showcases the diversity and high quality of Yun Brocade through exquisite pictures and detailed product descriptions.

In addition, the business themes of these stores are mostly companies, and there are also some individual businesses. Although these companies are all selling Yun Brocade products, their business models and market positioning are different. For example, Nanjing Rongguifang Yun Brocade Weaving Co., Ltd. places more emphasis on product design and handmade production, while Xici Gongfang focuses on producing and selling a variety of Yun Brocade related products. Xici Gongfang "is a handicraft brand under Nanjing Jinyue Crafts Co., Ltd.

Through the analysis of these representative stores, we can find that Yun Brocade's sales on e-commerce platforms are good, and the market competition is fierce but orderly. Although the sales of these Yun Brocade stores on e-commerce platforms such as Taobao and Tmall are not particularly outstanding, their online marketing strategies seem to have achieved some success, with more relevant stores found on Taobao compared to JD.com. Meanwhile, Yun Brocade's sales on the Tmall platform have also increased, but the overall proportion is still relatively small.

Therefore, it can be considered that the current store of Nanjing Yun Brocade Research Institute Co., Ltd. is relatively mature in terms of brand image and sales, and is in a leading position in the industry. Other Yun Brocade stores have average sales performance on e-commerce platforms, and it is necessary to further strengthen brand promotion and market expansion to increase sales. By improving product quality and optimizing store design, stores can continuously enhance their competitiveness and jointly promote the inheritance and development of Yun Brocade culture.

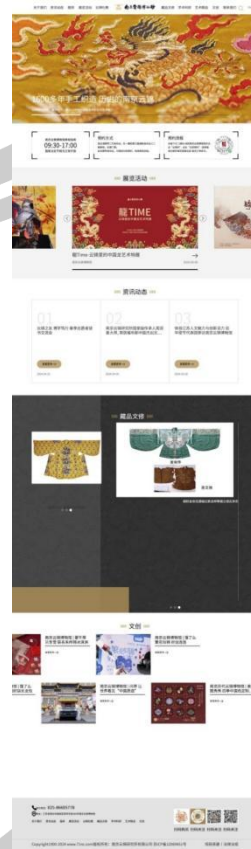


Figure 50 Nanjing Yun Brocade Museum Official Website

Source: www.njyjmuseum.com

We found the official websites of Nanjing Yun Brocade Museum, Nanjing Rongguifang Yun Brocade Weaving Co., Ltd., Nanjing Yigongfang Yun Brocade Cultural Technology Co., Ltd., and Nanjing Shengboyuan Gift Trading Co., Ltd. through searching websites. However, when comparing these websites, it was found that only the official website of Nanjing Yun Brocade Museum performed well in terms of design, content completeness, and user experience, fully demonstrating its professionalism as an industry benchmark and its emphasis on brand image.

The official website layout of Nanjing Yun Brocade Museum is clear, reflecting both the cultural heritage of Yun Brocade and modern aesthetics. This design not only enhances the aesthetics of the website, but also strengthens the brand image of Nanjing Yun Brocade Museum as an inheritor and promoter of Yun Brocade culture. The navigation structure of the website is reasonable, and users can easily find the information they need, which reflects the museum's emphasis on user experience and also enhances users' trust and goodwill towards the brand. The website loads quickly and responds quickly, providing users with a smooth browsing experience.

The content is presented in various ways, including text, images, videos, etc., which enriches the user's reading experience and also comprehensively showcases the charm of Yun Brocade and the museum's collections. Interactive activities have also been set up, such as online appointments, message consultations, etc., to enhance the interaction between users and museums and improve their sense of participation and belonging.



Figure 51 Yigongfang Official Website

Source: www.cnYunBrocade.com

The official website of Nanjing Yun Brocade Museum maintains a high frequency of information updates, timely publishing exhibition information, event previews, research results, etc., to ensure that users can obtain the latest Yun Brocade cultural dynamics and museum information. The regularly updated content also reflects the museum's maintenance of brand image and attention to user needs, which helps attract continuous visits and attention from users.

After comparing the official websites of Nanjing Yun Brocade Museum and several other companies, it was found that the websites of these other companies adopt a more outdated design style, with color matching, page layout, and element usage that do not conform to modern aesthetic trends, resulting in poor overall visual effects of the website. The website design does not highlight the company's brand and industry characteristics, making it difficult to leave a deep impression on users and stand out among numerous competitors. The content on some company websites has not been updated for a long time, resulting in outdated and outdated information that cannot reflect the latest developments and business growth of the company.

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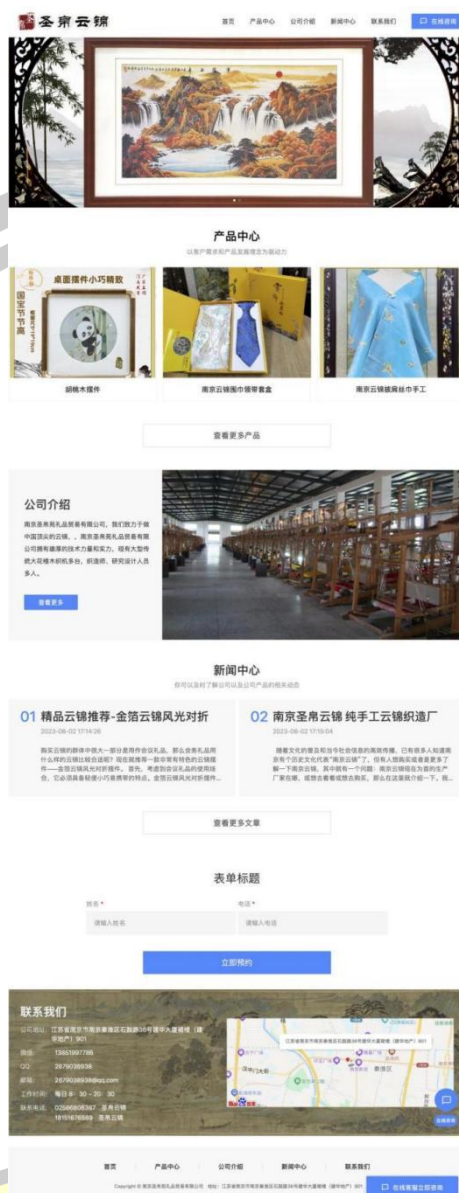


Figure 52 Official website of Shengbo Yun Brocade
Source: Gaojie

The official website of Nanjing Yun Brocade Museum has performed well in website design, user experience, and information update frequency, providing useful reference for other companies. Other companies should adopt corresponding solutions or suggestions for the problems existing on their own websites to enhance brand image, optimize user experience, and promote business development. For example, adopting modern design styles and technological frameworks to enhance the aesthetics and user experience of the website, regularly updating website content, and ensuring the timeliness and accuracy of information. At the same time, improve the quality of content and pay attention to the standardization of text expression and image usage. Set up interactive sections such as online messages and consultation feedback to strengthen interaction and communication with users. Regularly check and update website security settings, etc

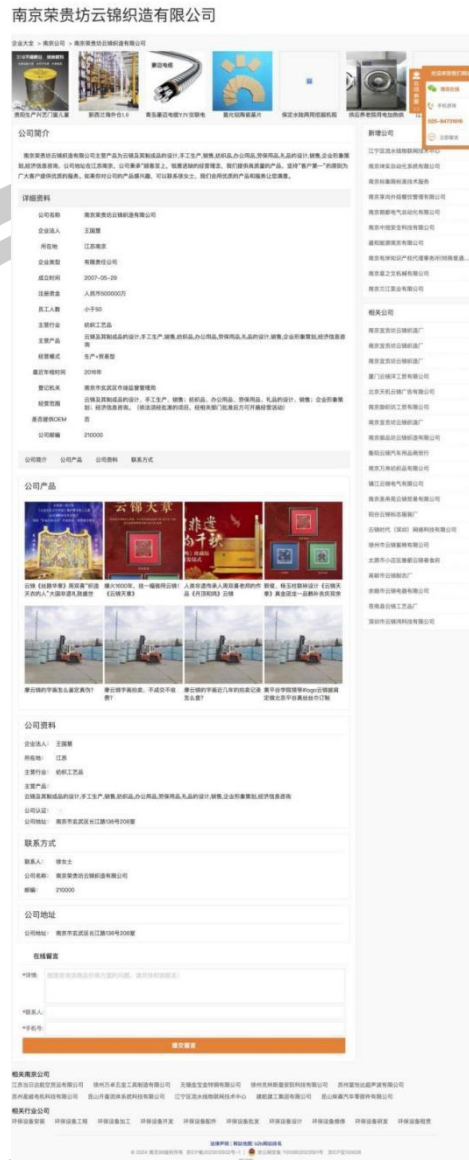


Figure 53 Website of Nanjing Rongguifang Yun Brocade Weaving Co., Ltd
Source: Gaojie

2.5 Visual Identity Analysis of Social Platforms

In the Internet era, enterprises or professional institutions will make full use of official websites, social media, short video platforms and other new media channels to release relevant content of Yun Brocade culture, such as historical stories, skill introductions, product displays, etc. Through the dissemination of new media, Yun Brocade culture can reach a wider audience and enhance its visibility and influence.

(1) Tiktok

At present, the artworks of Nanjing Yun Brocade Museum are making friends with more young people through cultural activities on e-commerce live streaming channels. In December 2024, the director of Yun Brocade Museum appeared in the live broadcast room to personally promote Yun Brocade artworks. Under the cultural introduction and promotion of this live broadcast, the Yun Brocade Museum's Snake

Year New Year artworks "Golden Python Attracts Wealth" and "Pixiu Enters Treasure" have been highly favored by friends in the live broadcast room.



Figure 54 The curator and master appear in the live broadcast room to personally promote products

Source: Yangtze Evening News
www.yangtse.com



Figure 55 Tiktok Yun Brocade related account
Source: Gaojie Organization



Figure 56 Tiktok Yun Brocade related account
Source: Gaojie Organization

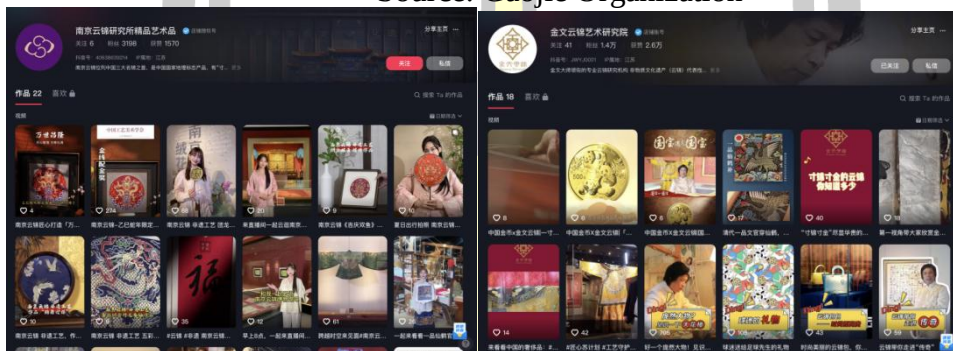


Figure 57 Tiktok Yun Brocade related account
Source: Gaojie Organization

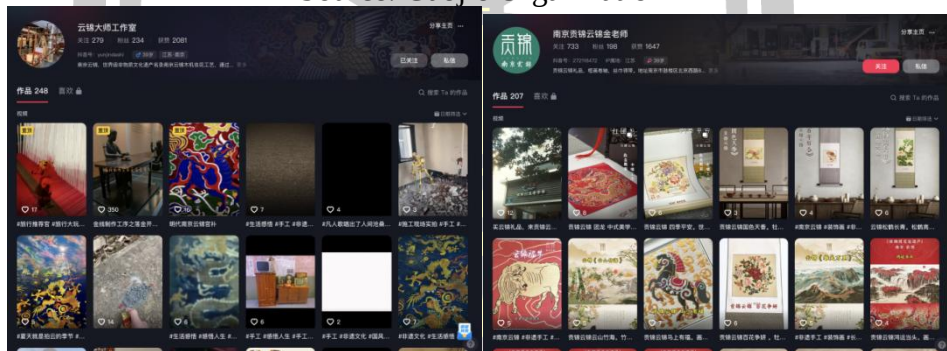


Figure 58 Tiktok Yun Brocade related account
Source: Gaojie Organization



Figure 59 Tiktok Yun Brocade related account
Source: Gaojie Organization

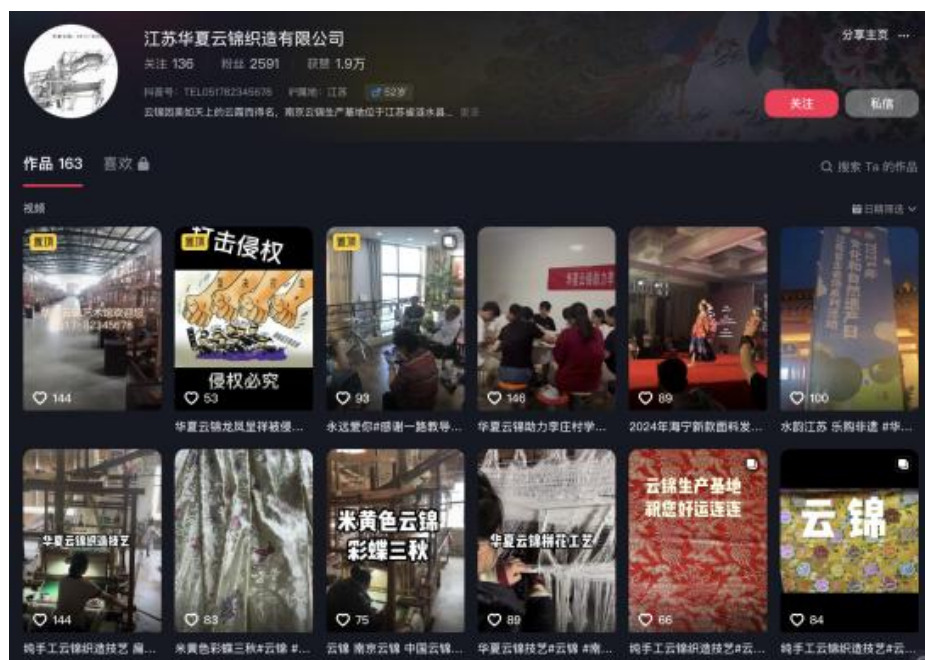


Figure 60 Tiktok Yun Brocade related account

Source: Gaojie Organization

In Tiktok, the content of Yun Brocade is quite rich, covering many aspects such as the history of Yun Brocade, technology introduction, product display, etc.

One is the display of skills and cultural dissemination. There are many videos on Tiktok that show the weaving skills of the brocade, such as the weaving process, pattern design, color matching, etc., so that the audience can intuitively feel the exquisite craftsmanship and unique charm of the brocade. Through short videos, the cultural background and historical stories of Yun Brocade have been widely disseminated. Some creators will combine the historical origins of Yun Brocade to talk about its status and influence in traditional Chinese culture.

The second is product display and sales. Tiktok has a lot of videos about brocade products, including clothing, household goods, etc., so that the audience can see the wide application of brocade in modern life. Some creators sell brocade products directly on Tiktok, show the details and features of the products through short videos, and guide the audience to buy.

The third is the master and inheritor of Yun Brocade. Some famous Yun Brocade masters and inheritors will set up a live studio on Tiktok to interact with the audience and share their experience and experience of Yun Brocade technology. Tiktok also provides a new way for the inheritance of Yun Brocade technology. Some creators use short video teaching methods to impart the weaving skills and design concepts of Yun Brocade, attracting more attention and learning of Yun Brocade culture.

The fourth is user interaction and feedback. Tiktok's comment and private message functions provide an interactive platform for creators and audiences. Viewers can leave comments and ask questions or share their opinions below the video, and creators can also respond to viewers' questions and feedback in a timely manner. Through the data analysis function of Tiktok, the creators can understand the audience's interest and preference for the content of the brocade, so as to adjust the creative direction and strategy.

The fifth is hot topics and challenges. Popular topics related to Yun Brocade often appear on Tiktok, such as "beauty of Yun Brocade", "intangible heritage Yun Brocade", etc., attracting a large number of users to participate in discussion and creation. Tiktok will also hold challenges related to Yun Brocade, encourage users to create short video content related to Yun Brocade, and increase the exposure and influence of Yun Brocade culture.

(2) WeChat Video Account

At present, there is relatively little content about Yun Brocade on Tencent's WeChat video account, but there are still some creators trying to spread Yun Brocade culture through this platform. The accounts retrieved are those represented by Nanjing Yun Brocade Research Institute and the famous inheritor master Jinwen.

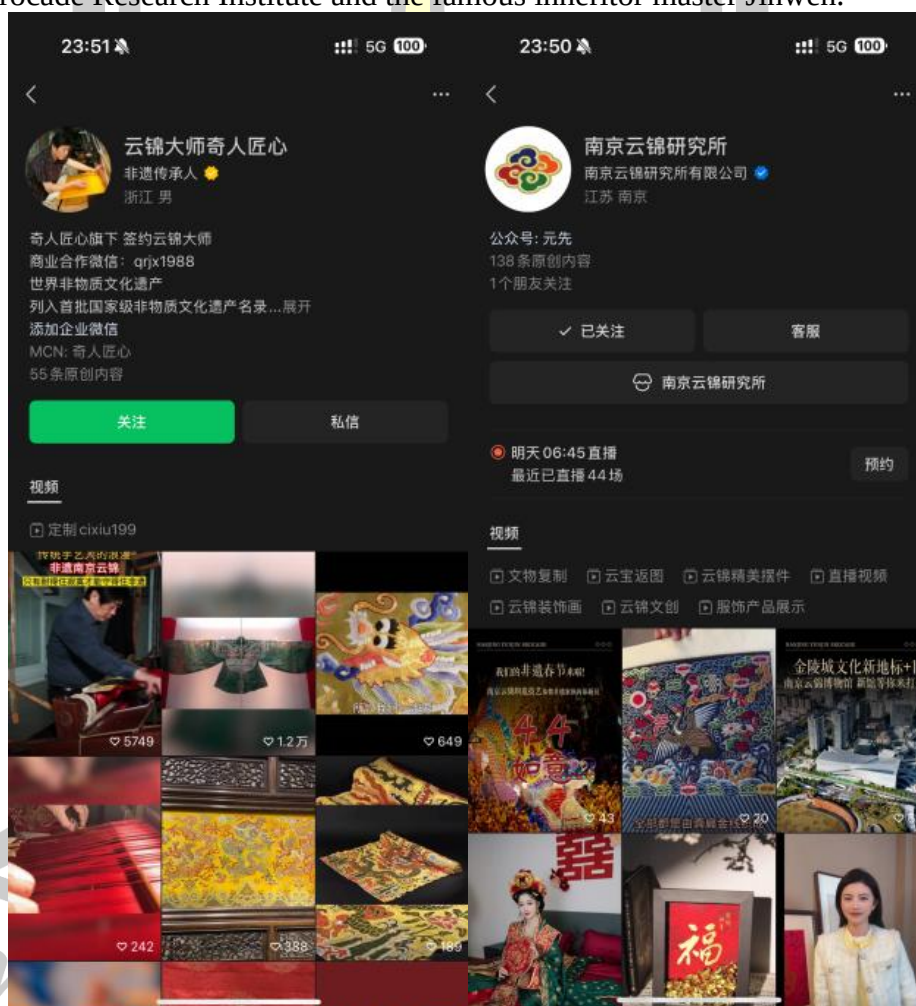


Figure 61 WeChat video account Yun Brocade related account

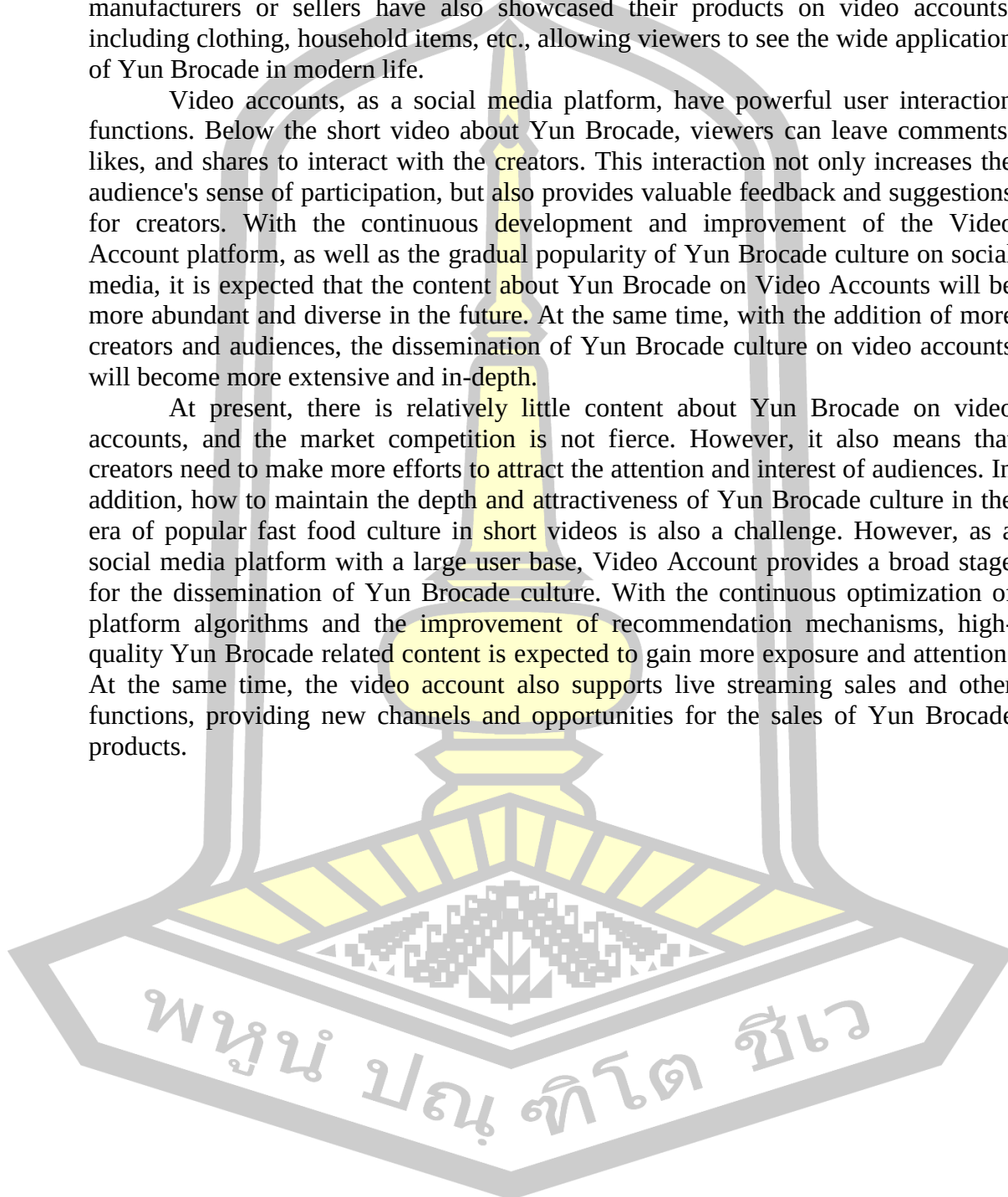
Source: Gaojie Organization

On the video account, the content about Yun Brocade mainly focuses on short videos. These short videos cover multiple aspects such as the historical story, skill introduction, and product display of Yun Brocade. Through intuitive and vivid visuals and explanations, they allow viewers to better understand this traditional handicraft of Yun Brocade. Although there is relatively little content about Yun Brocade on the video account, creators are trying to explore its cultural connotations and historical background through short videos, allowing viewers to appreciate the beauty of Yun

Brocade while also understanding the cultural stories behind it. Some creators showcased the weaving techniques and pattern design process of Yun Brocade through their video accounts, allowing viewers to experience the exquisite craftsmanship and unique charm of Yun Brocade up close. Some Yun Brocade manufacturers or sellers have also showcased their products on video accounts, including clothing, household items, etc., allowing viewers to see the wide application of Yun Brocade in modern life.

Video accounts, as a social media platform, have powerful user interaction functions. Below the short video about Yun Brocade, viewers can leave comments, likes, and shares to interact with the creators. This interaction not only increases the audience's sense of participation, but also provides valuable feedback and suggestions for creators. With the continuous development and improvement of the Video Account platform, as well as the gradual popularity of Yun Brocade culture on social media, it is expected that the content about Yun Brocade on Video Accounts will be more abundant and diverse in the future. At the same time, with the addition of more creators and audiences, the dissemination of Yun Brocade culture on video accounts will become more extensive and in-depth.

At present, there is relatively little content about Yun Brocade on video accounts, and the market competition is not fierce. However, it also means that creators need to make more efforts to attract the attention and interest of audiences. In addition, how to maintain the depth and attractiveness of Yun Brocade culture in the era of popular fast food culture in short videos is also a challenge. However, as a social media platform with a large user base, Video Account provides a broad stage for the dissemination of Yun Brocade culture. With the continuous optimization of platform algorithms and the improvement of recommendation mechanisms, high-quality Yun Brocade related content is expected to gain more exposure and attention. At the same time, the video account also supports live streaming sales and other functions, providing new channels and opportunities for the sales of Yun Brocade products.



(3) Rednote

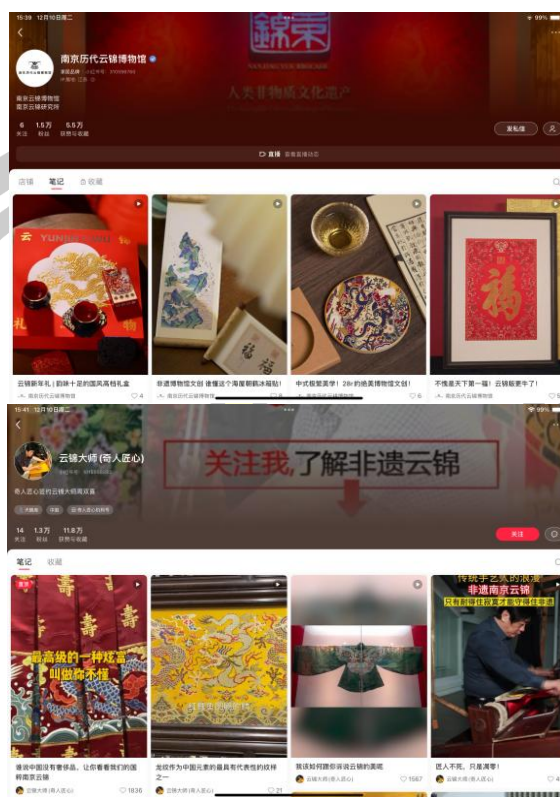


Figure 62 Rednote Yun Brocade related accounts

Source: Gaojie Organization

The user situation related to the officially registered Yun Brocade enterprise on Rednote is similar to the situation about Yun Brocade on the video account. Through searching, only Master Zhou Shuangxi, the inheritor, and Yun Brocade Museum have opened official accounts to directly display and sell their products. Therefore, the content of Yun Brocade on the Rednote platform is relatively limited, and there is still great potential and space for development.

However, on Rednote, many individual users have shared their experiences of visiting the Yun Brocade Museum and experiencing cultural activities such as Yun Brocade weaving techniques. These shares not only include exquisite pictures and videos, but also provide detailed descriptions of the event process, feelings, and understanding and recognition of Yun Brocade culture. Some users also provide reference for other users to choose Yun Brocade products by sharing their purchasing experience and usage experience. Some users shared the weaving techniques and pattern design tutorials of Yun Brocade on Rednote. These contents have high learning value for users interested in Yun Brocade craftsmanship. Some users also shared cultural stories and legends about Yun Brocade, such as its origin, development process, and historical origins with the royal family, literati, and scholars. These contents not only increase the mystery and appeal of Yun Brocade culture, but also help users to have a more comprehensive understanding of the cultural background of Yun Brocade. You can also see some innovative design works that integrate Yun Brocade with other cultural elements. For example, designing clothing that combines Yun Brocade with modern fashion elements, and applying Yun

Brocade patterns to home decoration. These innovative design works showcase the diversity and inclusiveness of Yun Brocade culture, and have also attracted more attention and love from young users.

In short, the enterprises or companies in Nanjing Yun Brocade have not fully connected their new media marketing channels and lack a systematically planned marketing communication and promotion matrix. Except for the brand development of Nanjing Yun Brocade Research Institute, there are many other Yun Brocade brands on the market, but the quality of their products varies greatly. The lack of uniformity and standardization in brand identity and image is not conducive to the shaping and dissemination of brand image. Suggest developing a unified brand identity and image standard, including brand name LOGO. In terms of color, font, and other aspects, we will deeply explore the cultural connotations and values of the brand, ensuring that all Yun Brocade brands present a consistent brand image in the market.

2.6 Cultural Communication and Marketing Channels of Brands

Enterprises or professional institutions will regularly hold exhibitions, skill displays, lectures, and other activities related to Yun Brocade culture, inviting the public to participate and experience it. These activities not only showcase the skills and cultural connotations of Yun Brocade, but also enhance the public's awareness and interest in Yun Brocade culture.

"Dragon Time - Chinese Loong Art Special Exhibition in Yun Brocade" is an important exhibition held by Nanjing Yun Brocade Museum during the the Year of the Loong. The exhibition will be held from January 3 to February 29, 2024 at the Yun Brocade Museum in Nanjing, China. The exhibition showcases the collection of dragon patterned Yun Brocade works, including the deep blue Yunlong makeup flower gauze robe made by the Kangxi Jiangning Weaving Bureau of the Qing Dynasty, as well as a replica of the dragon robe of Emperor Wanli of the Ming Dynasty. These works not only showcase the exquisite craftsmanship of ancient royal costumes, but also reflect the evolution and cultural significance of dragon patterns in different historical periods.

In addition, the exhibition also showcases representative works of the younger generation of Yun Brocade inheritors, such as the collector's edition of "Longrui Qianqiu". These works combine traditional techniques with modern creativity, showcasing the innovative vitality of Yun Brocade art in contemporary times. The exhibition attracted a large number of tourists and created a strong festive atmosphere by setting up photo check-in areas and DIY activities. This exhibition not only showcases the glorious history of Yun Brocade art, but also reflects the integration of traditional skills and modern creativity, bringing new brilliance to the ancient intangible cultural heritage.

The Nanjing Yun Brocade Museum often holds such exhibitions, hoping to allow more people to understand and appreciate China's excellent intangible cultural heritage, and promote its inheritance and development.



Figure 63 Yun Brocade Event Promotion
Source: Gaojie Organization



Figure 64 Yun Brocade Event Promotion
Source: Gaojie Organization

In order to broaden the channels and scope of cultural dissemination, enterprises or professional institutions will also engage in cross-border cooperation and brand linkage with other industries or brands. For example, collaborating with fashion brands to launch joint products and incorporating Yun Brocade elements into modern fashion design; Or collaborate with tourism, cultural and other industries to develop Yun Brocade cultural tourism projects, allowing tourists to experience the charm of Yun Brocade culture during the tourism process.

The Nanjing Yun Brocade Museum is a typical example. As a showcase of Nanjing Yun Brocade culture, it successfully conveys Yun Brocade culture to the public through carefully designed Visual Identities and diverse cultural dissemination strategies. The museum not only showcases the historical origins, technical characteristics, and cultural connotations of Yun Brocade, but also enhances public awareness and interest in Yun Brocade culture through cultural lectures, skill experiences, and other activities. At the same time, the museum also utilizes new media platforms such as official websites and social media to widely spread Yun Brocade culture, attracting a large number of fans' attention and interaction.



Figure 65 3D Dress up Mobile Game "Shining Warm" Yun Brocade End Instrument Set

Source: Jiangnan Times

The "Research Report on China's Cultural and Creative Consumption" shows that from the perspective of age differences, there is a clear trend towards younger consumption in cultural and creative industries. Consumers born after 1990 account for over 53%, with 30% being born after 1995. How to infuse the Yun Brocade era with vitality?

Yun Brocade Research Institute has chosen to collaborate with the popular 3D dress up mobile game "Shining Warmth" among Generation Z to launch a Yun Brocade terminal set. In the game, tasks are set up to accumulate points for exchanging sets, activity plot introductions, Q&A tasks, etc., to popularize knowledge of Yun Brocade to players; Outside of the game, a special edition of the Yun Brocade event was specially produced, documenting the entire process from on-site learning at the Yun Brocade Museum to creating sets within the game. At the same time, both parties also exhibited the Yun Brocade End Instrument Set, which took 8 months to weave, offline at the Yun Brocade Museum.

Gao Wenzhi is the designer of this Hanfu set, "Shining Warmth" in collaboration with the Yun Brocade Research Institute. The shape and pattern of the set are also based on the collection of the Ming Dynasty's Xiaoduan Xian Empress's green woven gold makeup flower sleeve over shoulder dragon persimmon satin standing collar women's jacket. The overall color scheme is mainly composed of five

main colors: red, yellow, blue, green, and white, cleverly using the same color's light and dark halo techniques, and extensively using gold thread, resulting in strong color contrast and vivid lightness.

Cultural and creative products should win with "intention". The pattern of Yun Brocade emphasizes the importance of "intentional design and auspicious meaning", which has unique advantages. Our cultural and creative products are based on the patterns of Yun Brocade cultural relics with profound cultural connotations. In terms of pattern selection, we are not limited to auspicious dragons and phoenixes, but integrate flowers, birds, mountains, rivers, figures, etc., to establish a more down-to-earth connection with the people. "Duan Yongjie believes that this is exactly the path of" upholding integrity and innovation "that Nanjing Yun Brocade Research Institute adheres to.



Figure 66 Nanjing Citizen Card

Source: Jiangnan Times

Last year, the Nanjing Citizen Card "Jinlingtong" launched two sets of Yun Brocade themed cards, Dragon Ball and Persimmon. The theme of "Shidika" is the four season flowers on the jacket of Empress Xiaoduan Xian from the Ming Dynasty, collected by the Yun Brocade Museum. Peonies symbolize elegance and dignity, camellias symbolize auspiciousness and longevity, and daisies symbolize happiness and innocence. The persimmon stem pattern is a classic Yun Brocade decoration, implying "everything goes smoothly". A small transportation card, infused with exquisite Yun Brocade patterns, endows practical items with cultural value. This set of transportation card sets also won the bronze award in the "Second Jiangsu Tourism Cultural and Creative Products Competition".

Part 3 Visual Identity Design Analysis of Nanjing Yun Brocade

Nanjing Yun Brocade is a cultural and artistic treasure with traditional Chinese characteristics, reflecting the beauty of silk texture, color harmony, and pattern imagery. The cultural and artistic style of Nanjing Yun Brocade can be summarized as follows: the beauty of overall artistic design, the classic beauty of color harmony, the exquisite principle of weaving technology innovation, and the peculiar beauty of auspicious patterns

3.1 The Yun Brocade pattern embodies auspicious cultural connotations

The pattern of Nanjing Yun Brocade reflects people's passionate longing for happiness. The design center idea of the Chinese auspicious culture theme is expressed, which is the six elements of "power, fortune, wealth, longevity, happiness, and wealth", represented by dragons and phoenixes as imperial power.

The auspicious patterns used in Yun Brocade are generally expressed through symbols, meanings, comparisons, table numbers, homophones, words, and other methods.

symbolize. It is to express a specific idea based on the ecology, shape, color, function, and other characteristics of certain animals and plants. For example, pomegranate has many children, symbolizing multiple offspring and grandchildren; The peony flower has a full and delicate shape, symbolizing wealth and prosperity; The long age of pine trees and cranes symbolize longevity.

moral. Borrowing the specific meaning inherent in a certain pattern theme to convey auspicious content or ideas. For example, in Chinese novels, there is a story about stealing peaches from the Queen Mother of the West, which can lead to immortality. So using peach patterns to symbolize longevity.

Comparison. Endow certain themes with personified personalities. For example, plum blossoms bloom in the cold winter, unafraid of the extreme cold and bloom; Pine trees remain evergreen throughout the year, tall and strong; Bamboo is also evergreen in winter. Therefore, pine, bamboo, and plum blossom trees are compared to the "three friends of winter". For example, plum blossoms, bamboo, orchids, and chrysanthemums are collectively known as the "Four Gentlemen".

Table number. For example, the decorative patterns are based on the objects held by the Eight Immortals, which serve as the numbering patterns for the Eight Immortals. For example, Li Tieguai's gourd, Han Zhongli's fan, He Xianggu's lotus leaves, Lan Caihe's flower basket, Lv Dongbin's sword, Han Xiangzi's flute, Cao Guojiu's yin-yang board, Zhang Guolao's fishing drum. These artifacts are called the "Eight Immortals of Darkness".

Homophonic sound. Combine the names of decorative patterns into homophones to express auspicious meanings. For example, magnolia, crabapple, and peony are homophonic with "Yutang Fugui". Lingzhi and narcissus combined with Shoushan stone have a homophonic sound of "Lingxian wishes for longevity"; For example, bats sound like "fu" in Chinese; The goldfish in the water have auspicious meanings such as "gold and jade filling the hall".

From the perspective of materials, Nanjing Yun Brocade patterns include realistic patterns of animals, plants, Buddhism, Taoism, musical instruments, the Four Treasures of the Study, characters, traditional auspicious content, or geometric shapes.

From a cultural perspective, there are those who hope for fame and fortune, those who hope for promotion and wealth, those who pray for good luck, those who hope for peace, and those who hope for a prosperous future for their descendants.

In short, there are content from folk culture such as peonies, bats, fish (surplus), pomegranates (multiple seeds), peaches (longevity), as well as content reflecting royal culture such as dragons, phoenixes, qilins, seawater, and river cliffs.

The pattern design of Nanjing Yun Brocade not only emphasizes the beauty of form, but also emphasizes the profound meaning. Each element in the Yun Brocade pattern carries a specific auspicious meaning. For example, the dragon and phoenix pattern symbolizes nobility and auspiciousness, the crane pattern represents longevity and auspiciousness, and the lion pattern symbolizes bravery and auspiciousness. These patterns, through clever combination and arrangement, form meaningful images that convey people's yearning and pursuit for a better life.

The pattern design of Nanjing Yun Brocade, with its delicate and vivid characteristics, showcases the superb skills and unique aesthetic concepts of Yun Brocade craftsmen. In the Yun Brocade pattern, there are large intertwined flowers, showcasing the vitality of nature; There are also animal images such as dragons, phoenixes, cranes, and lions, which are endowed with humanized traits through delicate lines and vivid postures, making them more vivid and interesting. In addition, plant patterns such as Baoxiang flowers and lotus Buddha hands often appear in Yun brocade patterns. These patterns, with their unique shapes and rich colors, add a sense of mystery and solemnity to Yun brocade.

One is flowers, fruits, and other plant species. Including peonies, lotus flowers, plum blossoms, orchids, chrysanthemums, peach blossoms, hibiscus, magnolias, begonias, hydrangeas, lilies, poppies, okra, narcissus, lingzhi, hemerocallis, vines, bananas, ivy, evergreen trees, pine trees, bamboo, pomegranates, peaches, bergamot, persimmons, grapes, pumpkins, gourds, ci, as well as "treasure flowers" decorated by people under the influence of Buddhist art, and so on.

Among them, peonies are the king of flowers, representing wealth and prosperity, and the most successful expression of peony patterns on Yun Brocade makeup flowers. Lotus is an auspicious flower in Buddhism, symbolizing chastity and virtue. The color scheme of lotus mainly includes blue gray and purple gray, which meets the requirements of religious solemnity and tranquility. Most chrysanthemums in the Ming Dynasty were circular in shape, while chrysanthemums in the Qing Dynasty and the Republic of China were more realistic in appearance. The "Four Gentlemen" of plum, orchid, bamboo, and chrysanthemum often appear simultaneously. In addition, there are many common patterns with auspicious meanings. In ancient times, composition first considered auspicious meanings, followed by the beauty of patterns and colors.

	
Qing Dynasty, San Duo Fruit Pattern Weaving Gold Makeup Flower Satin	Clear Blue Sweet Potato Butterfly Pattern Brocade

Table 5 Yun Brocade Pattern Material - Flowers, Fruits, and Other Plants

Source: Gaojie Organization

The second is animals and imaginary animals. Including dragons, pythons, phoenixes, warblers, qilins, lions, cranes, deer, elephants, sky deer, peacocks, geese, mandarin ducks, bats, and so on. The dragon in primitive society is the totem of the Chinese nation. Dragons have camel heads, snake bodies, lizard legs, eagle claws, snake tails, deer horns, fish scales, cow ears, whiskers at the corners of their mouths, beads under their foreheads, and fiery clouds on their bodies. The dragon is fictional and a spiritual symbol. The emperor called himself the 'True Dragon Emperor'. So the dragon pattern can only be used by the emperor. Patterns similar to dragons include pythons, flying fish, and bullfighting. These three special patterns required special gifts from the emperor in the Ming Dynasty to be allowed to be worn. The image of a python is very similar to that of a dragon, with only the difference between four and five claws. The shape of a flying fish is similar to that of a python, but extremely inferior to a python, with two wings and a fish tail. The body is shorter than a dragon. The image of bullfighting is similar to that of flying fish, both have fish tails, but the antlers on the head turn into cow horns. The dragon, python, flying fish, and bullfighting together form the dragon family pattern. In addition, there are flying dragons with their heads facing upwards and soaring clouds; The walking dragon among the colorful clouds; There are also group dragons presented in circular compositions, and so on.

Phoenix was once the noblest representative of women in feudal dynasties. The phoenix pattern combines the characteristics of various bird species such as pheasants, parrots, cranes, ostriches, and peacocks. It is also a fictional animal image, and the phoenix is endowed with noble character, becoming a symbol of auspicious and beautiful divine birds. Symbolizing the beauty of light, happiness, wisdom, and love. In ancient times, dragons and phoenixes often appeared in pairs and were also used as decorative patterns for empresses' clothing throughout the dynasties.



Part of "Zhuanghua" Satin
Womans Dress Woven with Gold
Threads of Persimmon Calyx
Shaped Dragon Pallern on Green
Ground

Stone green ground crane pattern repair

Table 6 Yun Brocade Pattern Material - Animals and Imaginary Animals

Source: Gaojie Organization

The Qilin is a magical animal in ancient Chinese legends. It has scales all over its body, cow tails, wolf hooves, dragon heads, and unicorns. It is brave but does not harm living beings, flowers, and plants, and is a beloved auspicious thing for people. Therefore, the qilin is a symbol of kindness and auspiciousness. In ancient legends, cranes were considered immortal birds and were also used as first-class birds in various decorations for first-class officials. The image of a butterfly is beautiful and light, often used to metaphorically describe the happiness and harmony of love and marriage. The feathers of Mandarin ducks are beautiful in color, with males and females paired up. It is also often used as a metaphor for the love between husband and wife, a beautiful symbol of never being separated.



Figure 67 Red Ground Kirin Pattern Makeup Flower Satin Official Supplement

Source: Gaojie Organization

Fish patterns represent abundance, auspiciousness, and luck in traditional customs. Because fish and Yu have the same pronunciation. Lions have a majestic appearance and were regarded as advocates of the law in ancient China. In Buddhism, it is the guardian of temple architecture or the divine beast on which Shakyamuni Buddha rides with his left arm.

The third category includes immortal treasures and musical instruments. Including the Eight Immortals of Darkness: treasure fans, precious swords, drums, clappers, gourds, flutes, lotus flowers, flower baskets; Eight Auspicious Signs: Conch, Falun, Umbrella, Tiangai, Lotus, Treasure Pot, Pisces, Plate Length; Eight treasures: coral branches, coral beads, gold ingots, silver ingots, ten thousand scrolls of books, and so on.

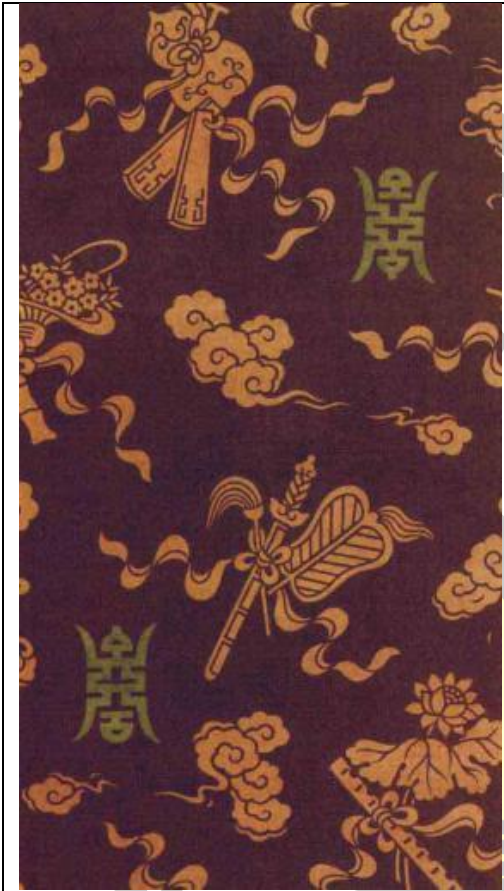
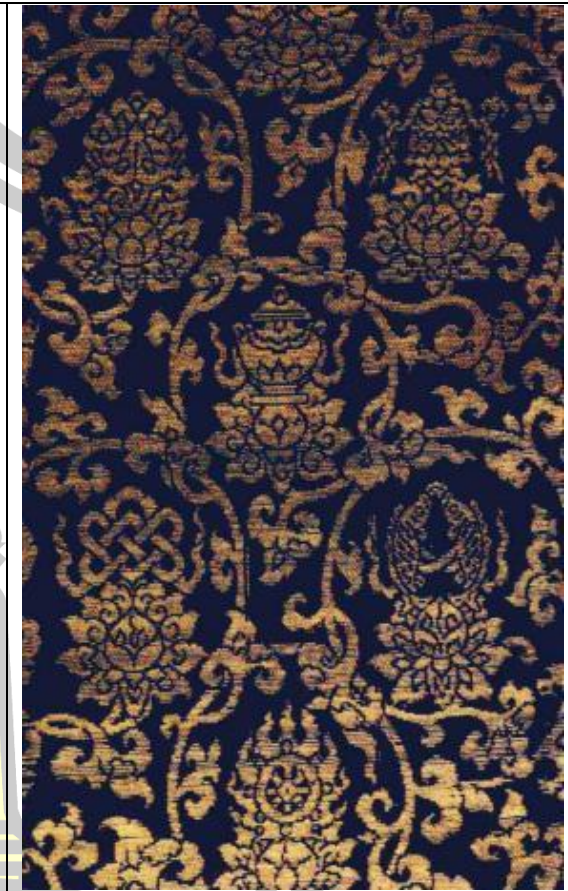
	
Dark Eight Immortals Tuan Hua Ku satin	Ming Eight Auspicious Treasures (Buddha's Eight Treasures) Ku Jin

Table 7 Yun Brocade Pattern Material - Fairy Treasures, Musical Instruments

Source: Gaojie Organization

The fourth category is people. Including the elderly, fairies, fairy children, infants, etc. The main focus is on fairy children and longevity Buddha statues. Due to the limitation of latitude and longitude density, it is difficult to depict realistic characters. Therefore, using virtual characters for composition avoids the requirement of realism. Baizi Tu expresses the beautiful wish of passing on the family line and having a large family of descendants. The fabric is composed of four interlocking patterns, using exaggerated techniques to depict the cuteness of children's lively waves. Although the unit pattern is not large, the use of weaving techniques with different colors per flower results in each child wearing a different color, creating a visual effect of many children playing.



Figure 68 The Eight Treasures of Ming and Black Earth, Hidden Flower Treasury Satin

Source: Gaojie Organization

He Lu Ling Shou Bai Zi pattern makeup satin is also one of the themes of makeup patterns. The pattern is arranged in two patterns, each featuring five fairy children with different movements. The makeup and flower techniques are applied to each child, and the color matching of each child is different. The picture is accompanied by fairy cranes, divine deer, lingzhi mushrooms, longevity stones, flowers and other content, symbolizing many children, many grandchildren, and many blessings and longevity.



Ming · Wood Red Earth Children Love Lotus Makeup Flower Satin



Fairy Child Riding Phoenix Pattern Makeup Flower Satin

Table 8 Yun Brocade Pattern Material - Animals and Imaginary Animals

Source: Gaojie Organization

Five is cloud pattern. There are many changes in cloud patterns, with over a hundred forms, and the patterns may vary slightly in different periods. The most common four harmony cloud pattern in the Ming Dynasty. The Qing Dynasty had a coherent and echoing cloud pattern. Cloud patterns mainly serve as auxiliary elements in design, with animal patterns being the main focus. The cloud pattern color matching and styling in Yun Brocade are processed using romantic techniques. Dark colors such as red, blue, and green are commonly used as the main colors for cloud patterns. Use light colors such as light red, light blue, and light green on the outer edge as the outer halo color. Use flat gold wire to outline the cloud pattern. The combination of colorful auspicious clouds is in line with people's imagination of auspicious clouds, auspicious energy, and the realm of immortals. It is the result of Yun Brocade artists' artistic and idealized processing of natural clouds. (Wang, B. 2012).



Figure 69 Yun Brocade Cloud Pattern

Source: Wang, B. (2012). Nanjing Yun Brocade

Six are other categories. There are characters such as Fu, Lu, Shou, Xi, Hui, Wan (swastika), armor, and so on. Fonts such as Fu Lu Shou Xi are often interspersed in makeup flower patterns, including rocks, seawater, river cliffs, auspicious grass, algae, vases, precious lamps, and Ruyi.

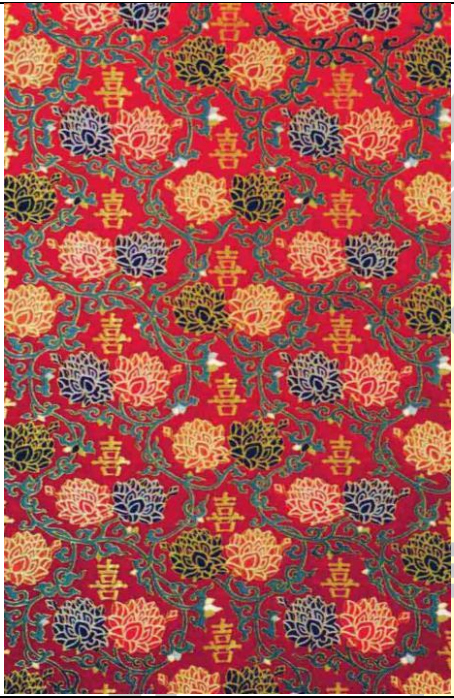
	
Ming · Xi Zi and Ti Lian Makeup Flower Satin	Qing · Green Space, Blessing, Longevity, Ruyi, Warehouse Satin

Table 9 Yun Brocade Pattern Material - Other

Source: Gaojie Organization

3.2 Yun Brocade patterns reflect the hierarchical system of feudal society

In traditional Chinese society, officials, emperors, and feudal lords from various dynasties had detailed regulations on ceremonial attire, court attire, official attire, and even ordinary clothing. Clothing is a part of politics, and its importance far exceeds its practicality. The style, color, and pattern are all symbols that distinguish identity and status.

Makeup fabrics were mainly used as clothing fabrics in ancient times. Dragon and Python Patterns: In primitive societies, dragons were totems of the Chinese nation. Dragons have camel heads, snake bodies, lizard legs, eagle claws, snake tails, deer horns, fish scales, cow ears, whiskers at the corners of their mouths, beads under their foreheads, and fiery clouds on their bodies. The dragon is fictional and a spiritual symbol. The emperor called himself the 'True Dragon Emperor'. So the dragon pattern can only be used by the emperor.

Patterns similar to dragons include pythons, flying fish, and bullfighting. These three special patterns required special gifts from the emperor in the Ming Dynasty to be allowed to be worn. These patterns are not allowed to be woven and worn by civilians without authorization, otherwise it is a crime.

The image of a python is very similar to that of a dragon, with only the difference between four and five claws. The shape of a flying fish is similar to that of a python, but extremely inferior to a python, with two wings and a fish tail. The body is shorter than a dragon. The image of bullfighting is similar to that of flying fish, both have fish tails, but the antlers on the head turn into cow horns. The dragon, python, flying fish, and bullfighting together form the dragon family pattern.

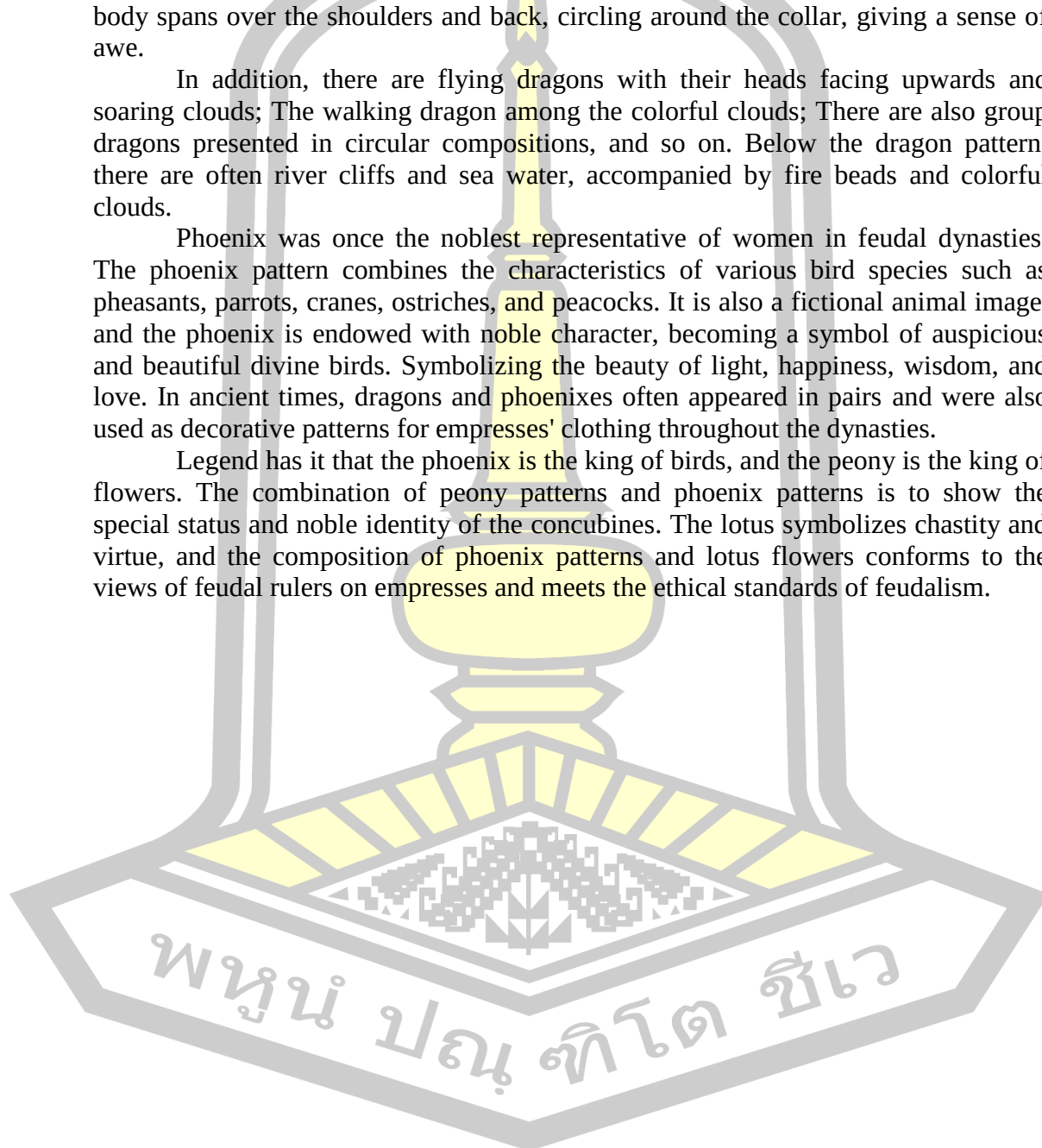
There are three main types of dragon robes, namely jacquard woven dragon robes, silk dragon robes, and embroidered dragon robes.

The dragon robe with makeup flower technique uses round gold thread to weave the dragon's body, paired with various colors around it. The majesty of dragon patterns is very prominent and eye-catching, especially for large over the shoulder dragons. The dragon head and claws are located on the front chest, and the dragon's body spans over the shoulders and back, circling around the collar, giving a sense of awe.

In addition, there are flying dragons with their heads facing upwards and soaring clouds; The walking dragon among the colorful clouds; There are also group dragons presented in circular compositions, and so on. Below the dragon pattern, there are often river cliffs and sea water, accompanied by fire beads and colorful clouds.

Phoenix was once the noblest representative of women in feudal dynasties. The phoenix pattern combines the characteristics of various bird species such as pheasants, parrots, cranes, ostriches, and peacocks. It is also a fictional animal image, and the phoenix is endowed with noble character, becoming a symbol of auspicious and beautiful divine birds. Symbolizing the beauty of light, happiness, wisdom, and love. In ancient times, dragons and phoenixes often appeared in pairs and were also used as decorative patterns for empresses' clothing throughout the dynasties.

Legend has it that the phoenix is the king of birds, and the peony is the king of flowers. The combination of peony patterns and phoenix patterns is to show the special status and noble identity of the concubines. The lotus symbolizes chastity and virtue, and the composition of phoenix patterns and lotus flowers conforms to the views of feudal rulers on empresses and meets the ethical standards of feudalism.



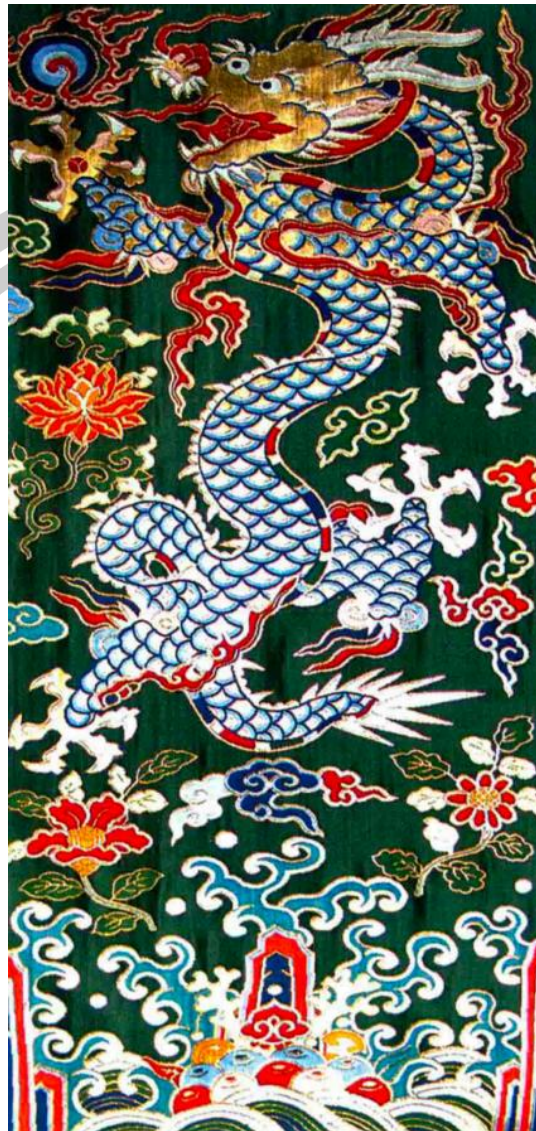


Figure 70 :Part of "Zhuanghua" Satin Womans Dress Woven with Gold Threads of Persimmon Calyx Shaped Dragon Pallern on Green Ground

Source: "Treasure of Nanjing Brocade Illustrated" by Wang Baolin, page 38

The partial picture of the women's clothing shows the persimmon stem and sleeve pleats. Weaving artists use traditional techniques of Yun Brocade to weave real gold threads and colorful yarn into women's clothing materials by pulling and digging flowers with a large flower tower wooden loom, and weaving them through tubes and discs. The overall effect is uniform in color tone and shimmering with golden colors.³

³ Wang, B. L et al.(2014). *Nanjing Yun Brocade Tudian*[*Nanjing Brocade Picture Book*]. Nanjing Publishing Media Group, Nanjing Press.101.



Figure 71 Green woven gold sleeveless cross shoulder dragon persimmon stem makeup satin standing collar women's jacket partially exposed (replica, original hidden in Beijing Dingling Museum)

Source: "101st Page of 'Nanjing Yun Brocade Tudian' by Wang Baolin"

In ancient China, "dragon and phoenix" have always been referred to together, and they have become symbols of feudal authority and therefore important themes in ancient Chinese decorative art. This dragon and phoenix makeup floral satin arranged artwork has patterns from the Qing Dynasty. On the crimson satin floor, the dragon and phoenix are symmetrically unfolded, each showing their own unique posture, with dragons flying and phoenixes dancing; Decorations such as fire beads and Ruyi surround the surroundings, serving not only as decoration but also as a supplement to

the auspicious theme. The picture is magnificent and vivid, with a sense of soaring and leaping.⁴

In addition to dragons and phoenixes, the animal themes of Yun Brocade makeup flower varieties also include phoenix birds, qilins, warding off evil spirits, lions, cranes, deer, rabbits, peacocks, geese, mandarin ducks, bats, fish, butterflies, etc. Every animal is endowed with auspicious meanings.

The Qilin is a magical animal in ancient Chinese legends. It has scales all over its body, cow tails, wolf hooves, dragon heads, and unicorns. It is brave but does not harm living beings, flowers, and plants, and is a beloved auspicious thing for people. Therefore, the qilin is a symbol of kindness and auspiciousness.

In ancient myths and legends, the one with a lifespan of one thousand years is the Azure Deer, and the one with a lifespan of two thousand years is the Black Deer. Therefore, deer is a mythical creature representing longevity. Deer also has the same pronunciation as "lu" in "fu lu shou", so in the pattern, deer represents longevity and prosperity.

The ancient legend states that cranes are immortal birds, and there are sayings of divine beings "driving cranes westward" and "cranes live for a thousand years", representing auspicious longevity among birds. Cranes are also used as first-class birds in various decorations of first-class officials.



Figure 72 Qingxianhe Birthday Makeup Satin
Source: Jin Wen, author of "Nanjing Brocade," page 110

⁴ Wang, B. L et al.(2014). *Nanjing Yun Brocade Tudian*[*Nanjing Brocade Picture Book*]. Nanjing Publishing Media Group, Nanjing Press.101.

The image of a butterfly is beautiful and light, often used to metaphorically describe the happiness and harmony of love and marriage. The feathers of Mandarin ducks are beautiful in color, with males and females paired up. It is also often used as a metaphor for the love between husband and wife, a beautiful symbol of never being separated. Fish patterns represent abundance, auspiciousness, and luck in traditional customs. Because fish and Yu have the same pronunciation.

Lions have a majestic appearance and were regarded as advocates of the law in ancient China. In Buddhism, it is the guardian of temple architecture or the divine beast on which Shakyamuni Buddha rides with his left arm. There is a folk custom of lions rolling embroidered balls, so it is also regarded as a symbol of celebration.

The plant patterns of makeup satin are mainly peony, lotus, plum blossom, orchid, chrysanthemum, as well as peach blossom, hibiscus flower, magnolia flower, crabapple flower, hydrangea flower, lily flower, poppy, okra, narcissus, lingzhi, xuxuan grass, creeping grass, banana, ivy, evergreen tree, pine tree, bamboo, pomegranate, peach, bergamot, persimmon, grape, pumpkin, gourd, etc.

The Eight Auspicious Signs "are mascots derived from Buddhism. The conch is compared to good luck, the Dharma wheel is compared to endless life, the umbrella is compared to protecting sentient beings, the white lid is a symbol of liberation from poverty and illness, the lotus flower is a symbol of holiness, the jar is a symbol of success and fame, the Pisces is a symbol of happiness and warding off evil, and the plate length is a symbol of longevity and endless poverty.

The Dark Eight Immortals are also a common theme for makeup satin.

The Eight Treasures, also known as Miscellaneous Treasures, mainly include Coral Branches, Coral Beads, Gold Ingots, Silver Ingots, Ten Thousand Scroll Books, Fang Sheng, Ancient Coins, Fire Beads, Ruyi Tou, Fa Luo, Autumn Leaves, etc. Choose eight of them when using. Or six or four items, all become the Eight Treasures.

The Yun Brocade pattern also uses a large number of Baoxiang flowers, also known as Baoxian flowers, based on the pattern characteristics of lotus, lotus, peony, and decorated with peony, rose and other flowers, thus it can be called "Baoxiang lotus". The Baoxiang pattern is composed of peach shaped lotus petals, cloud head patterns, and multi-layered petals, layered and colored, making the pattern more beautiful and charming, elegant and luxurious.

The pattern changes of Yun Brocade have strong generalization, and the design pays great attention to the treatment of pattern shape and layout.

In the past, there were eight mnemonics for pattern design: "Measure and freeze the body, take the momentum according to the material; follow the branches and leaves, vivid and appropriate; echo the host and guest, clear hierarchy; clear flowers, white ground, and even sky. This is the standard for pattern creation.

Especially in a large number of entwined and strung patterns, cleverly and appropriately arranging vines and leaf buds composed of waveform curves and arcs as the trend of the branches changes, interweaving them in appropriate parts of the entire entwined and strung pattern, and then matching and changing colors, can achieve the artistic effect of complexity without disorder, sparsity without tone, clear hierarchy, and prominent subject.

This Qilin official supplement is a copy based on the first grade military official supplement of the Qing Dynasty. Kirin, a magical animal in ancient legends, symbolizes auspiciousness and auspiciousness. The Qilin is endowed with divine power, but it is powerful and does not harm, does not harm living beings, and does not break grass. It is a beloved auspicious object in people's hearts. Therefore, among the ninth grade military officials, it is superior to lions and tigers and is considered as a first grade.⁵



Figure 73 Stone green ground crane pattern repair
Source: Collection of Nanjing Yun Brocade Research Institute
(2014). The Nanjing Yun Brocade Encyclopedia . 127

⁵ Wang, B. L et al. (2014). *Nanjing Yun Brocade Tudian*[*Nanjing Yun Brocade Picture Book*]. Nanjing Publishing Media Group, Nanjing Press.122.

This is a Qing Dynasty official replica. Official decoration is a special pattern sewn on the front chest of official clothing in ancient times to display the rank of officials. According to the Qing Dynasty, the official decoration pattern of a first-class civil servant is a crane. In the pattern, a crane spreads its wings in a state of wanting to fly, with a bright and eye-catching red sun in the sky, surrounded by a sea of clouds, and below are river cliffs and rocks.



Figure 74 Stone green ground crane pattern repair

Source: Collection of Nanjing Yun Brocade Research Institute

The Nanjing Yun Brocade Encyclopedia . 43

The replica of the dragon patterned decoration on the dragon robe of Emperor Wanli of the Ming Dynasty was unearthed from the Dingling Mausoleum of the Ming Dynasty. This replica fully embodies the noble and luxurious style of royal handicrafts. In terms of patterns, it is adorned with emerald and gold, luxurious and noble, with a typical royal style. The crimson satin floor was covered with four harmonious clouds and dark patterns, with a dragon coiling its body to the side, glaring angrily at its mouth, and battling with fire beads. The image of a dragon is deer antlers, cow head, python body, eagle claws, shrimp eyes, and fish scales. Its entire body is shimmering with golden light, and its two whiskers resemble ribbons, exuding a majestic and majestic aura. The entire picture is composed in a circular pattern, hence it is called a "Tuan Long". This is a very common pattern format that can transform rigidity into softness, bringing the unruly and unruly dragon cage to a square inch.

At the same time, the pattern design of Nanjing Yun Brocade also incorporates rich traditional Chinese cultural elements. Like the pattern of Baoxiang flower, its unique shape and rich colors symbolize the sanctity and solemnity in Buddhism; The

lotus Buddha hand pattern symbolizes compassion and wisdom in Buddhism. The integration of these patterns not only enriches the cultural connotation of Yun Brocade, but also makes it an important carrier of traditional Chinese culture.

3.3 The Beauty of Colors in Yun Brocade

Nanjing Yun Brocade pays great attention to material selection, mainly using high-end and precious materials. Mulberry silk is the main constituent material of Yun Brocade, with its delicate, smooth, and high glossiness characteristics, making the finished Yun Brocade products comfortable to touch and have good moisture absorption and breathability. The natural luster of mulberry silk adds an elegant and luxurious texture to Yun Brocade. Gold and silver threads serve as embellishments and decorations in Yun Brocade. Its shimmering golden or silver luster adds a dazzling visual effect to Yun Brocade, enhancing the overall splendor. The use of gold and silver threads makes Yun Brocade more vivid and vivid in color and pattern. Peacock feathers are a relatively rare material in Yun Brocade, and their unique texture and color bring a unique charm to Yun Brocade. The addition of peacock feathers enriches the colors and patterns of Yun Brocade, enhancing its overall artistic value.

The use of gold and silver threads in Yun Brocade gives it two glossy colors, gold and silver. These two glossy colors can be blended with any color, not only playing a role in harmonizing and unifying the overall color, but also adding a sense of richness to the Yun Brocade, making it more dazzling and pleasing to the eye.

Nanjing Yun Brocade's bold and creative use of colors cleverly employs contrasting and adjacent colors to create a vivid and harmonious visual effect. Red, yellow, green, blue and other colors, as the main colors of Nanjing Yun Brocade, not only have a strong visual impact, but also contain rich traditional Chinese cultural charm. Red symbolizes passion and auspiciousness, yellow represents nobility and glory, green symbolizes vitality and hope, and blue evokes tranquility and profundity. These colors are cleverly used in Nanjing Yun Brocade, forming distinctive patterns and designs that make the entire work more vivid and rich visually. In addition to the main color, gold and silver are also indispensable colors in Nanjing Yun Brocade. Gold represents nobility and luxury, while silver appears elegant and fresh. The combination of these two colors with any color can create a unified and harmonious visual effect, adding a touch of luxury and extravagance to the entire work. The outline of gold thread and the embellishment of silver thread make Nanjing Yun Brocade more exquisite in details and more eye-catching overall.

The color matching of Nanjing Yun Brocade not only emphasizes vividness and contrast, but also emphasizes harmony and unity. When using contrasting colors, the relationship between the brightness, purity, and hue of colors is cleverly grasped, making the contrast not dazzling, harmonious but not monotonous. When using adjacent colors, it pays more attention to the gradient and fusion of colors, making the entire work visually softer and more comfortable.

One major characteristic of the color matching of Yun Brocade patterns is the strong color contrast. Dark colors such as bright red, deep blue, royal blue, and dark green are often used for the ground color, and the main pattern colors are also often red, blue, green, purple, ochre, antique bronze, Tibetan camel, and other dark colors. This bold and bold color scheme creates a solemn, elegant, lively, and majestic atmosphere.



Figure 75 Yun Brocade Colors
Source: Gaojie

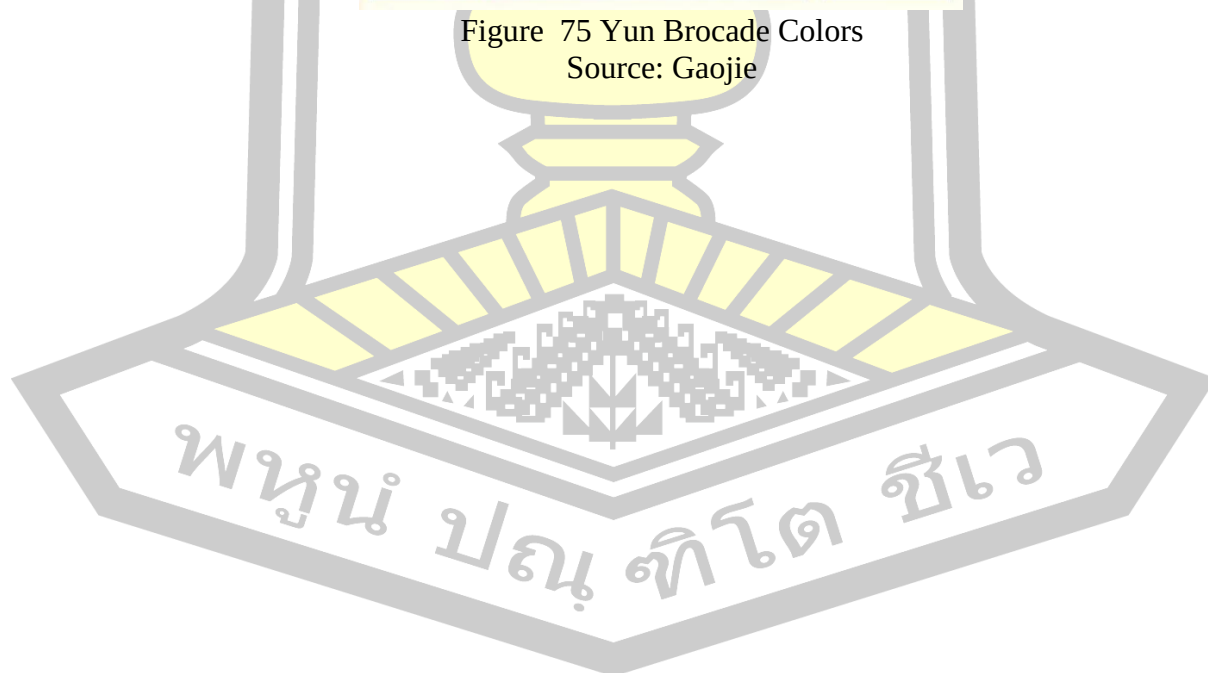




Figure 76 Yun Brocade Colors

Source: Gaojie

Yun Brocade's color matching style has changed throughout various historical stages. During the Yuan Dynasty, emphasis was placed on color matching, with a preference for using gold as the main color for expression. In the Ming Dynasty, Yun Brocade's color matching had a magnificent beauty, while also paying attention to the combination with golden colors, forming a decorative color characteristic that emphasized both gold and color. The composition was atmospheric, with limited color matching and a relatively stable use of colors. During the Qing Dynasty, Yun Brocade's color matching leaned towards elegance and beauty, with a more subdued overall color scheme, delicate and complex patterns, rich and gorgeous colors, often using color gradations to express the details of color.

The color matching of Yun Brocade patterns also emphasizes the decorative method of color blending. By using "color halo" to express the intensity, hierarchy, and rhythm of colors, it not only reduces the stimulation caused by color contrast, but also highlights the vividness of the theme pattern and increases the sense of rhythm of colors.



Figure 77 Yun Brocade Colors

Source: Gaojie

The color layout of Yun Brocade follows the traditional Chinese color matching method, with bold colors such as red, yellow, green, and other gorgeous and visually impactful colors often used as the main color. In addition, gold and silver are also widely used, which can be matched with any color without losing a unified sense of harmony, supplemented by color matching techniques such as halo, gold color edging, and large white alternation. Overall, Yun Brocade has a distinct, gorgeous, and beautiful decorative effect.

The characteristic of "different colors for each flower" in Yun Brocade embroidery refers to the different colors on the top, bottom, left, and right sides of multiple patterns. This fully demonstrates the greatest feature and advantage of the patterned fabric craft. Color matching is a process of artistic recreation. There is a saying that "a thousand people have a thousand faces" in patterned color matching, which means that the same pattern can be matched with different styles. Weavers with high artistic cultivation can choose colors based on the ground color, color matching formulas, and available velvet wefts. Mastering the principles of "combining bright and dull colors" and "alternating warm and cool colors" and making new combinations of colors can achieve a gorgeous and rich effect, with no obvious combinations of flowers of the same color, making the colors bright yet not vulgar. So far, the advantage of this free variation in color matching techniques has not been achieved by electric looms.

Color gradation transition. The color gradation of Yun Brocade pattern decoration is primarily applied to floral and cloud patterns. Color gradation refers to the expression of color shades, layers, and rhythms, encompassing changes in lightness, chroma, and temperature. Specifically, color gradation involves dividing the same or adjacent color weft threads into several color levels based on lightness, from dark to medium to light, and weaving them sequentially into the desired area to express its layers. This achieves a transition effect through color gradation, which works well for creating variations in the shades of flower petals. Color gradation is also known as "color enhancement". In the past, large-scale thematic flowers were typically depicted using three color gradations: dark, medium, and light. Three gradations refer to three levels of color levels; two gradations refer to two levels of color levels. Color gradation can create distinct, gradually deepening and lightening color layers, expressing the three-dimensional effect and vividness of patterns, making them more in line with natural laws. In modern large-scale floral pattern decoration artworks, the main flowers use four or more gradations, while the accompanying flowers use three gradations, and even the leaves and petals use two or three color gradations for transition. The more color gradations, the better the effect, but the weaving difficulty increases significantly. Due to the transition and variation of light and dark color levels, it not only reduces the irritation of color contrast between the ground and flowers or between flowers, but also adds a sense of rhythm and melody to the colors. There are two techniques for color gradation: one is the early pattern decoration products, where there are clear boundaries between color blocks and the transition is not smooth; the other is the later pattern decoration products, where the colors penetrate each other using a contrasting technique, resulting in no clear boundaries between color blocks and a natural color transition.

There are two methods for applying color shading. Taking the representation of peony petals as an example, the first method involves shading from dark inside to light outside (with the innermost layer shaded in deep red, the middle layer in light red, and the outermost layer in pink), which is called "normal shading" and more closely aligns with the real-world variation in petal color shading. The second method involves shading from light outside to dark inside, which is called "reverse shading" or "reverse twist" by artists. Normal shading is usually applied when the background color or adjacent colors are dark. Sometimes, when the background or adjacent colors of the decorative pattern are light, appropriately applying some reverse shading can better highlight the decorative effect. Sometimes, in large patterns of normal shading, intentionally interspersing small patterns of reverse shading can create a unique and varied effect. In terms of color matching and shading, there are many mnemonics passed down from production, with common ones including: two shades (two tones): deep and light red; sunflower yellow and green; jade white and blue; ancient bronze and purple; feather gray and blue, etc. Three shades (three tones): water red and silver red paired with deep red; sunflower yellow and broad green paired with stone blue; lotus pink and green lotus paired with purple sauce; jade white and ancient moon paired with royal blue; autumn fragrance and ancient bronze paired with snuff; silver gray and tile gray paired with dove gray; jujube sauce and grape gray paired with ancient bronze; deep and light ancient bronze paired with camel, etc.

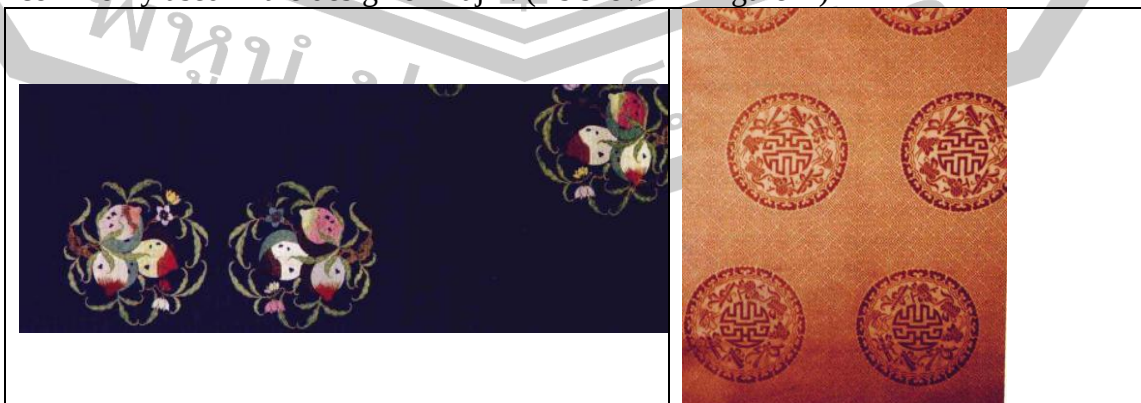
Yun Brocade's color matching is highly flexible. Traditionally, our country has a preference for warm, bright, vibrant, and strongly positive colors, disliking pale colors and multiple intermediate colors. Therefore, blue, red, yellow, green, purple, white, and black have become the main colors used in Yun Brocade's color scheme. Under the influence of the gold-using trend in the Yuan Dynasty, combined with the specific practical requirements of imperial clothing and palace decoration, Yun Brocade has developed its own rich and gorgeous style

The color scheme and decorative features. The color matching of Yun Brocade patterns features a distinct and strong main tone, exuding a solemn, elegant, and lively atmosphere. This color matching technique is in line with the decorative art of colored paintings in Chinese palace architecture. As for the ground color of Yun Brocade fabrics, light colors are rarely used, as they are easily contaminated during weaving and later use, and do not meet the environmental requirements for fabrics at that time. Except for yellow, which is a special ground color (only used for the emperor's robes and exclusive decorative fabrics), most use dark colors such as scarlet, purple, dark blue, royal blue, and dark green as the ground color (black is also used, but rarely). The color matching of the main patterns also often uses dark decorations such as red, blue, green, purple, bronze, snuff, and Tibetan camel, including the use of white to increase contrast.

3.4 The Beauty of Yun Brocade Pattern Styles

Yun Brocade patterns usually require conscious arrangement based on practical requirements, material materials, production conditions, and weaving effects, resulting in a rigorous and organized pattern. The commonly used pattern styles of Yun Brocade include: clustered flowers, scattered flowers, full flowers, entwined branches, strung branches, folded branches, brocade clusters, etc.

Tuanhua is called "light" by Yun Brocade artists, which refers to circular patterns. For example, a group pattern with four pattern units is called "four lights"; The two units are called two lights. In general, fewer numbers result in larger patterns, while more numbers result in smaller patterns. The scattered flower patterns (as shown in Figures A and B) can be arranged freely according to actual needs during design, and Yun Brocade craftsmen can flexibly change the design. The full floral pattern style (as shown in Figure C) is widely used in the design of small border patterns on the edge of Yun Brocade, which can achieve the effect of "highlighting flowers on the ground". There are two methods for arranging patterns with full floral patterns. The scatter method is more precise, while the interlocking method is more commonly used in the design of Kujin. (As shown in Figure D)



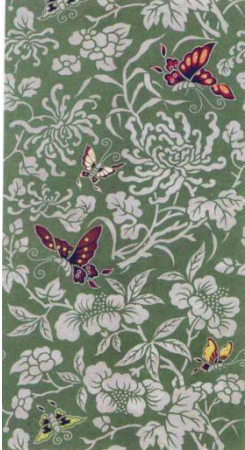
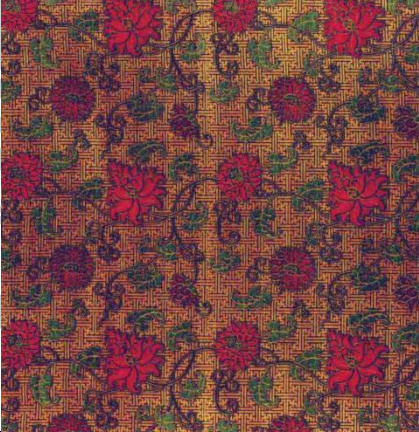
A. Qing · Baolan Peach Pattern Flower Makeup Satin Coat Material	B. Republic of China · Apricot Yellow Underworld Eight Immortals Tuan Hua Ku Satin
	
C. Fruit green woven silver butterfly pattern for autumn forging	D. Modern Han Pattern Plum Blossom Colorful Ku Jin

Table 10 Style of arrangement and combination of Yun Brocade patterns

Source: Gaojie Organization

Entangled branches are a common format in Yun Brocade patterns, which were very popular in the Tang Dynasty. The commonly used patterns for entwining branches include entwined peonies and entwined lotuses. b The difference between skewing and entwining (as shown in Figure A) is that in entwining, the main stem must wrap around the flower head of the theme flower in a circular pattern; Chuanzhi is the process of connecting the flower heads of a themed flower using the main stem. (As shown in Figure B) Folding branches is a more realistic pattern format. As the name suggests, it is a broken flower with a flower head, flower bud, and leaves on it. The layout should be symmetrical and interspersed freely, and the branches between the folded flowers do not need to be connected. (As shown in Figure C) Jin Qun, also known as "Tianhua Jin" or "Tianhua Jin", is characterized by "flowers in the brocade, and brocade in the flowers". The shape and pattern of the brocade vary greatly, and the entire structure is balanced and uniform, with complex and regular patterns, and the overall effect is harmonious and unified. (As shown in Figure D)

	
A. Early tangled lotus	B. Qing, Chuanzhi Chrysanthemum, Caiku Brocade

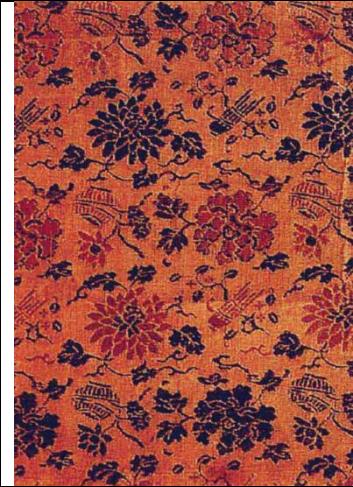
	
C. Clear Branch Peony Chrysanthemum Pattern Hibiscus Makeup	D. Republic of China · Eight Answer Halo Pattern Tianhua Brocade

Table 11 Style of arrangement and combination of Yun Brocade patterns

Source: Gaojie Organization

3.5 Pattern characteristics of Shu Brocade, Song Brocade, and Zhuang Brocade

In addition to Yun Brocade, China's four famous brocades also include Shu Brocade, Song Brocade, and Zhuang Brocade. To fully understand the development process and pattern characteristics of our country's traditional brocades, this article will briefly introduce the pattern features of Shu Brocade, Song Brocade, and Zhuang Brocade.

Shu Brocade, originating from the Spring and Autumn Period and the Warring States Period, is primarily based on warp-directional color stripes with added patterns. Its intricate designs, fine weaving, elegant color combinations, and unique style showcase the characteristics of the nation and the region. The themes of Shu Brocade are similar to those of Yun Brocade, such as lattice flowers, lotus flowers, tortoise shell patterns, beaded patterns, pairs of birds, and pairs of beasts in the Tang Dynasty; cloud cranes and peacocks, peonies in the Song and Yuan Dynasties; and the addition of elements like "plum, orchid, bamboo, and chrysanthemum" during the Ming and Qing Dynasties. There are many types of Shu Brocade, such as rain silk brocade, square brocade, and floor covering brocade, each with different thematic and compositional designs. Taking rain silk brocade as an example, it is characterized by the interweaving of white and other colored warp threads, forming color grids that vary from coarse to fine, and then decorated with various patterns to create a bright contrasting rain silk-like pattern, which not only harmonizes color contrast but also highlights the patterns, producing a unique artistic effect. Shu Brocade also features the famous curved water pattern, also known as "falling flowers and flowing water," which draws inspiration from the artistic conception in Tang poetry, refined and exaggerated through art, forming a unique brocade. The design of Shu Brocade employs methods such as color separation, color return, and color limitation, creating rich and vibrant colors through multiple warp and weft interweavings. Additionally, the patterns of Shu Brocade are vivid, with smooth lines that come to life.

Song Brocade, originating in the Sui and Tang dynasties, gained its name due to its prosperity during the Song Dynasty. Unlike other brocades, Song Brocade was produced to meet the needs of imperial court attire and calligraphy and painting

decoration, particularly forming a unique artistic style in the latter. Song Brocade is soft in texture, bright in color, elegant in pattern, and full of ancient charm, with strong ethnic characteristics. The patterns of Song Brocade are complex and varied, flexible and diverse, and also carry auspicious meanings. Its pattern characteristics are based on geometric patterns as the framework, filled with elements such as flowers and auspicious grasses. The pattern shapes are vivid and smooth, the composition is simple and generous, and the color structure is rigorous and ancient. The main varieties include the Eight Directions Dizziness, Algae Playing with Fish, and Eight Immortals Peony, among which the Eight Directions Dizziness is also commonly seen in Yun Brocade. Song Brocade uses a segmented color weft changing method during weaving, which enlarges the color cycle, different from the weaving processes of Yun Brocade and Shu Brocade.

Modernly produced Song Brocade is also known as 'imitation Song Brocade', mainly including large brocade, box brocade, and small brocade. Large brocade has a dense and rich texture, exquisite structure, clear pattern and ground, excellent color rendering effect, and patterns are mostly antique-style, such as abundant harvest brocade, treasure-like brocade, and plant flower brocade. Box brocade has a light and thin texture, relatively loose, and the pattern design combines with box styles, mostly full-ground flowers and neatly arranged, with symmetrical continuity in pattern format. Small brocade is divided into plain and floral types, with fine patterns, mainly geometric patterns and symmetrical small floral patterns.

Zhuang brocade is different from other colorful brocades in terms of material. Shu Brocade, Yun Brocade, and Song Brocade are made of cooked silk or a mixture of cooked and raw silk, while Zhuang brocade is a colorful brocade made of a blend of cotton, linen, and silk. Zhuang brocade is a unique brocade in Guangxi, with strong ethnic cultural characteristics. The pattern design of Zhuang brocade differs from the realistic designs of other brocades, often featuring pictographic or abstract patterns, which are highly decorative. Zhuang brocade artists highly abstract and summarize images from nature, emphasizing the spirit over the form, and the freehand brushwork over the written form, making bold choices that captivate the eye. The pattern composition of Zhuang brocade can be roughly divided into three types: plain and clear geometric patterns woven on a plain weave; geometric patterns as the base, adorned with animal and plant patterns, forming multi-layered composite patterns with a sense of relief; and a combination of geometric patterns of different sizes, forming dense, rhythmic composite geometric patterns with a rigorous and solemn beauty. Zhuang brocade has strong color contrast, vivid pattern design, rigorous and varied structure, and colorful hues, full of warm and brilliant ethnic characteristics.

Yun Brocade, Shu Brocade, Song Brocade, and Zhuang Brocade each have their unique characteristics in terms of craftsmanship, patterns, and color styles, but they do not exist in isolation. Over the course of their long development, these four famous brocades have influenced each other. For example, the Tianhua Brocade in Yun Brocade evolved from Song Brocade, while the patterns and colors of Zhuang Brocade have been influenced by Shu Brocade. These four famous brocades have "infiltrated" and influenced each other, while maintaining their own unique characteristics.

3.6 SWOT analysis of Nanjing Yun Brocade

SWOT analysis is the acronym for strengths, weaknesses, opportunities, and threats. Its core lies in identifying key success factors and potential risks by systematically evaluating the internal resources and external environment of an organization, product, or individual. This analysis helps to clarify one's own competitive advantages and shortcomings, thereby providing strong support for future strategic planning. SWOT analysis plays an important role in the branding development of Nanjing Yun Brocade. It helps to clarify brand advantages, identify brand disadvantages, seize market opportunities, and avoid market threats, providing strong support for the branding development of Nanjing Yun Brocade. (ผิดพลาด! ไม่พบแหล่งอ้างอิง)

SWOT 分析			
Strengths	Weaknesses	Opportunities	Threats
Cultural value	Weak market awareness	Policy support	Threat of substitutes
Exquisite craftsmanship	Difficulties in skill inheritance	Development of e-commerce platforms	Misuse of brands by unscrupulous enterprises
Market demand	Limited capacity benefits	Changing consumer demands	The dilemma of inheritance

Table 12 Nanjing Yun Brocade SWOT Analysis

(1) Strengths

Nanjing Yun Brocade, as a traditional silk handicraft in China, has a long history and unique craftsmanship. Its advantages are mainly reflected in the following aspects:
Cultural Value: Nanjing Yun Brocade is a representative of China's classic traditional silk craftsmanship and is known as the "crown of brocade". It represents the highest achievement of Chinese silk weaving technology and has extremely high cultural value. The materials used are exquisite, and even at the cost, some processes still cannot be replaced by modern machines.
Exquisite craftsmanship: The weaving process of Nanjing Yun Brocade is exceptionally complex, completely completed by hand, requiring four major processes and 108 minor processes to finally present a beautiful Yun Brocade work. This exquisite craftsmanship makes Nanjing Yun Brocade stand out in the market.

Market demand: Nanjing Yun Brocade is not only favored by domestic consumers, but also welcomed by overseas consumers. As consumers' interest in traditional culture gradually increases, the market demand for Nanjing Yun Brocade is also constantly growing.

(2) Weaknesses

Although Nanjing Yun Brocade has many advantages, its disadvantages cannot be ignored:
Lack of funds: Due to the slow weaving of Nanjing Yun Brocade, its production is limited, and sales revenue is difficult to support large-scale production and operation. This limits the development of Nanjing Yun Brocade industry.
Weak market awareness: Nanjing Yun Brocade is relatively weak in market promotion, lacking effective marketing strategies and channels. This limits the expansion of the Nanjing Yun Brocade market and the increase in sales

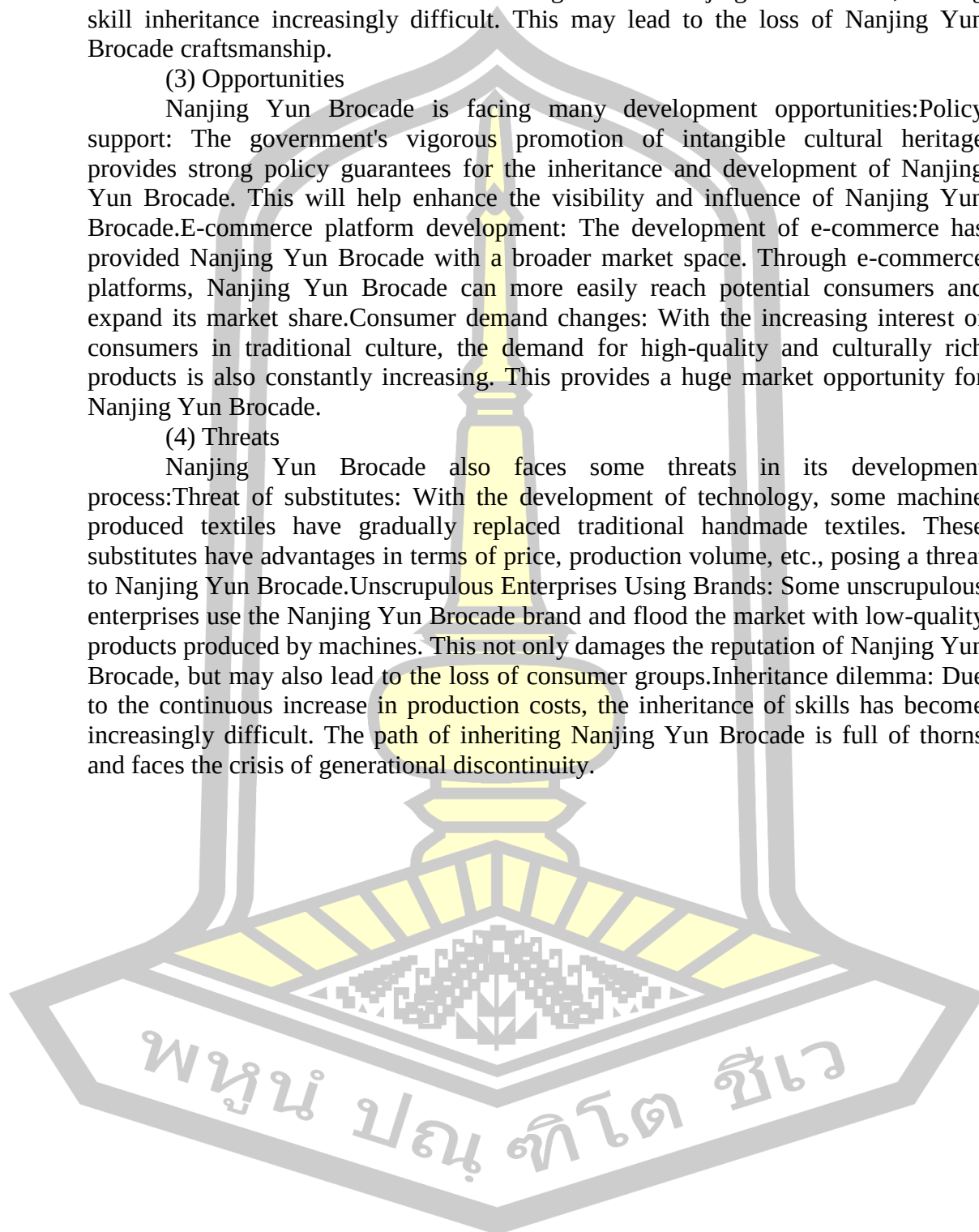
revenue. Difficulty in skill inheritance: With the changing times, there are fewer and fewer craftsmen who can master the weaving skills of Nanjing Yun Brocade, making skill inheritance increasingly difficult. This may lead to the loss of Nanjing Yun Brocade craftsmanship.

(3) Opportunities

Nanjing Yun Brocade is facing many development opportunities: Policy support: The government's vigorous promotion of intangible cultural heritage provides strong policy guarantees for the inheritance and development of Nanjing Yun Brocade. This will help enhance the visibility and influence of Nanjing Yun Brocade. E-commerce platform development: The development of e-commerce has provided Nanjing Yun Brocade with a broader market space. Through e-commerce platforms, Nanjing Yun Brocade can more easily reach potential consumers and expand its market share. Consumer demand changes: With the increasing interest of consumers in traditional culture, the demand for high-quality and culturally rich products is also constantly increasing. This provides a huge market opportunity for Nanjing Yun Brocade.

(4) Threats

Nanjing Yun Brocade also faces some threats in its development process: Threat of substitutes: With the development of technology, some machine produced textiles have gradually replaced traditional handmade textiles. These substitutes have advantages in terms of price, production volume, etc., posing a threat to Nanjing Yun Brocade. Unscrupulous Enterprises Using Brands: Some unscrupulous enterprises use the Nanjing Yun Brocade brand and flood the market with low-quality products produced by machines. This not only damages the reputation of Nanjing Yun Brocade, but may also lead to the loss of consumer groups. Inheritance dilemma: Due to the continuous increase in production costs, the inheritance of skills has become increasingly difficult. The path of inheriting Nanjing Yun Brocade is full of thorns and faces the crisis of generational discontinuity.



Conclusion

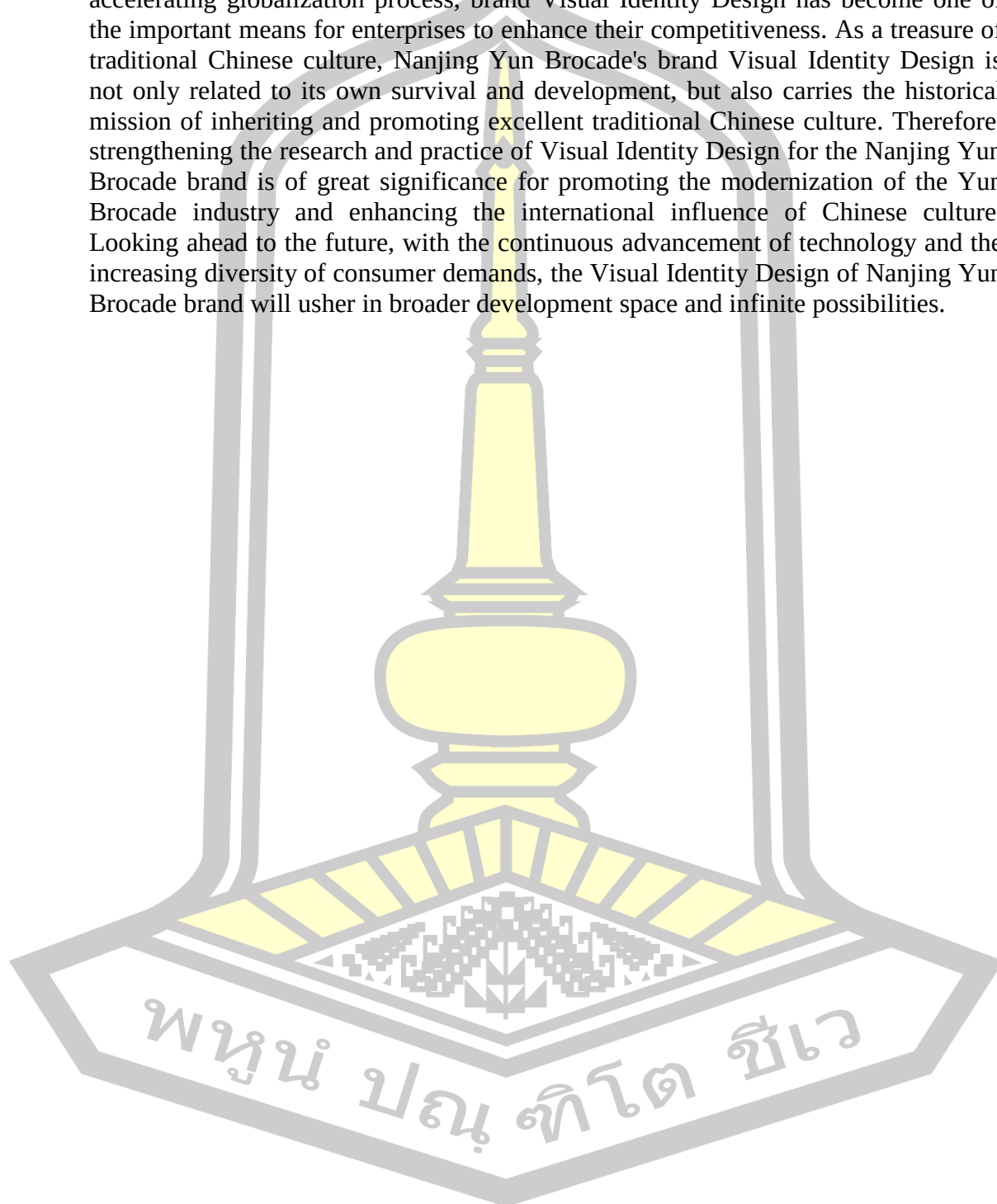
This chapter comprehensively and deeply explores the theoretical basis and case analysis of the Visual Identity Design of Nanjing Yun Brocade brand, providing solid theoretical and practical guidance for the modern development of Yun Brocade brand.

Firstly, this chapter starts with the basic theory of brand Visual Identity Design, systematically elaborating on the concept of brand, the definition, content, and importance of brand Visual Identity Design. As an important symbol for distinguishing goods and services, the Visual Identity Design of a brand is not only a visual expression of the brand concept, but also a bridge for emotional connection between the brand and consumers. Through the clever use of visual elements such as logos, standard characters, and standard colors, brand Visual Identity Design can significantly enhance brand recognition and memory, strengthen brand communication and influence, shape unique brand image and personality, and promote brand development and innovation. These theories provide a basic framework and ideas for the Visual Identity Design of Nanjing Yun Brocade brand.

Next, this chapter reveals the current situation and problems of the Visual Identity Design of Nanjing Yun Brocade brand through in-depth analysis. The article provides a detailed introduction to representative units such as Nanjing Yun Brocade Research Institute and Nanjing Yun Brocade Museum, as well as their brand logos, product packaging design, e-commerce platforms, and official website Visual Identities. Through comparative analysis, it can be found that the current Yun Brocade brand has many shortcomings in Visual Identity Design, such as overly complex logo design, conservative color usage, lack of modernity and innovation, etc. These issues not only affect the recognition and dissemination of the Yun Brocade brand, but also constrain its competitiveness in the modern market. In response to these issues, this chapter proposes targeted improvement suggestions, such as simplifying logo design, adopting modern color matching, and emphasizing the communication of brand stories and cultural connotations, in order to enhance the overall image and market influence of Yun Brocade brand.

Based on the case analysis, this chapter further explores the strategies and methods of Visual Identity Design for Nanjing Yun Brocade brand. The article points out that the Yun Brocade brand should deeply explore its cultural connotations and unique charm, combine traditional craftsmanship with modern design concepts, and create a brand image that is both culturally rich and fashionable. At the same time, the Yun Brocade brand should also focus on telling and spreading the brand story, enhancing emotional connections with consumers through emotional communication methods. In the specific practice of Visual Identity Design, Yun Brocade brand can draw on modern design techniques and technical methods, such as geometric processing of traditional patterns and the use of gradient color technology, to enhance the modernity and innovation of the brand image. In addition, Yun Brocade brand should also pay attention to cross-border cooperation and brand linkage, expand cultural dissemination channels and scope through cooperation with other industries or brands, and enhance brand awareness and reputation.

Finally, this chapter summarizes the importance and prospects of Visual Identity Design for Nanjing Yun Brocade brand. The article points out that in today's accelerating globalization process, brand Visual Identity Design has become one of the important means for enterprises to enhance their competitiveness. As a treasure of traditional Chinese culture, Nanjing Yun Brocade's brand Visual Identity Design is not only related to its own survival and development, but also carries the historical mission of inheriting and promoting excellent traditional Chinese culture. Therefore, strengthening the research and practice of Visual Identity Design for the Nanjing Yun Brocade brand is of great significance for promoting the modernization of the Yun Brocade industry and enhancing the international influence of Chinese culture. Looking ahead to the future, with the continuous advancement of technology and the increasing diversity of consumer demands, the Visual Identity Design of Nanjing Yun Brocade brand will usher in broader development space and infinite possibilities.



Chapter IV

Application of Modern Visual Identity Design of Nanjing Yun Brocade

With the development of the times, how to maintain Nanjing Yun Brocade's traditional cultural positioning while integrating modern aesthetic trends has become the key to the visual identity design of the contemporary Nanjing Yun Brocade brand. This chapter aims to explore the application of modern visual identity design for Nanjing Yun Brocade, by deeply analyzing modern aesthetic trends, target markets, and consumer behavior, combined with competitive analysis and market opportunities, to clarify brand positioning and strengthen brand storytelling, especially focusing on the unique cloud pattern elements in Nanjing Yun Brocade to develop design strategies. This chapter not only designs the visual identity for the "Nanjing Yun Brocade City" architectural and commercial complex, a project built by the Nanjing government, but also, based on market research, identifies a lack of mid-to-high-end Yun Brocade brands in the industry and shapes the visual identity of the self-proposed Yun Brocade brand "Yun Brocade Zunjiang", aiming to achieve the integration of tradition and modernity and enhance the brand's visual recognition both online and offline, as well as internationally.

The research objective of this chapter is to explore the path of Visual Identity Design for Nanjing Yun Brocade in the contemporary era. Through scientific research methods and systematic design strategies, it addresses the visual design issues of how the Nanjing Yun Brocade brand can maintain its traditional characteristics while conforming to contemporary aesthetic trends in modern society.

This chapter adopts a research method combining questionnaire surveys and interviews. Before conducting visual design, a questionnaire survey is widely used to collect information on the target market and consumers' cognition, preferences, and expectations of the Nanjing Yun Brocade brand, providing data support for the formulation of design strategies. At the same time, in-depth interviews are conducted to understand the opinions and suggestions of industry experts, designers, and consumers on the modern visual identity design of Nanjing Yun Brocade, ensuring the accuracy and feasibility of the design direction. Various styles and design schemes are attempted in the design process. After the design is completed, questionnaire surveys and interviews are conducted again to evaluate the effectiveness of the design scheme, collect feedback, and provide a basis for subsequent optimization and improvement.

Part 1 Strategy for Modern Visual Identity Design of Nanjing Yun Brocade

1.1 Modern aesthetic trends

With the rapid development of society and the advancement of globalization, aesthetic concepts continue to evolve with the progress of the times. As a representative of traditional craftsmanship, Nanjing Yun Brocade's modern Visual Identity Design must keep up with the changes in aesthetic perception of the times. By studying the aesthetic characteristics of modern society, interviews and questionnaire surveys can be conducted to understand the aesthetic preferences of modern consumers towards brand image, thereby helping to design a brand image for

Nanjing Yun Brocade that is brand new, in line with public aesthetics and modern society aesthetics.

The contemporary aesthetic concept gradually tends towards a minimalist and clear style, which pursues simplicity without losing delicacy, clarity without losing connotation, and strives to find a sense of beauty that returns to simplicity in the complex life. This aesthetic trend is in sharp contrast to the complex and gorgeous style displayed in traditional Yun brocade. Traditional Yun Brocade is renowned for its complex patterns, rich colors, and exquisite craftsmanship, representing the wisdom and aesthetic pursuit of ancient craftsmen. Nowadays, brands that advocate simplicity, such as MUJI and IKEA, emphasize simple lines, natural materials, and practical functions in their design philosophy, striving to convey a modern aesthetic attitude through minimalist design language. This minimalist style is not only reflected in product design, but also permeates every aspect of life, becoming an important manifestation of contemporary people's pursuit of high-quality living.

At present, there are a wide variety of Yun Brocade brands on the market, with a dazzling array. However, few truly focus on brand image design. The vast majority of Yun Brocade brands appear outdated in their image building, failing to keep up with the trend of the times, lacking modernity and innovation, resulting in a dull and unremarkable visual presentation that is difficult to attract the attention and interest of the younger generation. This lack of image directly affects the attractiveness and competitiveness of Yun Brocade brand in the market, thereby hindering its visibility and reputation improvement.

On the other hand, with the development of society and the diversification of consumer aesthetics, differentiation has become an important consideration for modern consumers when choosing products. Modern consumers are not only satisfied with the practical functions of products, but also hope to showcase their unique taste and personality by purchasing products with intangible cultural heritage characteristics, in order to distinguish themselves from others and demonstrate their unique identity and social status.

Therefore, for the Yun Brocade brand, brand building and construction are particularly important. A good brand is not only a symbol and promise of superior product quality, but also an important basis for consumers to identify and choose products. The power of a brand lies not only in enhancing the added value of its products, but also in its ability to effectively distinguish the level and grade between products and similar products, thereby standing out in fierce market competition.

In the Visual Identity Design of Yun Brocade, we can use modern design language to geometrically process the traditional patterns in Yun Brocade, making their lines more concise and smooth, while retaining the recognition and cultural connotation of the patterns. In terms of color application, we can abandon the overly complicated color matching in traditional Yun Brocade and instead adopt the simple color matching principles commonly used in modern design, such as monochrome matching, contrasting color matching, etc., to make the design work more fashionable and modern.

1.2 Target Market and Consumer Analysis

In the process of building the Nanjing Yun Brocade intangible cultural heritage brand, it is crucial to clarify the target market and consumer group. This not

only relates to the brand's market positioning and promotion strategy, but also directly affects sales. Analyze in detail the target market and consumer group of Nanjing Yun Brocade from two dimensions: domestic market and international market.

(1) Domestic market analysis

As a traditional Chinese silk craft, Nanjing Yun Brocade has a profound cultural heritage and a wide range of consumer groups in the domestic market.

One reason is that Nanjing Yun Brocade has attracted a large number of collectors' attention with its unique craftsmanship and exquisite patterns. These collectors usually have a deep understanding of the history, cultural connotations, and production techniques of Yun Brocade, and are willing to pay a high price to purchase high-quality Yun Brocade products. Many domestic manufacturers use Nanjing Yun Brocade as a high-end fabric for making clothing, household items, etc. These manufacturers have high requirements for the quality and stability of Yun Brocade, and usually establish long-term cooperative relationships with Yun Brocade manufacturers.

Secondly, housewives are one of the important consumer groups for Nanjing Yun Brocade products. They usually have high aesthetic requirements for home decoration and clothing, and are willing to choose Yun Brocade products with cultural heritage and unique styles to decorate their homes and enhance their quality of life.

The third group is people who have a deep interest in traditional culture, including scholars, artists, and cultural workers, and are also important consumers of Nanjing Yun Brocade. They usually have a deep understanding of the cultural connotation and artistic value of Yun Brocade, and are willing to inherit and promote traditional culture by purchasing Yun Brocade products.

Domestic consumers generally have high quality requirements for Nanjing Yun Brocade, emphasizing the cultural connotation, production process, and raw material quality of the product. With the increasing demand for personalized products from consumers, Nanjing Yun Brocade manufacturers need to provide customized services to meet the personalized needs of different consumers. Different consumer groups have varying levels of sensitivity to prices. Collectors and high-end customers are usually willing to pay a high price to purchase high-quality Yun Brocade products, while ordinary consumers are more concerned about cost-effectiveness.

(2) International Market Analysis

Nanjing Yun Brocade also has broad development prospects in the international market. As a treasure of traditional Chinese culture, Nanjing Yun Brocade is receiving increasing attention and love from consumers in the international market.

Firstly, tourists in Europe and America are usually curious and interested in Eastern culture. After coming to China, they often purchase handicrafts with local characteristics as souvenirs or gifts. Nanjing Yun Brocade, with its unique craftsmanship and exquisite patterns, has become a "treasure of the East" in the eyes of European and American tourists.

Secondly, Southeast Asia is culturally similar to China, and many collectors have a deep interest in Nanjing Yun Brocade. They usually have a deep understanding of the historical background, production techniques, and cultural connotations of Yun Brocade, and are willing to pay a high price to purchase high-quality Yun Brocade products.

Thirdly, international cultural enthusiasts are equally interested in Nanjing Yun Brocade. They usually learn about the history and culture of Yun Brocade through books, the internet, and other means, and are willing to experience and feel the charm of traditional Chinese culture by purchasing Yun Brocade products.

Consumers from different countries and regions have varying levels of acceptance and aesthetic concepts towards Nanjing Yun Brocade. Therefore, when promoting Nanjing Yun Brocade, it is necessary to fully consider the local cultural background and market demand. In the international market, the brand awareness of Nanjing Yun Brocade still needs to be improved. Therefore, it is necessary to enhance the visibility and reputation of Nanjing Yun Brocade in the international market through effective brand promotion and marketing strategies.

(3) Target market segmentation

In order to better meet the needs of consumers and enhance market competitiveness, Nanjing Yun Brocade manufacturers need to segment their target markets.

One is geographical segmentation. First tier cities have developed economies and strong consumer purchasing power, resulting in a significant demand for high-quality Yun Brocade products. Consumers in second - and third tier cities have relatively low demand for Yun Brocade products, but there is still some market potential. By organizing exhibitions, promotional activities, and other means, the visibility and influence of Yun Brocade in these regions can be enhanced. Develop differentiated marketing strategies tailored to the cultural backgrounds and market demands of different countries and regions.

The second is population segmentation. High income individuals have a significant demand for high-quality Yun Brocade products, emphasizing the cultural connotations and personalized customization services of the products. The demand for Yun Brocade products among low - and middle-income groups is relatively low, but their needs can be met by launching cost-effective products. Young consumers. Young consumers are usually more interested in fashionable and personalized products. We can attract their attention by designing innovative and fashionable Yun Brocade products.

The third is psychological segmentation. People who have a deep interest in traditional culture usually have a deep understanding of the history, cultural connotations, and production techniques of Yun Brocade. Consumers who pursue fashion trends are usually more interested in novel and unique Yun Brocade products. They can meet their needs by designing Yun Brocade products that conform to fashion trends.

The fourth is behavior segmentation. Some consumers have personalized customization needs for Yun Brocade products, such as customized clothing, household items, etc. We can meet their needs by providing customized services. With the rise of e-commerce platforms, more and more consumers are choosing to purchase Yun Brocade products online. By optimizing the product display and shopping experience on e-commerce platforms, online sales can be increased.

Through in-depth analysis of the target market and consumer groups of Nanjing Yun Brocade, we found that it has a profound cultural heritage and a wide range of consumer groups in the domestic market, mainly including collectors, manufacturers, housewives, and cultural enthusiasts. In the international market,

Nanjing Yun Brocade has received increasing attention and love from consumers, including European and American tourists, Southeast Asian collectors, and cultural enthusiasts. In order to better meet the needs of consumers and enhance market competitiveness, Nanjing Yun Brocade manufacturers need to segment their target markets and develop corresponding marketing and product strategies based on the characteristics and needs of different segmented markets. Based on the above analysis, we can provide strong market basis and decision support for the creation and promotion of Nanjing Yun Brocade intangible cultural heritage brand.

1.3 Competitive analysis and market opportunities

Competitive analysis is an important means of understanding the current market situation and competitors. By comparing and analyzing the design styles, market performance, and consumer feedback of competitors, we can discover the advantages and disadvantages of Nanjing Yun Brocade in Visual Identity Design. At the same time, by exploring market opportunities and seeking differentiated competitive advantages, new ideas and directions are provided for the Visual Identity Design of Nanjing Yun Brocade.

(1) Competitive analysis

As the top of the four famous brocades in China, Nanjing Yun Brocade has a profound cultural heritage and unique craftsmanship. However, it still faces challenges from various aspects in market competition. Competitive analysis not only helps us understand the strengths and weaknesses of our competitors, but also helps us find our own market positioning and development direction.

One is the analysis of domestic competitors. In the domestic market, the main competitors of Nanjing Yun Brocade include Sichuan Shu brocade, Suzhou Song brocade, and Hangzhou woven brocade. These competitors have their own strengths in terms of skills, cultural heritage, and market promotion.

Sichuan brocade: Sichuan brocade has a long history and exquisite craftsmanship, known for its bright colors and exquisite patterns. In terms of market promotion, Shujin enterprises have fully utilized modern media and e-commerce platforms to achieve a wide range of brand dissemination. However, Shu brocade has relatively weak exploration and inheritance of brand connotation, lacking systematic brand image design. **Suzhou Songjin:** Songjin has won the favor of the market with its delicate touch and elegant pattern design. Songjin Enterprise focuses on building brand culture and enhances brand awareness and reputation by organizing various cultural activities. However, Song Jin relies heavily on traditional channels in market promotion and lacks effective dissemination on new media platforms. **Hangzhou brocade:** Hangzhou brocade has attracted numerous consumers with its unique craftsmanship and rich cultural connotations. In terms of brand building, Hangzhou brocade enterprises focus on combining fashion elements and have launched multiple products that conform to modern aesthetics. However, there are certain fluctuations in product quality and price of Hangzhou brocade, which have affected the overall image of the brand.

The second is international competitor analysis. In the international market, Nanjing Yun Brocade's competitors mainly include European brocade, Japanese kimono, and Indian silk. These competitors have high visibility and influence in the international market.

European Brocade: European brocade has won the love of global consumers with its exquisite craftsmanship and rich pattern design. In terms of brand promotion, European brocade enterprises focus on collaborating with internationally renowned designers and brands, enhancing the brand's international influence. However, European brocade is relatively weak in exploring and inheriting cultural connotations, lacking deep integration with traditional Chinese culture. Japanese kimono: As a representative of traditional Japanese clothing, kimono has a profound cultural heritage and unique aesthetic value. In terms of brand promotion, Japanese kimono companies focus on integrating with the tourism industry, and have enhanced their brand awareness and reputation through events such as kimono culture festivals. However, kimono relies more on the Japanese domestic market in market promotion and lacks effective dissemination in the international market. Indian silk: Indian silk has won the favor of consumers with its rich colors and unique pattern designs. In terms of brand promotion, Indian silk companies focus on integrating with the fashion industry and have launched multiple products that are in line with international trends. However, there are certain differences in product quality and craftsmanship of Indian silk, which affect the overall image of the brand.

(2) Market opportunities

On the basis of competitor analysis, we can find that Nanjing Yun Brocade has many opportunities in market promotion and brand image design. These opportunities not only come from the expansion of the domestic market, but also from the development of the international market.

One is the opportunity in the domestic market. Consumption upgrade: With the improvement of people's living standards and the change of consumption concepts, more and more consumers are paying attention to the protection and inheritance of traditional culture. As an important intangible cultural heritage in China, Nanjing Yun Brocade has unique cultural connotations and aesthetic values, which meet the aesthetic needs and cultural pursuits of modern consumers. Therefore, Nanjing Yun Brocade can seize the opportunity of consumer upgrading, improve product quality and added value, and meet the diversified needs of consumers. Cultural and creative industries: In recent years, the cultural and creative industries have developed rapidly, and Nanjing Yun Brocade, as a representative of traditional handicrafts, has broad market prospects. By deeply integrating with the cultural and creative industries, Nanjing Yun Brocade can develop more creative and practical products, such as stationery, daily necessities, decorations, etc., to meet the needs of different consumers. E-commerce platform: With the rapid development of e-commerce platforms, Nanjing Yun Brocade can achieve wider brand promotion and sales through e-commerce platforms. By opening an official flagship store and participating in e-commerce promotional activities, Nanjing Yun Brocade can attract more potential consumers and enhance the brand's visibility and reputation.

Secondly, there are opportunities in the international market. Cultural exchange: With the strengthening of economic, trade and cultural exchanges between China and countries along the "the Belt and Road", Nanjing Yun Brocade can take advantage of this opportunity to strengthen cultural exchanges and cooperation with countries along the line and enhance the brand's international influence. By hosting international cultural festivals and participating in international exhibitions, Nanjing Yun Brocade can showcase its unique cultural connotations and skills, attracting the

attention of international consumers. Tourism market: Nanjing Yun Brocade can fully utilize the opportunities in the tourism market by developing tourist souvenirs, organizing Yun Brocade cultural experience activities, and other ways to attract tourists' attention and purchases. High end customization market: Nanjing Yun Brocade has broad prospects in the high-end customization market with its exquisite skills and unique cultural connotations. By collaborating with high-end clothing production companies and renowned designers, Nanjing Yun Brocade can develop more products that meet the demands of the high-end market, such as high-end customized clothing, wedding dresses, etc., enhancing the brand's added value and influence.

Through analyzing competitors and exploring market opportunities, we can find that Nanjing Yun Brocade has many opportunities in brand promotion and brand image design. In order to seize these opportunities, Nanjing Yun Brocade Enterprises need to strengthen brand building and market promotion efforts, improve product quality and added value, and meet the diversified needs of consumers. At the same time, Nanjing Yun Brocade also needs to strengthen deep integration and cooperation with cultural and creative industries, e-commerce platforms, international markets, and tourism markets, enhance brand awareness and reputation, and achieve sustainable development.

In the future development, Nanjing Yun Brocade Enterprises should pay attention to exploring and inheriting the connotation of brand culture, and create a unique and competitive brand image through innovative design and process improvement. At the same time, Nanjing Yun Brocade enterprises also need to strengthen market supervision and intellectual property protection, maintain brand image and market order, and lay a solid foundation for the sustainable development of Nanjing Yun Brocade.

1.4 Clarify brand positioning

Brand positioning, as the cornerstone of Visual Identity Design, plays a crucial role. Only after clarifying the positioning of the brand can designers carry out specific design work with a targeted approach, ensuring that every detail meets the overall strategy of the brand and the expectations of the target audience. Through a carefully designed questionnaire survey, we collected and analyzed a large amount of consumer data and found a significant trend: more consumers tend to choose products in the mid to high end price range, especially those priced between 500 and 1000 yuan. Based on this important discovery, we should further optimize our brand strategy to accurately meet the needs and preferences of consumers, in order to stand out in the fierce market competition.

Survey before the design of the Yun Brocade brand image. The focus of this survey is on those friends who are extremely interested in traditional culture, handicrafts, and fashion elements. Therefore, the sample selection is based on the people who enter and exit the Nanjing Yun Brocade Museum. The purpose of sampling is to specifically find friends who are interested in the cultural and art circles, as well as friends who love handicrafts, so that we can collect more professional opinions. Special attention is paid to the age group of 18 to 45, who have a certain economic strength and are particular about the quality of life and aesthetics. At least 200 valid questionnaires should be collected, so that the analysis results are reliable and more convincing. The detailed questionnaire content is shown in Appendix 1.

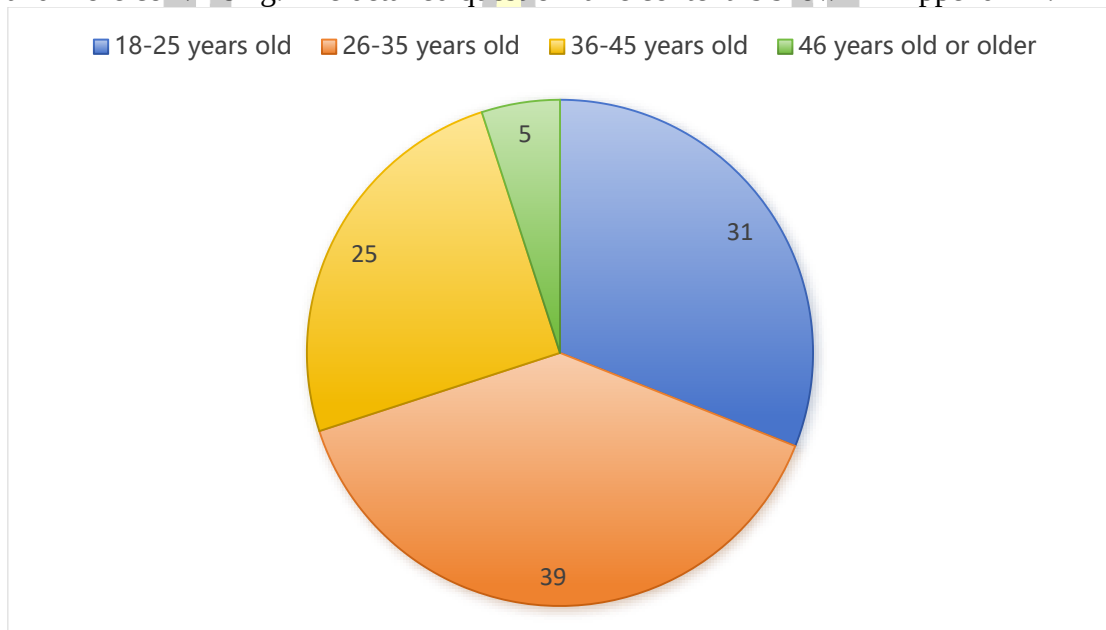


Figure 78 Sample age distribution ratio

Source: Gao Jie

Analysis of questionnaire results. In terms of gender, males account for 40% and females account for 60%, which is consistent with the target group's interest in handicrafts. The age distribution is reasonable, with 31% in the 18-25 age group, 39% in the 26-35 age group, 25% in the 36-45 age group, and 5% over 46 years old.

(Among the occupations, students make up 20%, corporate employees 40%, freelancers 15%, cultural and artistic practitioners 10%, and others 15%.

90% of respondents are aware of Yun Brocade, mainly through museums/exhibitions 35%, internet/social media 30%, and friend introductions 20%. Regarding their first impression of Yun Brocade, 60% find it exquisite and gorgeous, 25% see it as classic and traditional, 10% perceive it as expensive and luxurious, and 5% are not familiar with it. The most important elements in the perception of Yun Brocade's brand image are traditional craftsmanship 80%, historical culture 70%, and artistic value 65%, with fashion elements also receiving some attention 40%. 70% of respondents believe that modern elements should be integrated into Yun Brocade to create innovative designs. Regarding purchasing intentions, 80% of respondents express a willingness to buy modern fashion products incorporating Yun Brocade elements.

Market and Consumer Behavior. Purchase channels include online stores 50% , physical stores 30% , customized services 15% , and others 5% . (ผิดพลาด! ไม่พบแหล่งการอ้างอิง) Reasonable price range: 500-1000 yuan 40% , 1000-3000 yuan 35% , less than 500 yuan 20% , and more than 3000 yuan 5% . (ผิดพลาด! ไม่พบแหล่งการอ้างอิง) Expectations for innovative design. Pattern design 70% , product type 60% , material innovation 40% , and interactive experience 30% .

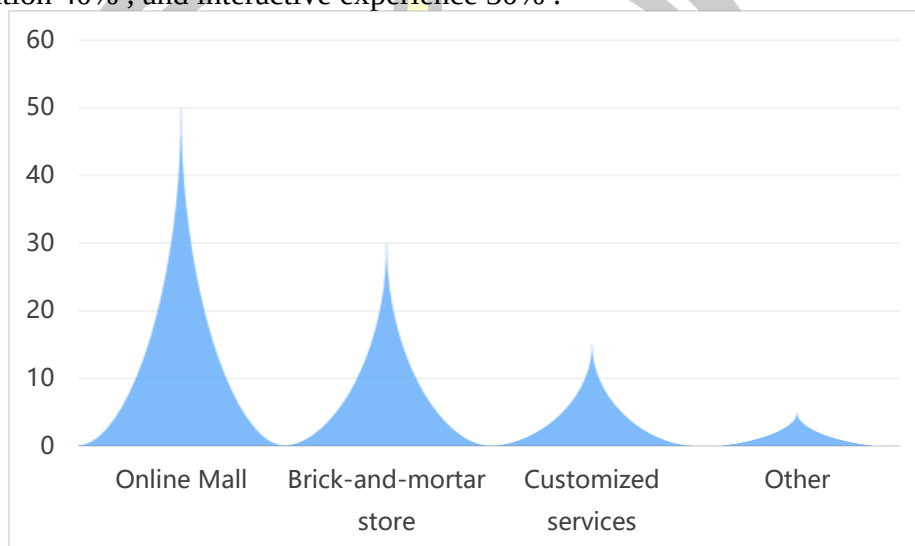


Table 13 Channels to purchase Yunnan brocade

Source: Gao Jie

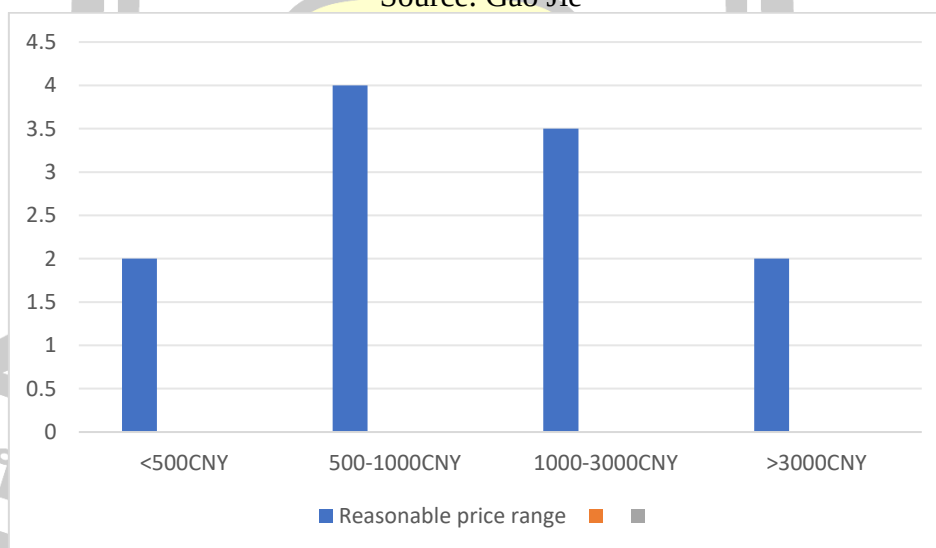


Table 14 Purchase price range

Source: Gao Jie

Suggestions for the brand image of Yun Brocade. Strengthen brand promotion 40% , improve product quality 30% , increase product diversity 20% , and enhance the purchasing experience 10% . Promotion suggestions. Social media marketing 50% , offline events/exhibitions 30% , collaborative promotions 15% , and others 5% . The conclusion is that Yun Brocade has a high level of recognition among the target group, and the interviewees have a deep impression of its exquisite and classical

traditional image. Most interviewees hope that the Yun Brocade brand image can be combined with modern aesthetics and are willing to purchase modern fashion products that incorporate Yun Brocade elements. Online shopping malls are the main purchasing channels for interviewees, and they have certain expectations regarding price range and innovative design.

The suggestion is to strengthen brand promotion, enhance brand awareness and reputation, especially through channels favored by young people such as social media. Incorporate modern elements into innovative designs to meet the aesthetic needs of young consumers. Expand the product line, increase product diversity, and meet the needs of different consumers. Improve the purchasing experience, provide convenient purchasing channels and quality after-sales service. Consider collaborating with fashion brands, designers, etc., to jointly promote the Yun Brocade brand image.

Brand positioning should not only reflect the quality and price positioning of the product, but also convey the unique value and philosophy of the brand. After clarifying the goals of the mid to high end market, we need to incorporate more high-end elements into our Visual Identity Design, such as exquisite detail processing, elegant color matching, and unique brand identity, in order to enhance the overall image and level of the brand. By conveying the brand's story and emotions through design, consumers are not only purchasing a product, but also choosing a lifestyle and values when choosing a product. This brand positioning and design strategy will help us establish a strong brand influence and competitive advantage in the mid to high end market.

1.5 Strengthen the brand story

The story of Yun Brocade brand is undoubtedly a bridge connecting consumers and the emotional bond between the brand. It is not just a simple narrative, but an important carrier that carries the soul and cultural essence of the brand.

In addition to the questionnaire survey, a group of people was interviewed, mainly to understand their knowledge of Yun Brocade culture and the stories behind their purchase behavior of Yun Brocade. The specific interview content can be found in Appendix 2.

Interview results before the design of the Yun Brocade brand image. The age range of the interviewees is quite wide, from young people to middle-aged and elderly people. Their occupations are diverse, including teachers, designers, company employees, retirees, and so on. Everyone's hobbies and interests are also different, but many people are quite interested in traditional culture and art. Most of the interviewees learned about Yun Brocade through tourism, exhibitions, friend introductions, or online. Everyone generally believes that Yun Brocade is a treasure of traditional Chinese culture, with a long history and unique artistic value.

The most frequently mentioned words by the interviewees were exquisite, gorgeous, and traditional. They were captivated by the fine craftsmanship and rich colors of Yun Brocade. The interviewees believed that the most attractive aspects of Yun Brocade were its unique handcrafting skills, rich cultural connotations, and high artistic value. Some interviewees had purchased Yun Brocade products, such as scarves and hanging pictures, and were quite satisfied with the quality and craftsmanship of the products. However, some mentioned that the prices were a bit high and that one had to think carefully before making a purchase. Interviewees usually purchased traditional handicrafts or cultural goods through channels such as

physical stores, tourist attractions, and online platforms. The interviewees had different opinions on the prices of Yun Brocade products, but most believed that the prices should match its artistic value and handcrafting skills, with reasonable price ranges varying depending on the product. Most interviewees expressed a willingness to try incorporating Yun Brocade elements into modern fashion products, believing that this would help the inheritance and development of Yun Brocade.

During the interview process, the interviewees provided many valuable opinions and suggestions regarding the brand image design of Yun Brocade. They generally believed that Yun Brocade, as a treasure of Chinese traditional culture, should be better inherited and developed. At the same time, they also hoped that the Yun Brocade brand could integrate modern design elements while maintaining traditional characteristics, to better fit modern aesthetics and lifestyles. Regarding the promotion of the Yun Brocade brand image, the interviewees also put forward many innovative ideas and suggestions. For example, they believed that there is still room for improvement in making the Yun Brocade brand image younger and more fashionable, while also needing to strengthen the narration and dissemination of brand stories. The interviewees suggested that the Yun Brocade brand could be promoted through social media, online and offline activities, collaborations, and other methods to increase brand awareness and influence.

From the questionnaire, it can be seen that the craftsmanship and historical culture of Yun Brocade are the most crucial elements in the story of the Yun Brocade brand. The greatest use of Yun Brocade in ancient times was as a royal exclusive clothing fabric. This noble and unique cultural background undoubtedly adds a heavy touch to the brand story, allowing consumers to appreciate the colorful and exquisite visual beauty of Yun Brocade while deeply feeling the profound cultural heritage and historical accumulation behind it.

The unique and exquisite pattern style of Yun Brocade is not only a visual decoration, but also a concrete expression of cultural connotation. It can be widely used in product packaging design, brochure layout, store decoration style and other aspects. Through the clever handling of these details, not only can the unique charm of Yun Brocade patterns be visually displayed, but the brand story of Yun Brocade can also be subtly integrated into it, allowing consumers to feel the unique cultural atmosphere at every moment they come into contact with the brand.

It is worth mentioning that the weaving process of Yun Brocade is extremely complex and time-consuming, and craftsmen need to spend a whole day to weave five or six centimeters of Yun Brocade. This spirit of continuous improvement is undoubtedly the most touching chapter in the story of Yun Brocade brand, which can deeply feel the profound craftsmanship and exquisite craftsmanship carried by Yun Brocade, thus establishing a deep emotional connection with the brand deep in the heart and forming an inseparable brand loyalty.

1.6 The cloud pattern in Nanjing Yun Brocade

The development of ancient Chinese cloud patterns is closely related to the Taoist belief in immortality. Clouds became a symbol of the extraordinary abilities of deities, who were often surrounded by clouds. Emperors of the Qin and Han dynasties were enthusiastic about the doctrine of immortality, and they decorated their palaces with clouds to approach the immortals. The cloud patterns reflected the ideological culture and social concepts of that time. The auspicious meaning of cloud patterns

gradually expanded, becoming "auspicious clouds," representing concepts such as auspiciousness, peace, and ideals. The wishful cloud patterns since the Sui and Tang dynasties have become a model of auspicious cloud patterns. Cloud patterns embody the Chinese nation's pursuit of "vivid" aesthetic ideas, with their flowing and elegant curves and interlaced structures that align with the philosophy of qi theory.

The cloud patterns in Nanjing Yun Brocade have exhibited a vast array of diverse and colorful forms across different periods and levels in its long historical development. In the history of Chinese textile patterns, aside from dragon and phoenix motifs, few patterns can match the historical span and breadth of application of the cloud patterns. In a sense, the cloud pattern is also one of the most national symbolic motifs in ancient Chinese patterns.

The origin of the name "Nanjing Yun Brocade" is said to be due to its brilliant colors, resembling the clouds in the sky. Another theory suggests that it derives its name from the frequent use of "cloud patterns" in its designs. Besides flowers, "cloud patterns" are most commonly used in Yun Brocade designs. In the Ming Dynasty, there were nearly a hundred different styles of "cloud patterns" found in Yun Brocade. Some of the more common cloud patterns include "Wishful Cloud", "Harmonious Cloud", "Four-in-One Cloud", "Seven-piece Cloud", "Bud Cloud", "Sea Tide Cloud", "Lying Cloud", "Moving Cloud", and "Floating Cloud". The ever-changing nature of clouds requires a high level of observation, generalization, and artistic expression to handle these patterns effectively.

Yun Brocade artists' mnemonic for drawing clouds is: 'Rolling clouds like flowing water, lying clouds flat like a wishful object; large clouds connected throughout, small clouds clever and vivid.' This means: moving clouds are like flowing water due to the influence of air currents, while lying clouds resemble a wishful object placed horizontally. Large clouds are connected throughout, while small clouds appear clever due to their variety. These few short mnemonics vividly depict the cloud patterns.

Cloud patterns are widely applied to various Yun Brocade products, such as clothing and accessories like clothing, hats, shoes, and bags, as well as many indoor decorative fabrics like curtains, hangings, and carpets, and the packaging decoration of various supplies. Cloud patterns are present in almost every field of textile use.

(1) Changes in Yun Brocade during the Song, Yuan, Ming, and Qing Dynasties

In the Song Dynasty, clothing patterns often featured cloud patterns, which were also used in women's headwear. During the Song, Yuan, Ming, and Qing dynasties, cloud patterns evolved into different decorative styles based on the increasingly realistic trends of the Tang Dynasty. For example, one type gradually formed under the influence of "auspicious patterns" into the Ruyi cloud pattern, where several Ruyi clouds are interconnected, adding decorative interest to the design. Another type of "free-style" cloud patterns gradually became realistic cloud patterns, with the Yun Brocade patterns of the Ming and Qing dynasties being typical examples. Most of these cloud patterns served as backgrounds for designs such as dragons, phoenixes, lions, bats, etc. The natural meteorological patterns in Ming Dynasty clothing also prominently featured cloud patterns, including designs such as the four-in-one Lingzhi connected clouds, four-in-one Ruyi and eight treasures connected clouds, eight treasures Ruyi flower clouds, four-in-one Ruyi connected

clouds, and four-in-one Ruyi seven orifices connected clouds. The four-in-one Ruyi cloud patterns generally served as the background for the designs. While inheriting patterns from previous dynasties, Ming Dynasty patterns created and enriched homophonic and symbolic designs. Cloud patterns tended to be realistic, exhibiting stylized modeling characteristics. The Qing Dynasty marked another peak period in the development of Chinese clothing, where the decorative role of clothing patterns reached its zenith. If we say that clothing patterns of past dynasties have developed to a certain extent and have room for further creation, then by the Qing Dynasty, the decorative patterns on clothing were complex and cumbersome. If we say that the development of Qing Dynasty clothing differed from that of past dynasties, then in summary, it can be said that various clothing items were more refined, patterns were more intricate, and the hierarchical concept was reflected more strictly and clearly in the patterns.

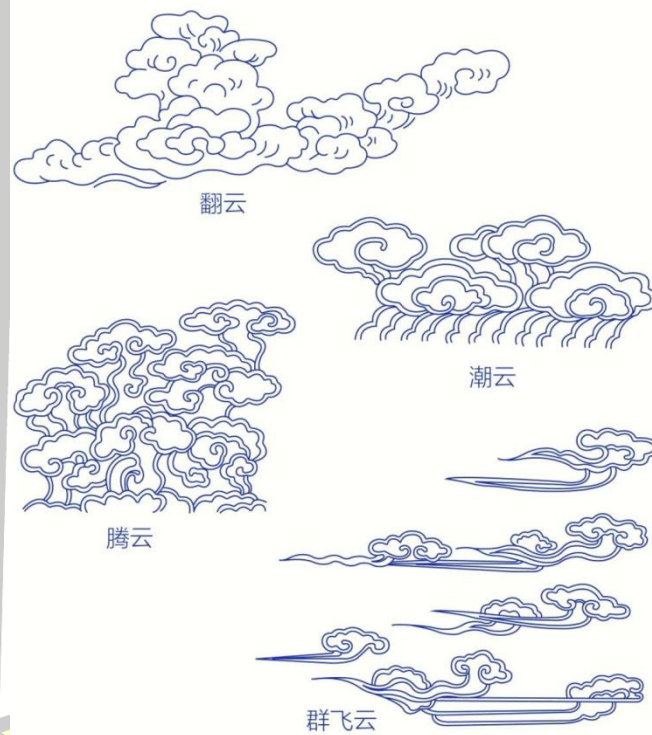


Figure 79 Yun Brocade Patterns in Costumes

Source: Painted by Jie Gao

(2) Cloud patterns in the dragon robe design

In our country, the image we refer to as "dragon" has appeared very early on. Dragon patterns have been present since the Western Zhou Dynasty, and since the Han Dynasty, they have been gradually deified and refined, with their image becoming more fixed. After the Yuan Dynasty, they became closer to the modern image of a dragon, becoming a symbol of the Chinese nation. In traditional Chinese art, the dragon is first and foremost a symbol of politics, ethics, and political power. In feudal society, "dragon" represented supreme power and might, symbolizing the dignity of emperors. Emperors were called "true dragon sons," and their robes were referred to as "dragon crowns," "dragon attire," and "dragon robes."

The dragon pattern is an indispensable decorative theme on imperial robes. The specific design of the "dragon" pattern cannot be separated from the cloud pattern as a foil. The use of cloud patterns serves to display its majestic and imposing aura. "The dragon soars among the clouds, symbolizing the feudal emperor's claim that 'under heaven, all is the king's land', and within the four seas, only he is supreme, exuding a majestic aura above all others. The emperor's regular attire features cloud patterns and various patterns of the twelve symbols, implying that the emperor is virtuous and capable, skilled in both civil and military affairs, able to control the wind and rain, and is an imagined personification of a deity. There are over a hundred types of cloud patterns on the dragon robe, such as the quadrilateral cloud, the wish-fulfilling cloud, the harmonious cloud, the seven-piece cloud, the cocoon cloud, the bud cloud, the sea tide cloud, the large hook cloud, the small hook cloud, the flowing cloud, the reclining cloud, and so on." The Ming Dynasty's clothing system stipulates that the emperor must wear dragon-patterned robes with cloud patterns during rituals, grand ceremonies, and when handling state affairs. The dragon robe worn by Emperor Wanli of the Ming Dynasty on his birthday celebration is similar to that of Emperor Xianzong, except that the former is adorned with a full-body cloud pattern, while the latter features a full-body allegorical pattern. The decoration and beautification of cloud patterns on the dragon robe are only one aspect, while the connotations of the patterns are even more important.

The reason why Yun Brocade has experienced thousands of years in our country's textile decoration without declining is primarily because it embodies the Chinese nation's concept of revering nature. Yun Brocade is a graphic image of the ancestors' worship of nature. Generally speaking, without a relatively stable concept as support, a pattern form cannot present a long-lasting interpretation of history, nor can it obtain a vast and unlimited application space. It is the inherent ideal concept of Yun Brocade that endows it with infinite vitality.

Another reason why Yun Brocade is favored by our ancient ancestors and modern citizens is its aesthetic value. After thousands of years of development and evolution, Yun Brocade has formed a rich and diverse array of forms and patterns, adding endless artistic charm to textiles. The rich and colorful Yun Brocade not only adds luster to ancient fabrics but also provides decorative elements for modern textiles. Facts have proven that Yun Brocade has strong decorative applicability and has broad application space in modern textiles and visual image design.

Part 2 Visual Identity Design of Nanjing Yun Brocade City

The Nanjing Yun Brocade City project is located in the Jianye District of Nanjing, bordering Jiangdong Middle Road to the west and Hanzhongmen Street to the north. The project is large in scale and encompasses various functional areas. Its design philosophy is to showcase the charm of traditional culture through modern architectural techniques. Plot A mainly consists of six independent buildings, featuring a polygonal block design that embodies the flexibility and creativity of modern architectural design. Plot B will serve as the new home for the Yun Brocade Museum, undertaking the important task of exhibiting Yun Brocade culture. The overall exterior design presents a cohesive whole, with a curved roof that showcases fluid lines, enhancing the aesthetic value of the building. The sides of the building feature an aluminum panel perforation design, cleverly creating a unique cloud pattern

reminiscent of Yun Brocade, further reflecting the essence and charm of Nanjing Yun Brocade art.



Figure 80 Architectural Appearance of Nanjing Yun Brocade City

Source: Jianye Broadcast WeChat official account

<https://mp.weixin.qq.com/s/fmHb2Rld1VEDwimTd7FC-A>

Nanjing Yun Brocade City is not only a physical space for displaying Yun Brocade, but also a platform for inheriting and promoting this traditional art. In the future, various cultural exhibitions, art events, and public education activities will be held here, allowing more people to understand and appreciate Yun Brocade, a traditional craft. The project also plans various functional areas such as commerce, office, cultural and creative industries, hotels, etc., aiming to create a cultural, commercial, and tourism fusion innovation landmark that integrates traditional culture, modern culture, local characteristic culture, Jiangnan museum culture, and high-end business headquarters economy.

The construction of Nanjing Yun Brocade City is an important measure for Nanjing to preserve and promote traditional culture in the process of modernization. Through the Yun Brocade City, Nanjing hopes to explore a novel path for cultural dissemination, allowing more people to understand and appreciate this traditional craft.

The construction of Nanjing Yun Brocade City demonstrates the cultural confidence of Nanjing as a city. Yun Brocade, as a traditional Chinese silk weaving craft, is an important testimony to Nanjing's history and one of its cultural icons. The

construction of Yun Brocade City will further enhance Nanjing's cultural soft power and international influence.

As of January 2025, the construction of Nanjing Yun Brocade City is in full swing and is expected to be officially put into use within the year. The construction of Nanjing Yun Brocade City has attracted much attention from the public. Many citizens express their expectation that this new landmark will add new vitality to Nanjing, allowing more people to approach the art of Yun Brocade and appreciate the cultural stories behind it.

Nanjing Yun Brocade City, as an important landmark in Nanjing, has a visual identity design that is a crucial component of its image and brand shaping. A unique and distinct visual image helps Nanjing Yun Brocade City stand out among numerous landmark buildings, forming a unique brand recognition. This not only helps enhance the popularity of Yun Brocade City but also strengthens the public's cognition and memory of Yun Brocade culture.

The author of this article will attempt to devise a visual identity design scheme for the emerging landmark building, Nanjing Yun Brocade City. Through the visual image featuring the characteristics of Nanjing Yun Brocade, it can attract more domestic and foreign tourists and cultural enthusiasts to visit and exchange, promoting the international dissemination and exchange cooperation of Yun Brocade culture, and further advancing the inheritance and development of Chinese culture.

2.1 Logo Design

In the early stages of design, we made multiple attempts to explore various transformations and reorganizations of elements such as cloud patterns and Yun Brocade fonts. These attempts include innovation and adjustments in various aspects such as the shape, size, and arrangement of cloud patterns. Through this series of experiments, we hope to find the cloud pattern that best fits the product positioning and design concept. To ensure the correct direction of the design, we not only rely on the creativity and professional judgment, but also actively seek the opinions of external experts. We consulted experts with rich experience and profound knowledge in the relevant field, and their professional advice is valuable guidance for us. In addition, in order to better understand the market and consumer needs, we conducted a survey and collected feedback and suggestions from some general consumers. These consumer opinions from different backgrounds and preferences help us examine the design from another perspective, ensuring that the final design solution can be recognized by the market and loved by consumers.



Figure 81 Early design proposal
Source: Gaojie Design



Figure 82 Plan 1 Logo Design

Source: Gaojie Design

Plan 1 Logo Design features cloud patterns as the main design element, with an overall style leaning towards modernity and abstraction. Its distinctive feature lies in the use of gradient colors and smooth lines, giving a sense of modernity and dynamism.

The lines and color transitions in the graphic evoke a sense of fluidity, symbolizing vitality and development. The colors and fluidity in the logo also evoke the magnificence and vibrancy of brocade fabrics. The logo incorporates a variety of colors, creating a visual effect of gradual transition and blending.



Figure 83 Plan 1 Logo Design

Source: Gaojie Design

Advantages of logos

The rich colors and flowing line design can attract attention and enhance memory. The abstract design allows this logo to be applied to various scenarios and media, maintaining good visual effects whether it's displayed on a large screen or used in small sizes.

Disadvantages of logos

Due to the complexity of colors and shapes, this logo may not be clearly displayed in some simple application scenarios (such as low-resolution settings), making it difficult to recognize. For some viewers, an overly abstract design may not be intuitive enough to understand the meaning behind it. Although the logo carries certain cultural implications, if the audience is not familiar with Yun Brocade culture, they may not fully appreciate the profound meaning behind the design.



Figure 84 Plan 2 Logo Design
Source: Gaojie Design

Plan 2 Logo Design primarily consists of Yun Brocade Chinese characters. The overall style is minimalist, modern, and Chinese-inspired. It features a design that employs simple lines and Chinese characters, exuding a strong modern feel. At the same time, it incorporates elements of Chinese style, resulting in an overall design that is both modern and Chinese-inspired.

The lines in the logo design are simple and smooth, avoiding complex and cumbersome details, making the logo look clean and refreshing, and easy to recognize and remember domestically. The logo has a unique shape, incorporating elements resembling cloud patterns. Below the logo, not only is the Chinese phrase "南京云锦城" included, but also the pinyin, facilitating international promotion and recognition by non-locals.

Advantages of logos

By utilizing elements from Yun Brocade characters to directly convey information, it helps establish a unique brand image. The concise design makes the logo easy to remember, enhancing the brand's recognition and dissemination. The design is well-balanced and suitable for various scenarios, maintaining its clarity and aesthetics whether in print or small-sized applications.

Disadvantages of logos

Although the overall design is simple, the intricate lines of Yun Brocade characters may compromise legibility and detail representation when scaled down or simplified for use. In terms of legibility, one needs a background in Chinese character recognition to read and understand them. An overly biased design towards traditional Chinese cultural elements can limit its international usability and legibility.



Figure 85 Plan 3 Logo Design

Source: Gaojie Design

Plan 3 Logo Design proposal is an abstract design in the form of lines, utilizing the representative ancient architecture at the entrance of the Yun Brocade Research Institute as elements. The overall style is traditional and Chinese-inspired. The distinctive feature lies in the adoption of traditional patterns and line designs, incorporating motifs of traditional Chinese architecture, flowers, and plants. The overall style is classic and elegant, exuding a strong atmosphere of traditional culture.

Advantages of logos

By incorporating iconic elements of Yun Brocade, the logo can evoke viewers' memories and sense of identity towards the traditional culture of Nanjing Yun Brocade, enhancing the brand's regional cultural characteristics. The logo design is simple, easy to recognize and remember, yet modern, suitable for various application scenarios. The logo can be used on various media and items, such as brochures, advertisements, product packaging, etc., with strong extensibility.



Figure 86 Plan 3 Logo Design Effect Picture
Source: Gao Jie Design

Disadvantages of logos

If the cloud brocade element in the logo is overly complex, it may result in poor display effects on small-sized or low-resolution media. For those unfamiliar with Nanjing cloud brocade culture, the logo may lack immediate visual impact and require more explanation and understanding. Although the logo carries cultural characteristics, in the context of globalization, how to make it stand out among numerous brands may require further design optimization and market promotion. Overall, the logo design scheme for Nanjing Yun Brocade City excels in integrating traditional culture and modern design, exhibiting a strong sense of cultural identity and visual appeal. However, there is still room for improvement in terms of complexity and global uniqueness.



Figure 87 Plan 4 Logo Design

Source: Gaojie Design

Plan 4 Logo Design is also derived from abstract variations of cloud patterns. The overall style leans towards modernity, abstraction, and vibrancy. It features gradient colors and rotating abstract graphics, exuding a strong sense of modernity and richness in color, giving a feeling of vitality and dynamism. It symbolizes vitality, development, and connectivity. This design conveys a sense of dynamism and progress.

The logo features a soft gradient of colors, transitioning from yellow to red, then to blue and green. This design typically captures the eye and imparts a modern and dynamic feel. The font design is sleek and contemporary, aligning with the overall style of the logo. Additionally, the integration of Chinese characters and pinyin enhances the local character of the logo, while also facilitating recognition by international friends.

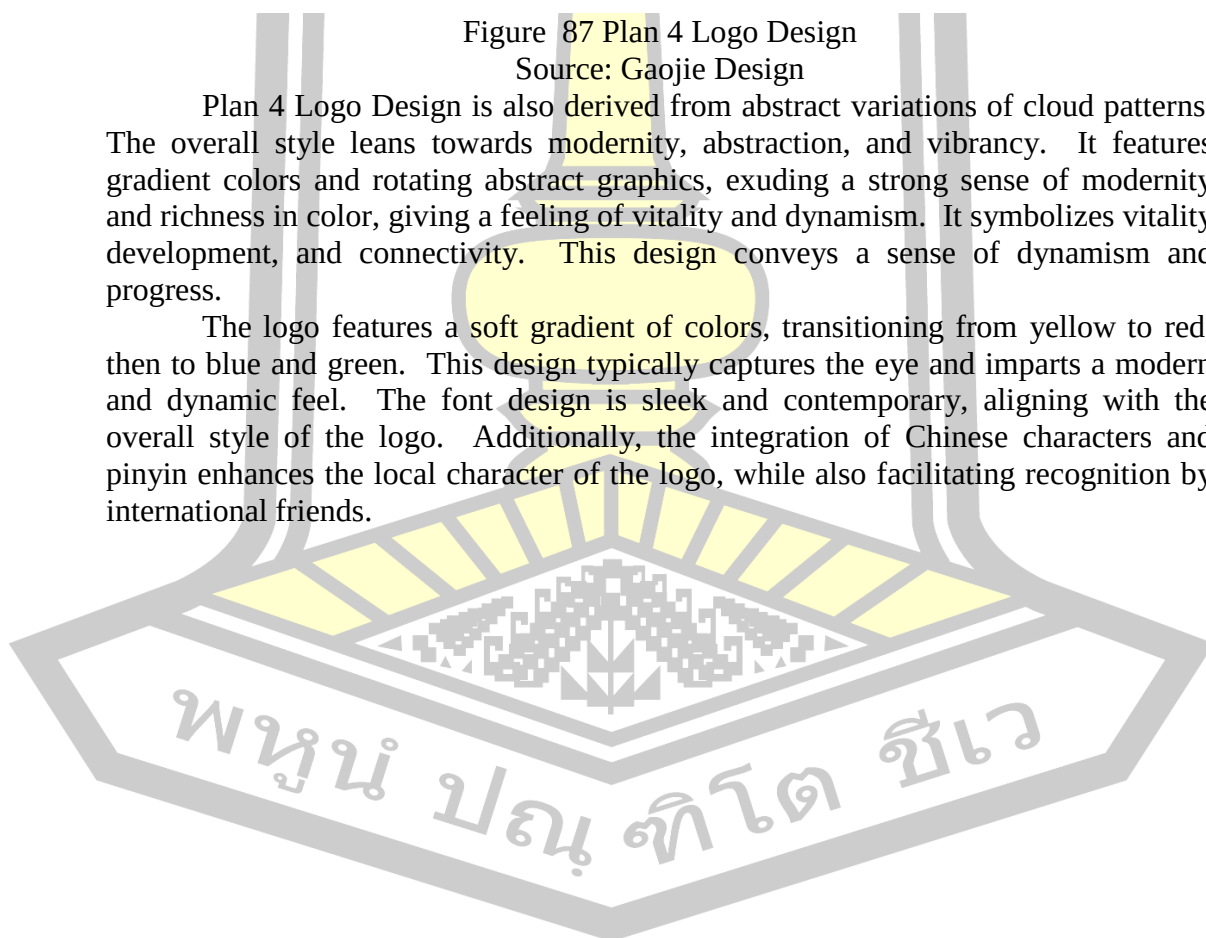




Figure 88 Plan 4 application effects of logo design
Source: Gaojie Design

Advantages of logos

The gradient colors and flowing graphic design make the logo visually appealing and effectively capture the audience's attention. The rotating graphic may convey the meaning of development, vitality, and connectivity, which is a very positive symbol for a city or project. The combination of Nanjing's pinyin and Chinese characters highlights local characteristics, aiding in brand recognition and the dissemination of local culture.

Disadvantages of logos

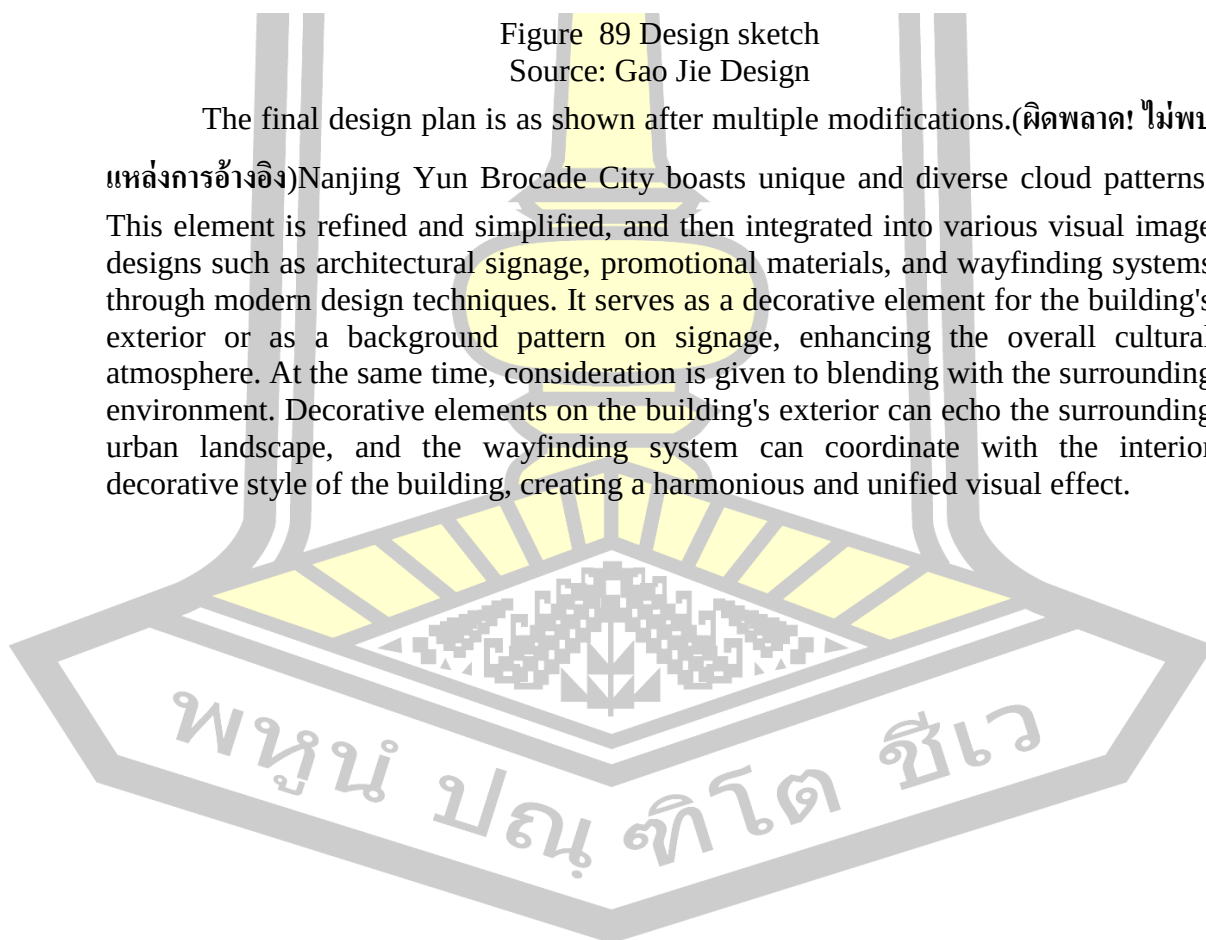
Due to the complexity of the graphic and color design, it may not be clear enough on some small-sized or low-resolution display devices. For those who are not familiar with Nanjing or Yun Brocade City, they may need to see the logo multiple times before they can remember and recognize it. Although the gradient colors look modern, they may not be harmonious in some contexts, affecting the overall visual effect.

After extensive discussion and suggestions, the logo features cloud patterns as the core design element. On one hand, cloud patterns are a common decorative motif in the patterns of Nanjing Yun Brocade, with a wide variety of forms. On the other hand, the name of Nanjing Yun Brocade originates from the legend that it is as beautiful as the clouds in the sky. The logo emphasizes both simplicity and abstraction, simplifying complex patterns into geometric shapes and extracting key elements for abstraction, making it more in line with modern aesthetic trends.



Figure 89 Design sketch
Source: Gao Jie Design

The final design plan is as shown after multiple modifications.(ผิตพลาด! ไม่พบแหล่งการอ้างอิง)Nanjing Yun Brocade City boasts unique and diverse cloud patterns. This element is refined and simplified, and then integrated into various visual image designs such as architectural signage, promotional materials, and wayfinding systems through modern design techniques. It serves as a decorative element for the building's exterior or as a background pattern on signage, enhancing the overall cultural atmosphere. At the same time, consideration is given to blending with the surrounding environment. Decorative elements on the building's exterior can echo the surrounding urban landscape, and the wayfinding system can coordinate with the interior decorative style of the building, creating a harmonious and unified visual effect.



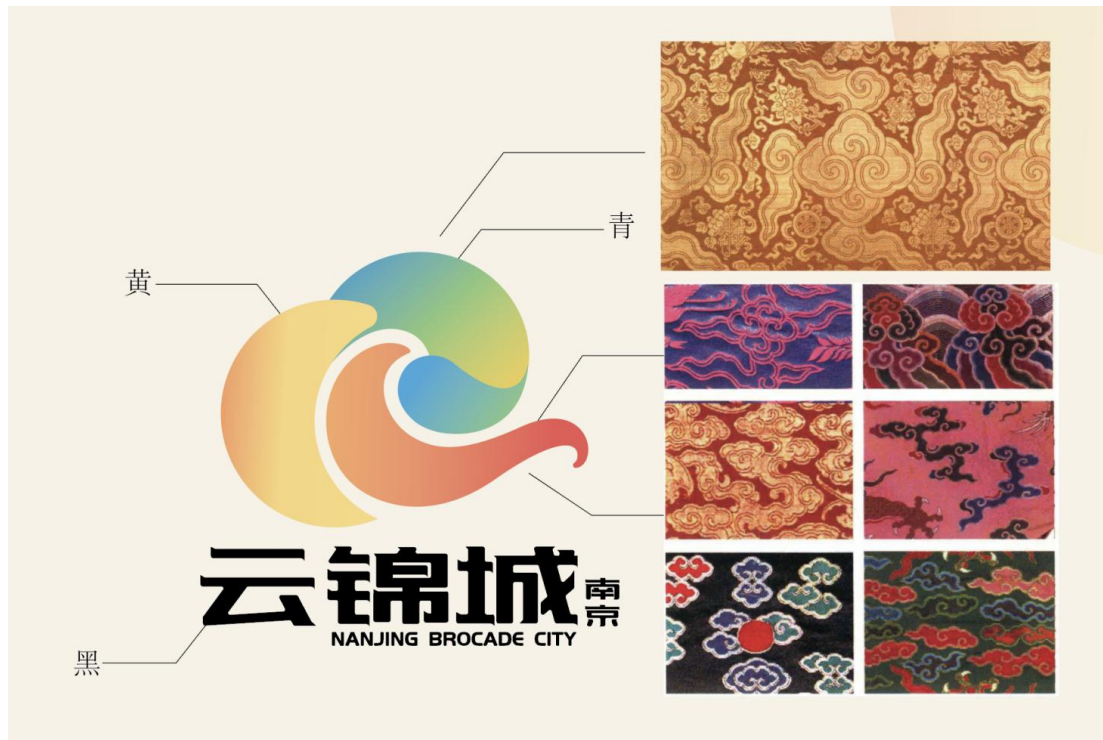


Figure 90 LOGO design

Source: Gaojie Design

In terms of color application, Nanjing Yun Brocade City boasts a rich and diverse palette, with color gradation being a prominent feature of Yun Brocade. Color gradation refers to the expression of color intensity, layering, and rhythm, encompassing changes in brightness, chroma, as well as variations in cool and warm hues. Specifically, color gradation involves dividing the same or adjacent color weft threads into several color levels based on brightness, and weaving them in the desired area in order to express their layering.

Color gradation, also known as "embellishment", was commonly used in the past for large-scale thematic flowers, typically represented by three gradations: deep, medium, and light. Three gradations refer to the division into three levels of color intensity; two gradations refer to the division into two levels of color intensity. Color gradation creates a distinct rhythm and a gradual change in color intensity. This gradation effect enhances the three-dimensional and vivid appearance of the Nanjing Yun Brocade City patterns, diminishes the contrast between colors, and intensifies the sense of rhythm. The use of color gradation not only enhances the artistic expression of Nanjing Yun Brocade City but also reflects the superb color matching skills of ancient weaving artisans. Color gradation transitions. The color gradation of Nanjing Yun Brocade City patterns is mainly applied to floral and cloud designs.



Figure 91 Double-hued peony flowers woven with gold embellished satin

Source: Dai Jian, "Nanjing Yun Brocade", page 133

Although the patterns and colors of Nanjing Yun Brocade are very gorgeous, modern aesthetics tend to favor colors with lower saturation and higher brightness. Therefore, the four commonly used colors of Nanjing Yun Brocade, namely blue, green, red, and yellow, are selected. Additionally, the method of color gradation from Nanjing Yun Brocade is borrowed, making the overall tone echo the culture of Nanjing Yun Brocade and creating a gorgeous yet solemn atmosphere..

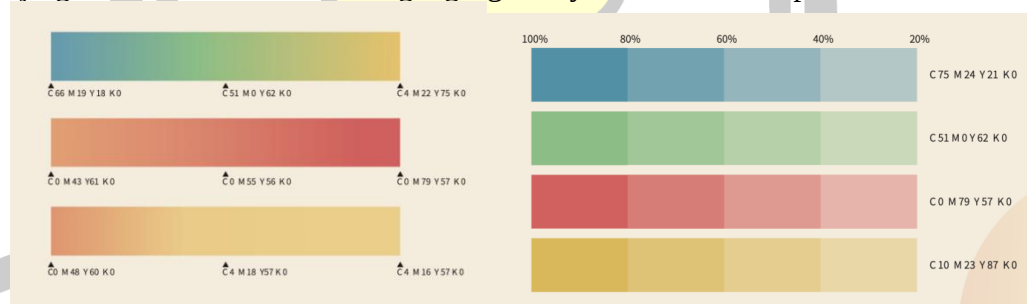


Figure 92 LOGO of Color

Source: Gaojie Design

The following figure details the standardized drawing specifications for the logo of Nanjing Yun Brocade City. The logo is designed as a harmonious and balanced whole, with its shape, structure, and proportion carefully considered. Any form of alteration to it is strictly prohibited during use. Maintaining the consistency and coherence of the brand logo is crucial for maintaining the visual unity of the brand, which will help enhance the brand's recognition and enable consumers to quickly and accurately identify the brand. The grid system presented in this figure aims to accurately display the correct proportional relationship of the brand logo, ensuring its standardization in various application scenarios. Among them, X is set as

the basic unit of measurement, used to measure and calibrate the dimensions of various parts of the logo to ensure its standardized use.

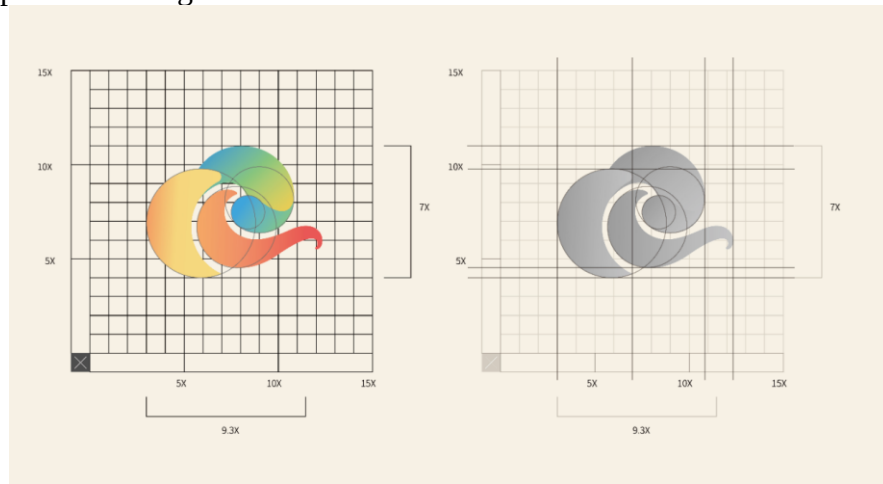


Figure 93 LOGO of Grid Mapping Standards

Source: Gaojie Design

The black and white draft maintains the simplicity and recognition of the logo, enhancing the outline and details of the logo through the contrasting black and white color scheme. On a black background, white elements stand out prominently, and vice versa. This design ensures that the logo maintains a clear visual effect across various media and environments. Whether printed on paper or displayed on an electronic screen, the black and white draft guarantees the consistency and recognizability of the logo.



Figure 94 LOGO of Black and white draft

Source: Gaojie Design

The auxiliary graphics are closely linked to the brand logo in terms of design and concept, presenting an inherent continuity between the two. The auxiliary graphics are designed in the form of repeated arrangements and combinations of logo graphics, which ensures a deeper and broader dissemination of the brand information and connotation carried by the graphics. Through this integration and extension, the auxiliary graphics not only enhance the overall recognition of the brand logo but also allow the core concept and value of the brand to be more clearly communicated to the audience.

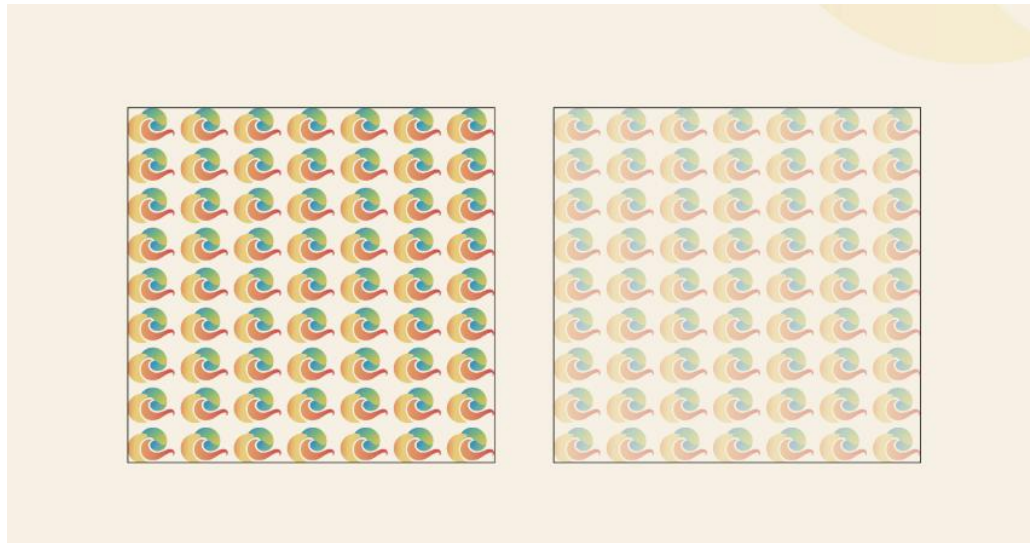


Figure 95 LOGO of Auxiliary graphics

Source: Gaojie Design

Through an in-depth comparative analysis of the combination of brand logos and auxiliary graphics, we can gain a more comprehensive understanding of how the design elements of auxiliary graphics interact with each other and the visual effects they produce together. The logo of Nanjing Yun Brocade City itself already possesses a unique design style, and when combined with the corresponding auxiliary graphics, the visual impact and brand recognition of this logo are further enhanced. Through analysis, we can discover that auxiliary graphics can not only supplement and strengthen the visual information of the logo, but also convey a richer and more diverse connotation for the brand in different application scenarios.

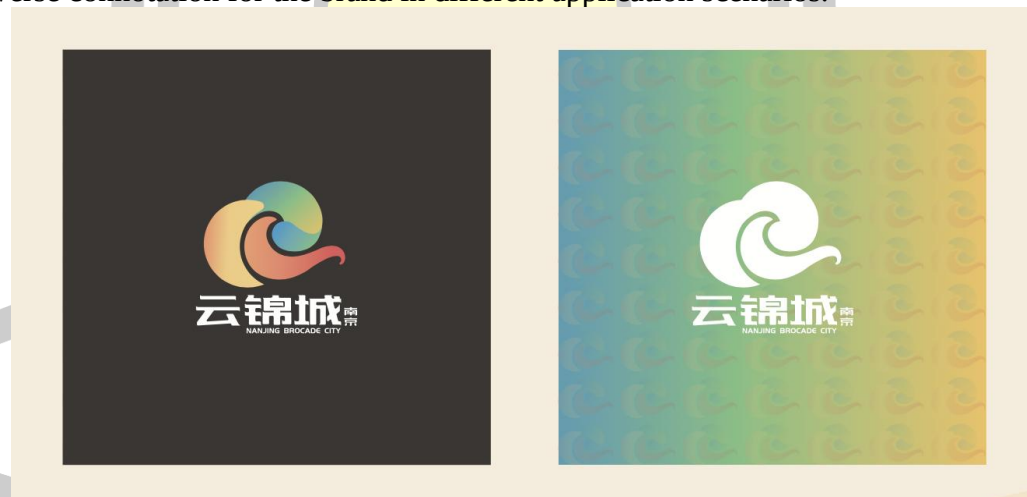


Figure 96 Comparison of brand logo and auxiliary graphic combinations

Source: Gaojie Design

The overall style of the logo's font leans towards modern simplicity, with clean and crisp lines. A relatively bold font is used, enhancing visual impact and recognition. The three characters "云", "锦", and "城" feature unique font designs. Characters with more strokes are simplified and transformed, making the overall appearance harmonious and unified. The horizontal stroke of the character "云" is relatively thick and slightly tilted, adding a sense of movement; the character "锦" is

compressed and transformed, making it more square-shaped; the character "城" is elongated with its vertical strokes, making the font appear taller. The English letters (Nanjing Yun Brocade CITY) are in a sans-serif font, which is simple and modern, harmonizing with the style of the Chinese part. The letter spacing is moderate, neatly arranged for easy reading. The font is black, which is clear and easy to read on a light background. The Chinese and English parts are arranged vertically, with Chinese on the left and English on the right, forming a symmetrical layout.

Explore the application and expression of logos on various materials. Logos are not limited to traditional paper printing; they can also be widely applied on multiple materials to exhibit different visual effects and styles. When a logo is applied on metallic materials, it can present a sturdy, durable, and high-tech visual image. The luster and texture of metal can impart a modern and industrial vibe to the logo, making it visually more striking. On the other hand, when a logo is designed on glass materials, it can exhibit a transparent and lightweight feel, while still maintaining its technological and modern feel. The smooth surface and transparent nature of glass give the logo a unique penetrating power and spatial sensation visually. Whether it's metal or glass, these modern materials can help logos maximize their visual impact in different environments, thereby enhancing the recognition and influence of the brand image.



Figure 97 Mark different material effects
Source: Gaojie



Figure 1 Mark different material effects

Source: Gaojie

The logo design of Nanjing Yun Brocade City cleverly combines modern design elements with traditional art, aiming to create a novel and unique visual effect. This design style tends to be simple yet not simplistic, clear yet not lacking depth, making the logo both modern and traditional. The logo not only reflects the profound cultural heritage and historical legacy of Nanjing Yun Brocade, but also showcases the image of Yun Brocade City as a modern and international commercial complex.

2.2 Application of Signage System

The design of the guide system is skillfully integrated with all parts of the building. It is not only a simple indicating tool, but a perfect combination of art and practicality. The unique logo design of Nanjing Yun Brocade city can be seen from the prominent entrance signs of the building, the guide signs of the corridors on each floor, and even the decorative panels inside the elevator. These signs are not only highly recognizable, but also enable visitors to deeply experience the cultural connotation and brand personality of Nanjing Yun Brocade city. In the design of the guide system of the building, the details of the logo have been further deepened. Through the careful collocation of colors, fonts and graphics, it provides visitors with a clear and convenient navigation experience, and also enhances the artistic flavor of the entire architectural space. The designers have devoted themselves to every detail to ensure that every sign and guide arrow are consistent with the overall design style, which is both practical and beautiful. This design not only improves the use experience of visitors, but also makes Nanjing Yun Brocade city stand out from many buildings and become a landmark existence.



Figure 98 Application of signage guidance system
Source: Gaojie Design



Figure 99 :Application of signage guidance system
Source: Gaojie Design



Figure 100 Application of signage guidance system
Source: Gaojie Design



Figure 101 Application of signage guidance system
Source: Gaojie Design





Figure 102 Application of signage guidance system
Source: Gaojie Design



Figure 103 Application of signage guidance system
Source: Gaojie Design

When designing the outdoor and indoor publicity signs of Yun Brocade City, we carefully conceived and skillfully integrated the iconic patterns of Yun Brocade city to ensure that these signs can adapt to different outdoor and indoor environmental conditions. These carefully designed signs are not only displayed in outdoor streets, squares and parks as part of the urban landscape, but also suitable for indoor shopping malls, office buildings and various public spaces, such as schools, hospitals and transportation hubs. Through these carefully designed publicity signs, we are committed to ensuring that the brand image of Yun Brocadecheng can be effectively disseminated and displayed on various occasions, so as to deepen the public's cognition and impression of Yun Brocadecheng brand.



Figure 104 Promotion of indoor and outdoor signs
Source: Gaojie Design

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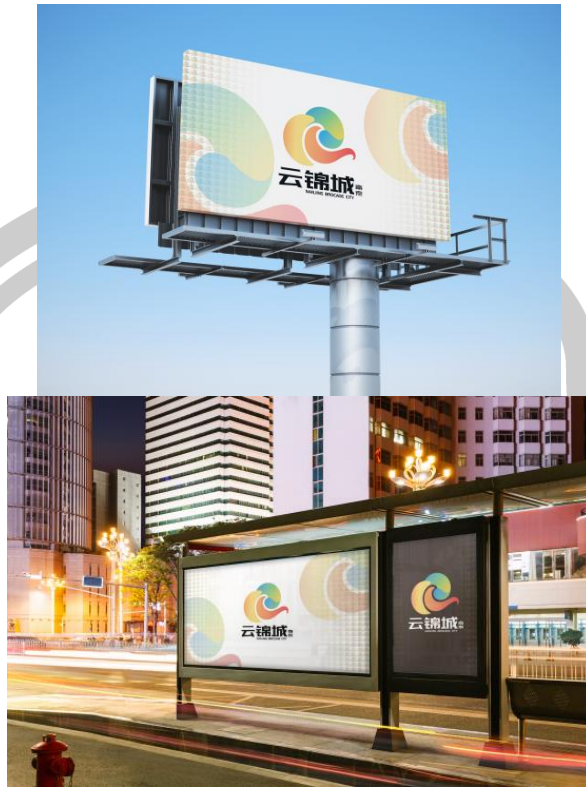


Figure 105 Promotion of indoor and outdoor signs
Source: Gaojie Design



Figure 106 Promotion of indoor and outdoor signs
Source: Gaojie Design

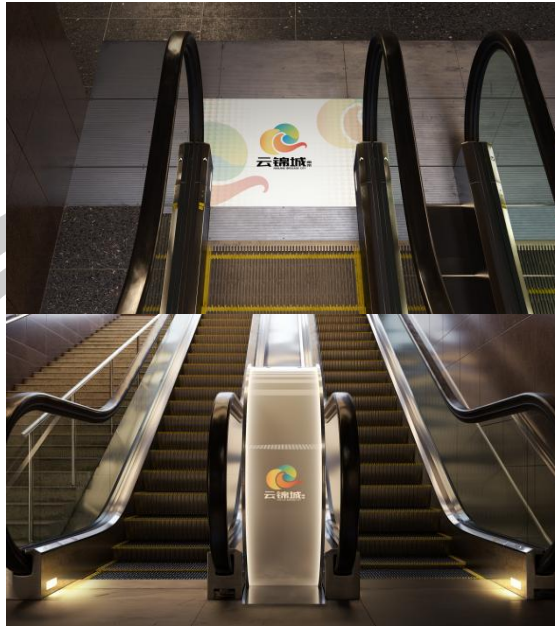


Figure 107 Promotion of indoor and outdoor signs
Source: Gaojie Design



Figure 108 Promotion of indoor and outdoor signs
Source: Gaojie Design

In many details of the Yun Brocade city building, the logo application design has been carefully carried out, so that these signs can effectively convey information and ideas. The designer has devoted himself to every corner of Yun Brocadecheng building. Whether it is doorplates, signs or decorative patterns, they have been carefully considered to ensure that they are not only beautiful, but also can clearly convey the function and cultural connotation of Yun Brocadecheng building to people.

Especially in the application of the guidance system, the logo of Yun Brocade city is cleverly integrated into various indication and guidance elements, such as ground guide arrows, wall decorations and dynamic icons on electronic display screens. These designs not only enhance the overall beauty of the buildings in Yun Brocade City, but more importantly, they provide intuitive and convenient navigation services for visitors, making it easy for people to find their destination when visiting or working. In addition, the designer also fully considered the needs of different groups, such as the elderly, children and the disabled, and designed a special barrier free guide system for them. These systems not only contain clear and understandable

graphics and text instructions, but also should be equipped with interactive devices such as voice prompts and touch screens to better serve every visitor.



Figure 109 Promotion of indoor and outdoor signs

Source: Gaojie Design

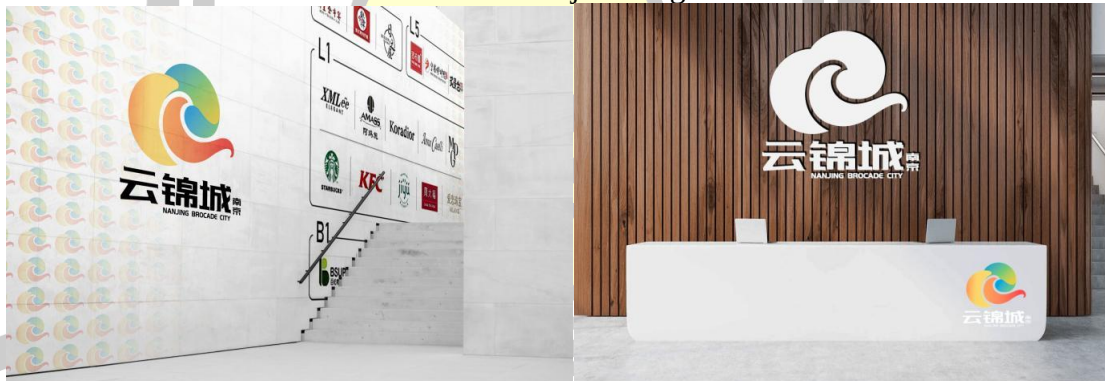


Figure 110 Promotion of indoor and outdoor signs

Source: Gaojie Design

2.3 Social media applications

With the rapid development and popularization of Internet technology, the network has penetrated into all aspects of people's lives, making people increasingly dependent on mobile phones and other electronic devices. In this context, logos, as an important visual communication element, are also showing an increasingly widespread trend in their application on social media. Popular social media platforms, such as Weibo, WeChat, Tiktok, not only provide a broader display space for logo design, but also open up a variety of communication channels for it.

By cleverly utilizing logo design on these platforms, brands can effectively attract the attention of a wide range of users and leave a deep brand memory in their minds. At the same time, the interactivity and engagement of social media also provide users with more opportunities to interact with brands. Users can actively participate in the dissemination process of logo design through sharing, forwarding, and commenting. This spontaneous word-of-mouth effect not only significantly enhances the brand's visibility and influence, but also further narrows the distance between the brand and users, enhancing users' brand loyalty.



**解锁新体验，就差这一步
现在下载，开启便捷生活的
新篇章！**



Figure 111 Social platform applications

Source: Gaojie Design

The official website of Yun Brocade city adopts a well-designed layout and style to provide visitors with a beautiful and practical network experience. The design of the web page fully considers the user experience, ensuring the readability of the content and the convenience of navigation. By using modern web design technology and creative elements, the official website of Yun Brocade city not only shows the unique charm of the city, but also provides rich information and interactive functions, so that visitors can easily obtain the information they need.

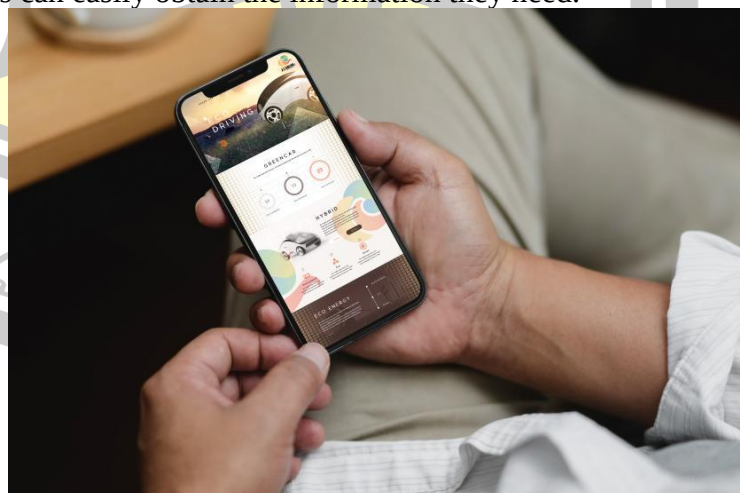


Figure 112 Social platform applications

Source: Gaojie Design

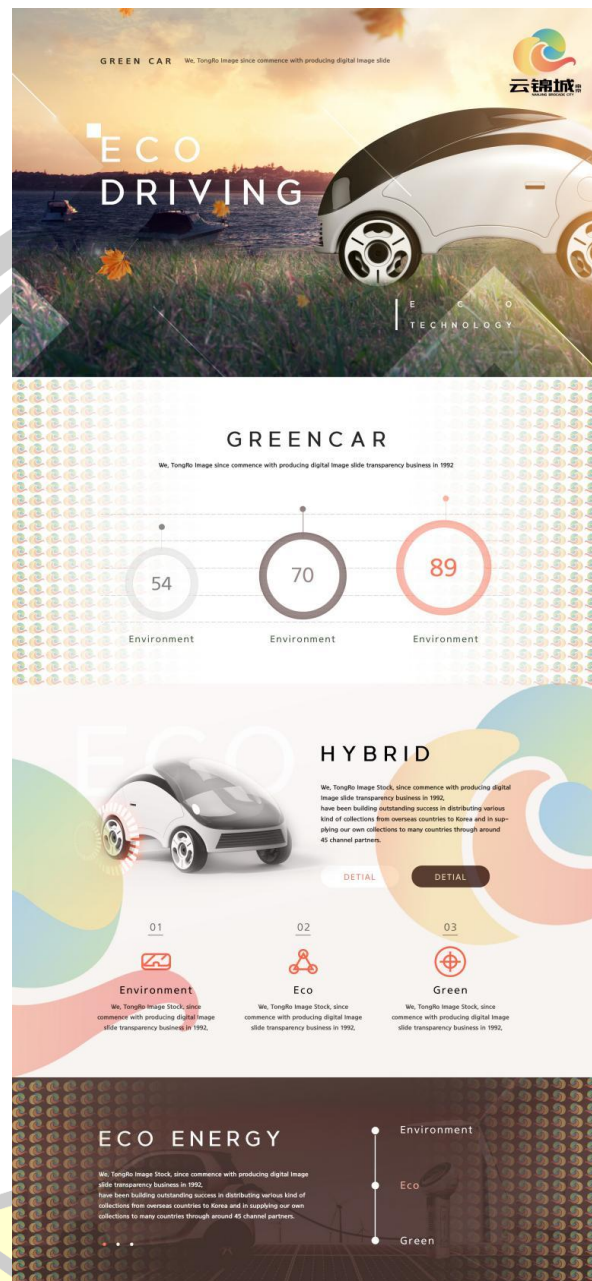


Figure 113 Social platform applications

Source: Gaojie Design

In the design process of the official website, the author skillfully integrated the auxiliary graphics of the Yun Brocade city logo, which not only played a visual decorative role, but also further beautified the overall appearance of the website. These auxiliary graphics are highly consistent with the logo style of Yun Brocade City, ensuring their visual harmony and unity. In this way, the visual effect of the whole web page has been significantly improved, and the unity with the brand image of Yun Brocadecheng has been ensured, so that users can feel the consistency and professionalism of the brand when browsing the web page.

2.4 Three-fold brochure promotional application

The tri-fold design of Nanjing Yun Brocade City aims to serve as a paper promotional material, which details the characteristics of Nanjing Yun Brocade City. The promotional folder is equipped with bilingual versions in Chinese and English to meet the reading needs of international friends and promote international exchanges. The text layout is clear and concise, which not only effectively conveys information but also maintains the overall aesthetic effect. In addition, its portability and wide dissemination characteristics further enhance its practicality as a promotional tool.

In terms of color usage, the tri-fold design cleverly incorporates the signature colors of Nanjing Yun Brocade City. These colors not only embody the charm of traditional culture but also blend with modern aesthetics, creating an atmosphere that is both classical and fashionable. Regarding pattern elements, the designer carefully selected the distinctive patterns of Yun Brocade City and recreated them through modern design techniques, ensuring that these patterns retain their traditional essence while also meeting modern aesthetic demands.



Figure 114 Chinese Brochure

Source: Gaojie

The cover design is simple yet layered, featuring the signature colors of Nanjing Yun Brocade City as the main hue, embodying the charm of traditional culture while retaining a modern feel. The title "Nanjing Yun Brocade City - The Splendid Fusion of Traditional Culture and Modern Art" is presented in a bold font, striking and artistic, instantly capturing the reader's attention. The subtitle "Exploring the Charm of Millennium Yun Brocade, Appreciating a New Modern Cultural and Commercial Landmark" subtly encapsulates the unique allure and positioning of Nanjing Yun Brocade City, sparking readers' interest in further exploration. In the image section, the clear and vivid exterior rendering of Nanjing Yun Brocade City showcases its distinctive architectural style and Yun Brocade art elements, making

one feel as if they are immersed in this new cultural and commercial landmark brimming with cultural heritage and modern flair.



Figure 115 Brochure front content

Source: Gaojie

The title of the first inside page is "City of Yun Brocade, Cultural Gem". The text describes Nanjing, a city with a long history, welcoming a new landmark building - Nanjing Yun Brocade City. Yun Brocade, as the pinnacle of traditional Chinese silk weaving craftsmanship, is known as the "crown of brocades", and Nanjing Yun Brocade City is a modern interpretation of this cultural gem. With a history of about 1600 years, Nanjing Yun Brocade, with its exquisite craftsmanship and brilliant patterns, has become an important symbol of Nanjing's historical culture. Nanjing Yun Brocade City not only carries rich cultural heritage but also achieves a harmonious unity of traditional culture and modern art with its unique architectural style and innovative design concepts. One of the highlights is the aluminum plate hole design on the side of the building, which cleverly creates the unique cloud pattern effect of Yun Brocade, vividly showcasing the artistic charm of Nanjing Yun Brocade. In addition, the project integrates various functions such as museum clusters, commerce, office, cultural and creative industries, and hotels, striving to create an innovative landmark that combines traditional and modern culture, integrating culture, commerce, and tourism. It is particularly worth mentioning that the Yun Brocade Museum houses a large collection of precious Yun Brocade objects and documentary materials, making it an ideal place to explore the historical culture of Yun Brocade. Finally, the Yun Brocade production experience area allows visitors to personally experience the ancient skills of Yun Brocade weaving and feel the unique charm of traditional craftsmanship. Strolling through the Yun Brocade cultural district, the antique buildings and dazzling array of Yun Brocade merchandise seem to transport one to an ancient bustling market.

The title of the second foldout is "City of Yun Brocade, Experience an Extraordinary Journey". The text introduces that in Nanjing Yun Brocade City, you will embark on an extraordinary cultural journey. From the in-depth understanding at

the Yun Brocade Museum to hands-on practice in the production experience area, and then to the leisurely stroll through the cultural district, every step is filled with surprises and gains. Recommended activities include Yun Brocade cultural lectures, where Yun Brocade experts are invited to explain on-site, taking you to appreciate the profoundness of Yun Brocade culture. Hanfu cultural parades, where you can wear Yun Brocade Hanfu and stroll through the ancient city of Nanjing, feeling the charm of traditional clothing. Parent-child experience activities, where families participate in Yun Brocade production, enhancing parent-child relationships and jointly inheriting intangible cultural heritage. Photo displays include photos of Yun Brocade production sites and Hanfu parade activities. Nanjing Yun Brocade City is not only a platform to showcase Yun Brocade culture but also a big family gathering people who love traditional culture. We sincerely invite people from all walks of life to join us and contribute to the inheritance and development of Yun Brocade culture. Visitors need to make reservations through the official website or by phone to enjoy exclusive guided services. Sign up for the Yun Brocade production experience activity to personally feel the charm of traditional craftsmanship. Join the Yun Brocade cultural volunteer team in volunteer service, contributing to the inheritance of Yun Brocade culture.

The back cover content is "Contact Us, Join the Celebration". The main text is about Nanjing Yun Brocade City, which is not only a building but also a carrier of culture and an art palace. We sincerely invite people from all walks of life to come and experience, sharing the unique charm of Yun Brocade culture. The content includes contact information and address. The conclusion is "Nanjing Yun Brocade City, looking forward to witnessing the brilliant future of traditional culture with you. Let's explore the charm of the thousand-year Yun Brocade and appreciate the new landmark of modern cultural and commercial tourism!"



Figure 116 Back side content of the brochure
Source: Gaojie

This English version of the Nanjing Yun Brocade City tri-fold brochure not only provides a detailed introduction to the cultural characteristics of Nanjing Yun Brocade City and various visiting and activity information, but also pays special attention to the accuracy and fluency of English expression, to facilitate international friends in better understanding and experiencing the Yun Brocade culture. The design of the English version, while maintaining the overall style and tone consistent with the Chinese version, successfully conveys the unique charm of Nanjing Yun Brocade City through precise English translation and appropriate illustrations, further enhancing its international popularity and influence.

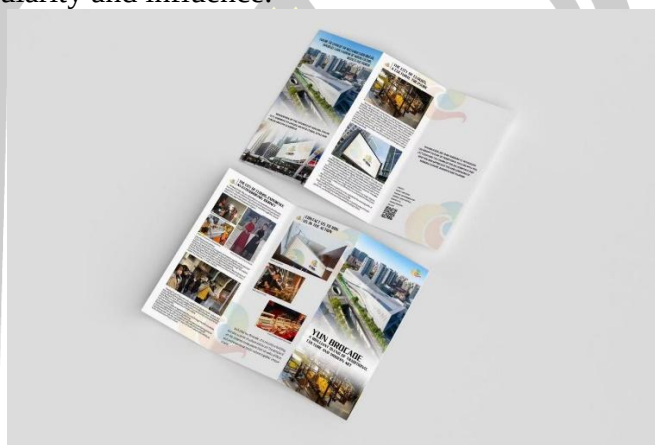


Figure 117 English version brochure

Source: Gaojie

The content of this brochure is completely consistent with the Chinese version of the three-fold brochure, ensuring the accuracy and uniformity of information transmission. We have carefully designed every detail to ensure that both the textual description and visual presentation maintain a high degree of consistency across different language versions, thereby providing readers with a seamless reading experience.



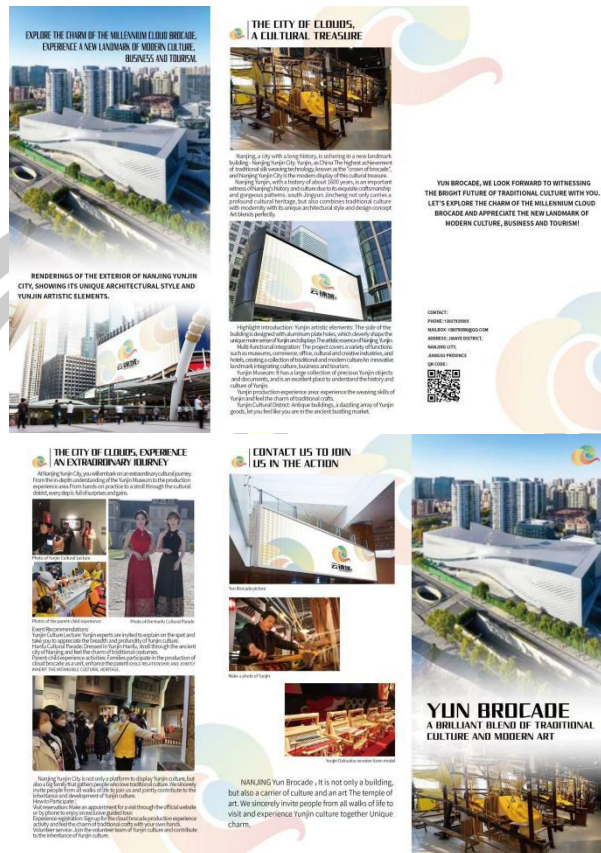


Figure 118 The content on the front and back of the English brochure.

Source: Gaojie

2.5 Application in other scenarios and supplies

The design and configuration of enterprise shuttle buses, office supplies, and other related items will strictly follow unified standards to ensure the integrity and consistency of the visual system of Nanjing Yun Brocade City. Specifically, we will approach from multiple aspects and meticulously craft every detail. For example, in the painting of enterprise vehicles, we will choose colors and patterns that match the brand image of Nanjing Yun Brocade City to ensure that the vehicle appearance is both beautiful and recognizable; We will carefully design the placement of the corporate logo to present it in the most suitable way on various items, which is both eye-catching and coordinated; As for the design of office supplies, we will combine the brand elements and cultural connotations of Nanjing Yun Brocade City to create practical and branded office supplies.



Figure 119 Bus application

Source: Gaojie Design

Through these meticulous measures, we aim to ensure that the visual system of Nanjing Yun Brocade City not only maintains a high degree of unity overall, but also embodies professionalism and uniqueness in every detail. In this way, both internal employees and external partners can feel the brand charm of Nanjing Yun Brocade City in every aspect they come into contact with. In the end, we will build a complete and coordinated corporate image, which will not only help enhance the recognition of Nanjing Yun Brocade City in the market, but also further enhance its comprehensive competitiveness in fierce competition.



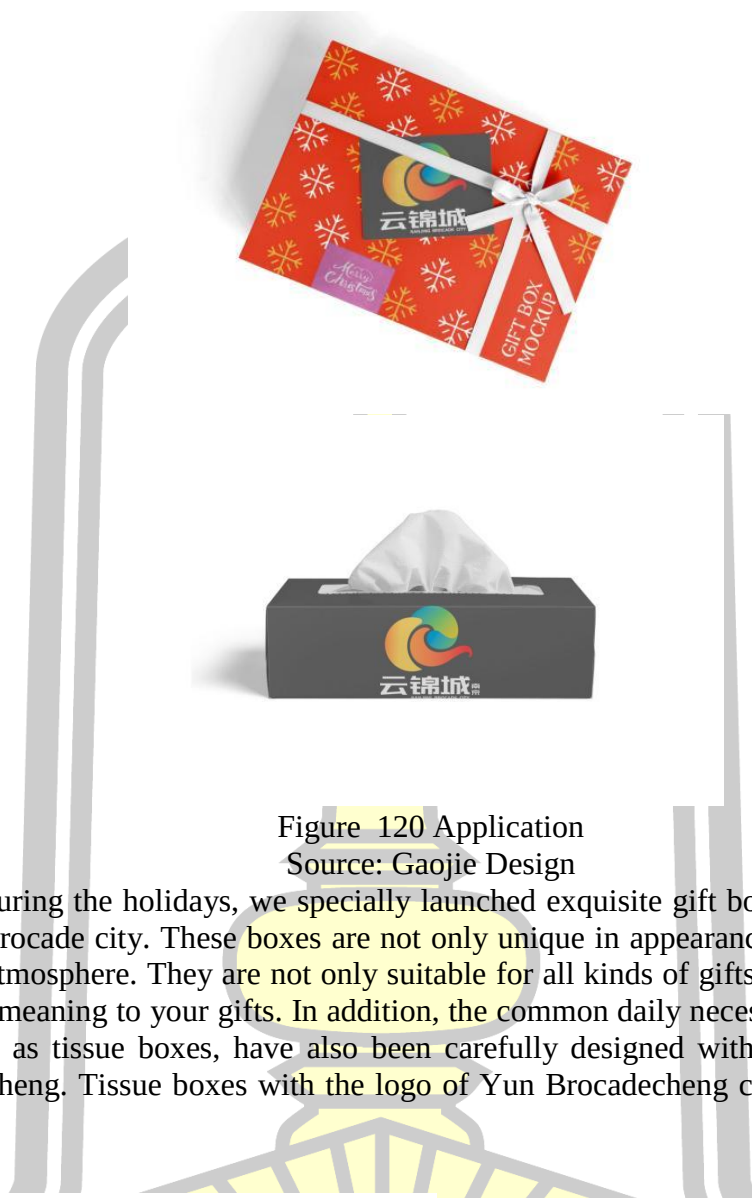


Figure 120 Application
Source: Gaojie Design

During the holidays, we specially launched exquisite gift boxes with the logo of Yun Brocade city. These boxes are not only unique in appearance, but also full of holiday atmosphere. They are not only suitable for all kinds of gifts, but also can add a special meaning to your gifts. In addition, the common daily necessities in our daily life, such as tissue boxes, have also been carefully designed with the logo of Yun Brocadecheng. Tissue boxes with the logo of Yun Brocadecheng can show attention to details.



Figure 121 Application
Source: Gaojie Design

Daily necessities such as masks and calendars are also commonly used to convey the logo of Yun Brocade city. They frequently appear in daily life. Each use is a silent publicity of the brand of Yun Brocade city, and the logo of Yun Brocade city is cleverly integrated into the mask, which is both practical and beautiful. The calendar combines the elements of Yun Brocade city with traditional culture, and each page is full of artistic sense, so that people can also feel the unique charm of Yun Brocade city in the process of use. The application of these daily necessities not only improves the brand image of Yun Brocade city, but also makes the logo of Yun Brocade city deeply rooted in the hearts of the people.



Figure 122 Application
Source: Gaojie Design

The uniform clothing of the staff of Yun Brocade city is printed with the logo, which not only enhances the overall image of the team, but also makes every employee become a mobile propagandist of the brand of Yun Brocade city. On the uniform clothing, the logo of Yun Brocade city is presented in an exquisite and eye-catching way, which can attract people's attention whether walking in the streets or in various commercial activities. This design not only enhances the pride of employees, but also makes the public have a more profound impression on the Yun Brocadecheng brand.

At the same time, the logo on the clothing also plays a role in supervising and restricting the behavior of employees, reminding them to maintain the brand image of Yun Brocade city at all times.



Figure 123 Application

Source: Gaojie Design

The logo of Yun Brocade city is printed on office supplies, envelopes, business cards and carbon paper. These daily office supplies are not only an important tool for internal communication, but also an important window to show the brand image. The logo design on the envelope is simple and generous, which not only reflects the professionalism of Yun Brocade city, but also attracts the attention of the recipient. As a necessary product in business communication, the logo on the business card is indispensable. It not only represents the personal identity, but also carries the brand image of the enterprise. The logo on the carbon paper ensures that each copy can clearly convey the brand image of Yun Brocadecheng, and the visual style of both internal and external documents can be consistent. The logo design on these supplies not only improves the brand recognition of Yun Brocade city, but also strengthens the shaping of brand image.。

Logo 应用

确保品牌在所有渠道和媒体上的一致性，包括颜色、字体、语调和图像风格。这可以通过创建品牌指南来实现，指导员工和合作伙伴在与品牌相关的工作中如何使用品牌元素。



Figure 124 Application

Source: Gaojie Design

In addition to providing high-quality daily necessities, we also carefully prepared a variety of daily necessities, including thermos cups. The packaging boxes of these products are uniformly printed with the logo of Yun Brocadecheng, which not only reflects the high quality of the products, but also strengthens the brand recognition. The logo design of Yun Brocade city is unique. It not only represents the excellent quality of products, but also becomes a trusted symbol in the hearts of consumers. By printing this logo on every product, we hope that consumers can easily identify and remember our brand, so as to stand out from many commodities. This unified visual identification strategy not only improves the overall image of the product, but also deepens the loyalty and identity of consumers to the brand.

Part 3 "Yun Brocade Zunjiang" Brand Visual Identity Design

After a series of in-depth investigations and analyses, we plan to carefully create a mid to high end brand focused on Yun Brocade in the market. This brand will mainly target consumers with certain economic strength and aesthetic taste, providing them with high-quality Yun Brocade products. Consumers can not only choose exquisite Yun Brocade products from our brand, but also enjoy personalized services tailored to their needs and preferences. Whether it's Yun Brocade clothing or unique Yun Brocade crafts, we will carefully create them according to consumers' needs and preferences. To this end, we have formulated the brand name "Yun Brocade Zunjiang" and designed a charming advertising slogan: "Yun Brocade Zunjiang weaves Hua Zhang", aiming to convey our respect and inheritance of traditional craftsmanship, as well as our pursuit and longing for high-quality life.

In the brand name "Yun Brocade Zunjiang", the word "Yun Brocade" directly and vividly reflects the core element of the brand, which is to focus on the inheritance and innovation of Yun Brocade, a national intangible cultural heritage. Yun Brocade, as a traditional Chinese weaving craft, is renowned for its exquisite patterns, rich colors, and unique production techniques. The brand relies on this to demonstrate its

deep respect and unremitting pursuit of traditional culture. The term 'Zunjiang' further emphasizes the brand's exquisite craftsmanship and outstanding quality in the field of high-end customization, implying that every piece of work embodies the hard work and wisdom of craftsmen, and is a perfect embodiment of the craftsman spirit, worthy of respect and collection by every customer.

The advertising slogan "Weave with Huazhang" carries profound meaning, symbolizing the brand's use of Yun Brocade, a traditional craft, as a carrier. Through exquisite weaving skills and unique design concepts, the brand customizes unique and magnificent dresses and large-scale handicrafts for customers. These works not only have a magnificent appearance and exquisite craftsmanship, but also contain profound cultural heritage and unique artistic value, like magnificent chapters. They not only record the important moments and extraordinary tastes of customers, but also silently express the brand's adherence to traditional craftsmanship and innovation, as well as its pursuit and longing for a better life.

3.1 Brand logo design

In today's era, modern young people generally prefer logo designs that are simple, elegant, and easily recognizable. They believe that such designs are not only intuitive and clear but also leave a deep impression in a short time. Furthermore, the combination of graphics and Chinese and English characters in logo design, compared to designs with a single element, has greater visual impact and cultural inclusiveness. This diversified design approach is more conducive to the widespread dissemination and recognition of the Nanjing Yun Brocade brand on the international stage.



Figure 125 Multiple design schemes in the initial stage

During the early stages of brand design, in addition to several different logo design options, as shown in Figure 128, after receiving feedback from the public, and based on the opinions of the general public and experts, continuous modifications were made.



Figure 126 Yun Brocade Zunjiang" Brand Logo Design Scheme One

Source: Gao Jie

The logo design scheme for Yun Brocade Zunjiang adopts simple lines and geometric shapes, with an outer contour resembling cloud patterns, leaning towards a modern and minimalist style. The graphics in the logo are abstracted, exhibiting a certain symmetry. The logo incorporates different color combinations, including brown, green, beige, and white, with various color schemes potentially used for different backgrounds and occasions. The center of the logo includes the brand text, and the combination of text and graphics enhances the recognizability and uniqueness of the logo.

The advantage of Plan A is that its minimalist design style makes the logo easy to remember and recognize. Different color schemes allow the logo to be suitable for a variety of backgrounds and media. The combination of cloud patterns and text may convey the rich connotation and value of the Yun Brocade Zunjiang brand.

The disadvantage of Plan A is that under certain complex backgrounds, especially when colors are similar, the readability of the logo may be affected. Although the minimalist style has its advantages, it may not be as unique as some more complex and distinctive designs.



Figure 127 Yun Brocade Zunjiang" Brand Logo Design Scheme Second
Source: Gao Jie

Option two adopts a minimalist design style, incorporating the initial letter 'Y' of Yun Brocade and the distinctive cross-collar style of ancient clothing, along with abstract cloud pattern elements. The color scheme is inspired by the green and gold hues of Qing Dynasty Yun Brocade clothing, conveying a sense of nature, environmental protection, and elegance. This enhances the recognition of the logo.

The oval design on the left features a font with a Chinese-style influence. The round design on the right adopts a more modern Chinese font design, with simple lines that exude a sense of fashion. The English font is also concise and clear, consistent with the overall design style.

The advantage of the logo design in Plan B is its simplicity, making it easy to recognize and remember. The color matching is harmonious, providing a comfortable visual effect. The cloud pattern adds depth and connotation to the brand. The design style is modern, aligning with current aesthetic trends and capable of attracting young consumer groups.

The design flaws of circular and elliptical logos lie in their weaker sense of formality and lack of aesthetic appeal. It is necessary to further highlight the unique value and philosophy of the brand to enhance its market competitiveness. If the brand targets the international market, it is essential to ensure that the patterns and colors are correctly understood and accepted across different cultural backgrounds.

These two logos are simple and modern in design, with harmonious color combinations, incorporating certain traditional cultural elements and a modern feel. However, to enhance recognition and competitiveness in the market, it is advisable to consider incorporating more unique elements into the design to highlight the brand's values and philosophy.



Figure 128 Logo

Source: Painted by Gao Jie

The final design scheme has been discussed and modified for many times. The main element of the Yun Brocade ZUN logo design is the selection of the initial letter 'Y' of the word 'yun' in Nanjing Yun Brocade. The letter 'Y' is cleverly combined with the graphic of the 'cross-collar style' popular during the Eastern Jin Dynasty. On the one hand, the primary use of Yun Brocade in ancient times was as a clothing fabric. On the other hand, the Eastern Jin period is considered by 'The History of Chinese Textiles' as the origin of Nanjing Yun Brocade, and the style of clothing depicted in the painting 'Luo Goddess' by the renowned ancient Chinese painter Gu Kaizhi shows a cross-collar style.





Figure 129 Analysis of Logo Design Elements

Source: Painted by Gao Jie

Moreover, the overall design of the logo is inspired by the Ruyi cloud pattern found in Nanjing Yun Brocade, as shown in Figure 120. The lower right corner features a modern interpretation of the cloud pattern. Through this design approach, the logo not only successfully conveys the traditional functions and profound historical and cultural heritage of Yun Brocade, but also makes the 'Y' letter a unique identifying symbol, effectively distinguishing Yun Brocade from other similar products such as Shu Brocade and Song Brocade, further highlighting the unique charm and brand value of Yun Brocade.



Figure 130 Analysis of Logo Design Elements

Source: Painted by Gao Jie

The color selection is derived from this Qing Dynasty Yun Brocade garment. Green and gold are chosen as the main colors for the logo, both of which are prestigious colors in ancient times. Since the Yuan Dynasty, Yun Brocade has had a tradition of gold weaving. The golden color in the garment is woven with gold threads, sparkling with a dazzling light, highlighting luxury and dignity. The green color appears fresh and elegant, complementing the gold, together creating an elegant and Chinese-style atmosphere for the logo.

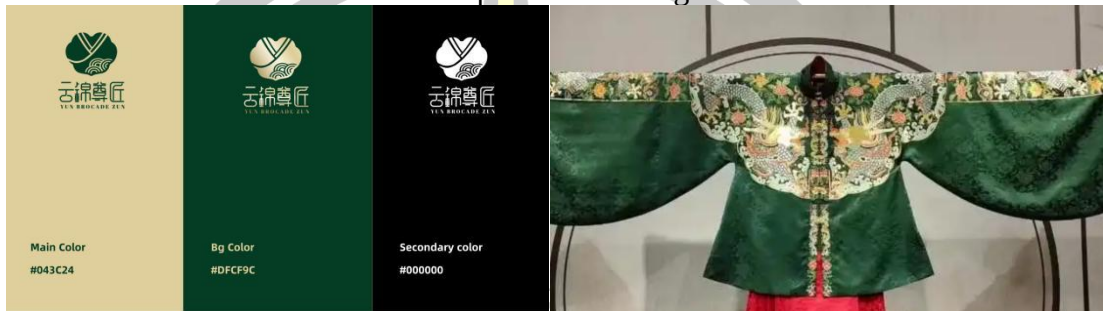


Figure 131 Source of Logo Color

Source: Painted by Gao Jie

The text design of the logo clearly leans towards a Chinese style, which is reflected in the structure of the characters and the lines, showcasing the unique cultural charm of the traditional craft of Yun Brocade. In terms of font selection, the English part adopts an elegant serif font, which not only has smooth lines and beautiful shapes but also visually complements the Chinese character design, enhancing the overall visual aesthetic and finding a perfect balance between classic and modern. This design approach not only highlights the profound heritage of Chinese culture but also cleverly integrates modern aesthetics, creating a harmonious atmosphere where classic and modern blend, refreshing and revitalizing.



Figure 132 Logo

Source: Painted by Gao Jie

The logo ink draft is the standard design form of the brand logo, usually presented in black or designated brand colors, used for various formal occasions and media communication. It maintains the integrity and recognizability of the logo, ensuring clarity and consistency across different sizes and media. The black-and-

white reverse draft reverses the colors in the logo ink draft, replacing all non-white elements with black and all non-black elements with white, creating a strong contrast effect. This reverse draft form is particularly important in the printing and plate-making process, ensuring the clarity and recognizability of the logo on various materials and backgrounds, while also helping to detect the applicability of the logo in different situations.



Figure 2:Black and White Ink Sketch

Source: Painted by Gao Jie

The effect of logos on different materials varies. For example, on acrylic boards, the colors of the logos often appear particularly vivid and bright, due to the good transparency and gloss of acrylic material, which can fully showcase the details and color layers in the logo design. On leather materials, the logo will present a unique texture and depth. The natural texture of leather combines with the logo's pattern, giving the logo a retro and noble temperament. Logos on this material often leave a deep impression on people.



Figure 3:Logo effects on different materials

Source: Painted by Gao Jie

On metal materials, logos often appear very strong and durable. The metallic luster and texture make the Yun Brocade ZUN brand logo look more modern and technological. At the same time, metal logos also have good weather resistance and durability. Logos made of this material give a strong visual impact, quickly attracting people's attention. Moreover, the reflective properties of metal also make the logo present different visual effects under different lighting conditions, increasing the attractiveness and recognizability of the logo.

On the stone, the brand logo of Yun Brocade ZUN exudes a natural and timeless beauty. The weight and durability of the stone make the logo appear solemn and enduring. Logos on this material often serve to express the accumulation of history and the inheritance of culture. The use of stone logos not only demonstrates the historical depth of the brand but also conveys a stable and reliable brand image. Furthermore, the permanence of stone logos signifies that they can withstand the test of time, becoming a long-term symbol of the brand.



Figure 4: Logo effects on different materials

Source: Painted by Gao Jie





Figure 5:Logo effects on different materials

Source: Painted by Gao Jie

In the field of paper product printing, the presentation of the brand logo "Yun Brocade ZUN" can showcase an extremely rich array of colors and a highly delicate texture. There is a wide variety of paper types, ranging from glossy art paper to rough-textured kraft paper. Different paper materials can endow the logo with unique visual and tactile experiences. This diversity not only makes logo design more varied but also more personalized, thus leaving a deep impression on people through visual communication.



Figure 6:Logo effects on different materials

Source: Painted by Gao Jie

3.2 Packaging Design

The Yun Brocade Zunjiang brand must strictly follow the overall style and tone consistent with the brand logo in the packaging design process of its products. This means that all aspects, from color matching, pattern design to material selection, should be highly consistent with the visual elements and brand philosophy conveyed by the brand logo. The purpose of doing this is to ensure that consumers can feel the unique brand image and cultural connotation of Yun Brocade Zunjiang brand as soon as they come into contact with the product packaging, thereby enhancing the brand's recognition and market competitiveness. Through this unified design strategy, the Yun Brocade Zunjiang brand can better convey its high quality and craftsmanship spirit, further enhancing consumers' trust and brand loyalty.



Figure 133 High priced product packaging rendering
Source: Gaojie Design

In the packaging design of high-priced Nanjing Yun Brocade products, the auxiliary graphic design on the packaging adopts Yun Brocade patterns with strong traditional characteristics, and is arranged in a full-flower format. These Yun Brocade patterns, with their exquisite designs and rich colors, showcase the unique artistic charm of Yun Brocade, while the full-flower format covers the entire packaging surface with delicate patterns, creating a gorgeous and elegant visual effect. Through this design approach, not only does it enhance the aesthetics of the high-end series of Yun Brocade product packaging, but it also imbues the product with profound cultural connotations.

พหุ ประยุกต์ ชีว

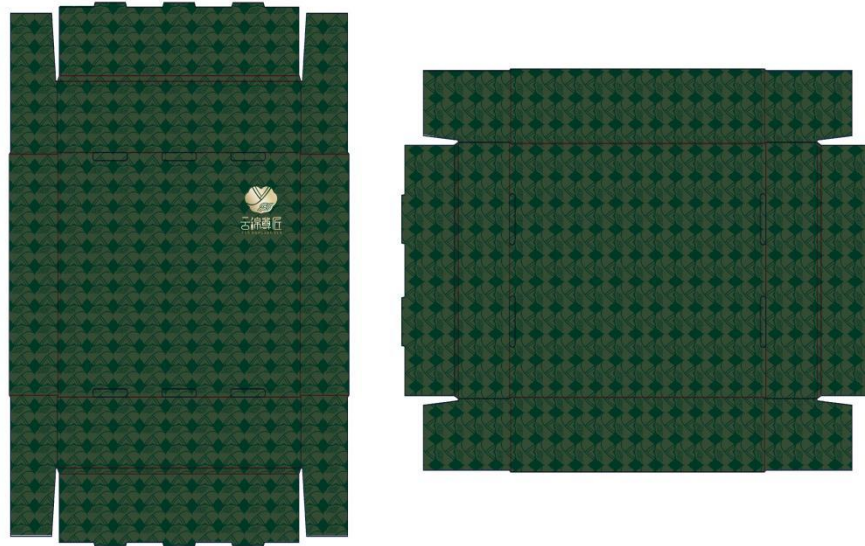


Figure 134 Packaging Design Unfolding Diagram

Source: Gaojie Design

The packaging structure design for the high-priced product has opted for a clamshell box format. This clamshell box design not only facilitates easy opening and closing but also effectively protects the internal items, ensuring they remain undamaged during transportation and storage. The structure of the clamshell box is simple yet practical, with the top flap easily flipping open, facilitating user access to the internal products while also enhancing the overall aesthetic and grade of the packaging. It is accompanied by a relatively minimalist outer packaging bag, designed in two color schemes.

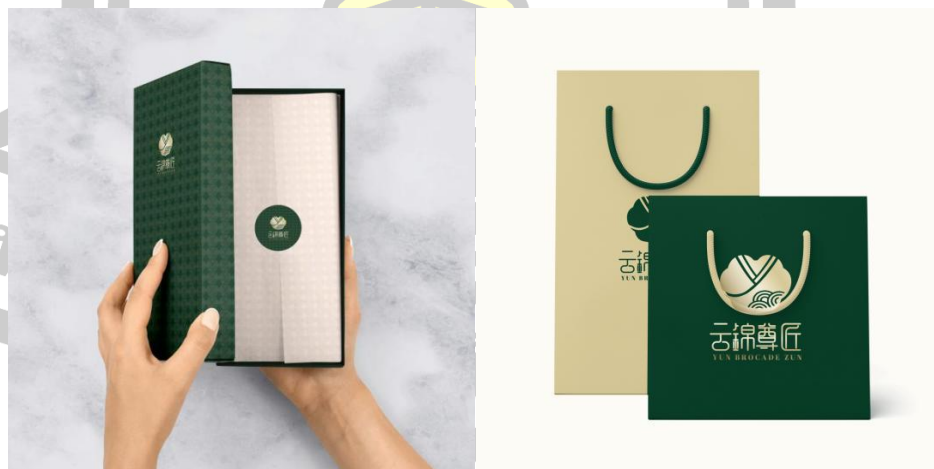


Figure 135 Application of Inner Packaging and Outsourcing Design

Source: Gaojie Design

Furthermore, we have meticulously designed packaging for holidays or gifts. The packaging for holidays or gifts emphasizes emotional expression and commemorative value, utilizing unique paper materials and exquisite craftsmanship. The designs incorporate the festive atmosphere or the characteristics of the gifts, making the packaging not only practical but also rich in cultural connotations and artistic beauty. These packaging designs aim to provide consumers with an unforgettable unboxing experience, while conveying the brand's care and respect for consumers.



Figure 136 Special gift box packaging design application

Source: Gaojie Design

There are also some soft packaging products, where we design the internal wrapping paper with the same style and image to maintain overall consistency and visual impact. This design technique not only enhances the product's quality but also allows consumers to feel the brand's care and attention to detail the moment they open the packaging. Through the unified design of both the internal and external packaging, we have successfully imprinted the brand image deeply into the hearts of consumers, increasing the brand's recognition and memorability.



Figure 137 Special product packaging applications

Source: Gaojie Design

In addition, some Yun Brocade products are used as clothing items, which also require hangtags to maintain a unified brand identity. The design of the hangtags not only focuses on aesthetics but also emphasizes practicality and durability. We use high-quality materials to ensure that the hangtags are not easily damaged during the circulation of the clothing, while also ensuring the clarity and readability of the information. In addition to basic information such as the brand logo, product name, and size, the hangtags also cleverly incorporate cultural elements and unique craftsmanship introductions of Yun Brocade, allowing consumers to instantly recognize the unique features of the product when making a purchase. This meticulous design not only enhances the added value of the product but also allows consumers to constantly feel the charm and cultural heritage of the brand during the wearing process.

พหุ ประโยชน์ ชั่ว

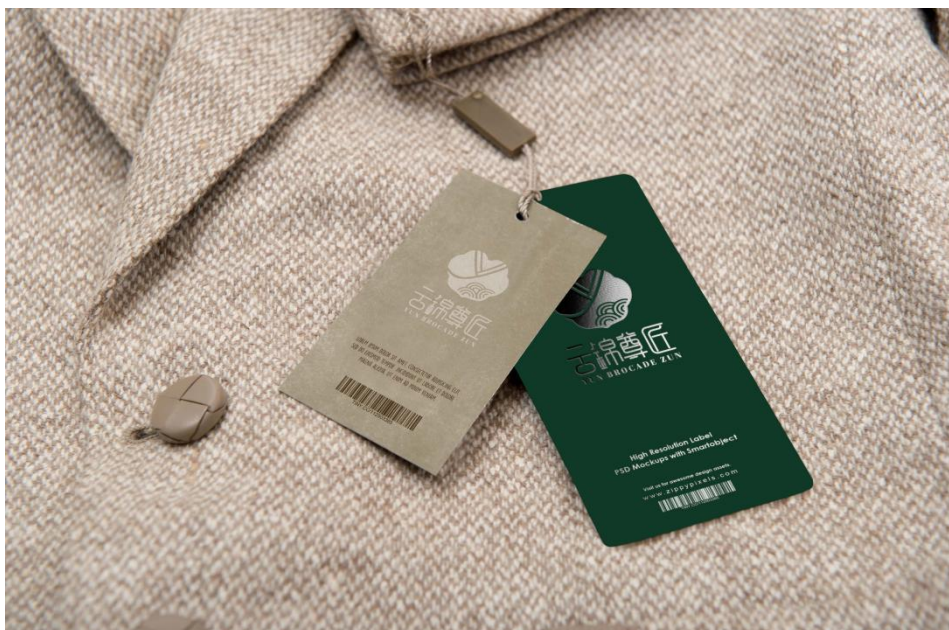


Figure 138 Yun Brocade product label design application

Source: Gaojie Design

Different tag material applications have been designed to meet the needs of various occasions and clothing styles. For example, for high-end custom-made Yun Brocade clothing, we have used a special material for the tag, whose delicate feel complements the exquisite craftsmanship of Yun Brocade, further highlighting the luxury of the product. For daily wear Yun Brocade clothing, we have chosen a durable and environmentally friendly paper material, which ensures clear communication of information while also meeting modern consumers' pursuit of sustainability. These diverse tag designs not only enrich the display forms of Yun Brocade products but also provide consumers with more personalized choices.



Figure 139 Design applications of tags in other colors and materials

Source: Gaojie Design

In addition, we have carefully designed two simple yet practical daily handbags for the Yun Brocade ZUN brand's mid-price products. These two handbags not only use durable and environmentally friendly materials, but also cleverly incorporate the brand's iconic elements into their design, making the handbags not only convenient for daily carrying but also showcase the brand's unique charm and taste in every detail. This allows customers who receive the gifts to constantly feel the care and attention of the Yun Brocade ZUN brand during use.



Figure 140 Internal and external packaging design of ordinary price products

Source: Gaojie Design

In addition, we have carefully designed packaging boxes specifically for express delivery. These boxes are particularly suitable for the logistics and shipping of large products from the Yun Brocade ZUN brand, and are also very suitable for online brand products such as e-commerce packaging and mailing. These packaging boxes are not only sturdy and durable, effectively protecting the safety of goods during transportation, but the design also takes into account environmental protection and cost-effectiveness, ensuring that while meeting transportation needs, it also reduces the impact on the environment and offers a high cost-performance ratio economically.

พหุ ประสิทธิภาพ



Figure 141 Application of packaging design for large or e-commerce products
Source: Gaojie Design

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3.3 Online and offline visual identity design applications

网页应用 Web Application



Figure 142 Application

Source: Gaojie Design

The storefront design and display of offline stores in actual operation, as well as the accompanying mobile applications, all carry extremely important functions of brand communication and user experience. For physical stores, the storefront is not only the first visual focus to guide customers into the store, but also a visual and vivid display window for the brand image. A carefully designed storefront can quickly attract the attention of passersby, conveying the store's positioning, style, and cultural connotations through details such as color matching, font selection, and pattern elements, stimulating consumers' interest and curiosity, and prompting them to take the first step into the store.

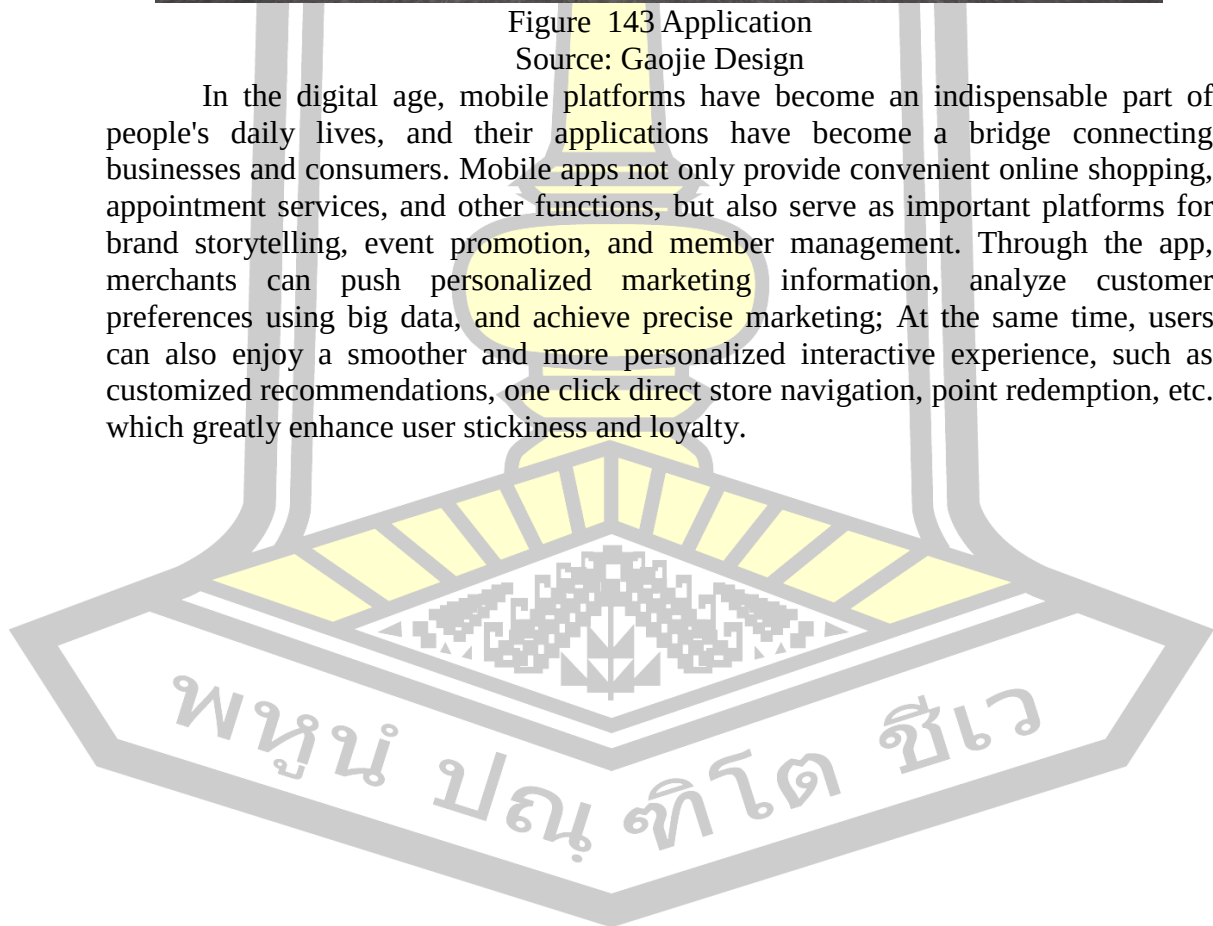




Figure 143 Application

Source: Gaojie Design

In the digital age, mobile platforms have become an indispensable part of people's daily lives, and their applications have become a bridge connecting businesses and consumers. Mobile apps not only provide convenient online shopping, appointment services, and other functions, but also serve as important platforms for brand storytelling, event promotion, and member management. Through the app, merchants can push personalized marketing information, analyze customer preferences using big data, and achieve precise marketing; At the same time, users can also enjoy a smoother and more personalized interactive experience, such as customized recommendations, one click direct store navigation, point redemption, etc., which greatly enhance user stickiness and loyalty.



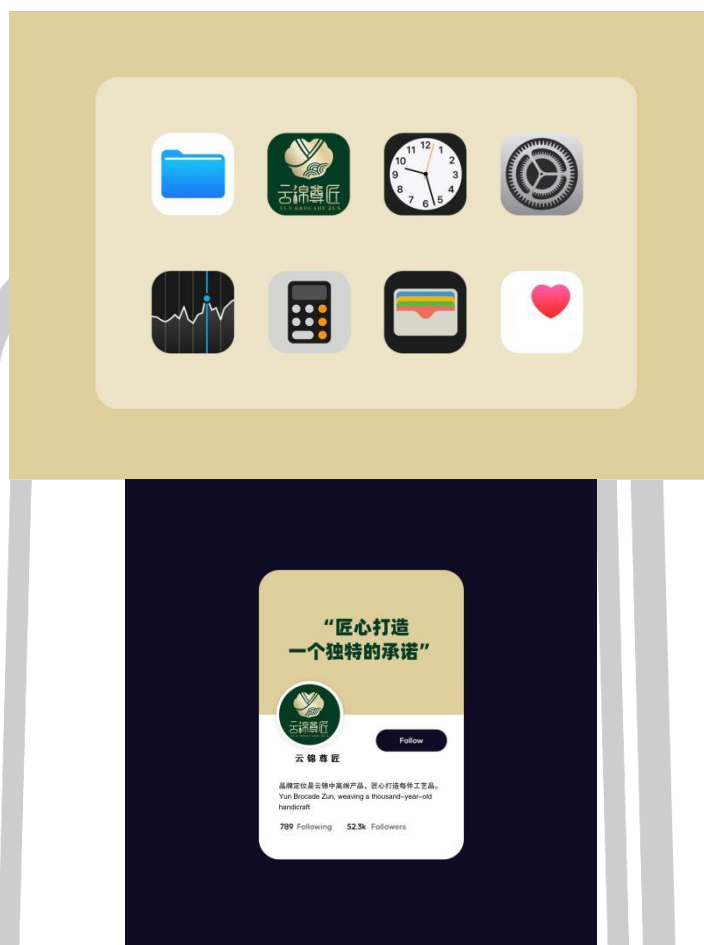


Figure 144 Application

Source: Gaojie Design

Therefore, whether it is the storefront design of physical stores or the application development on mobile platforms, it is necessary to closely integrate brand positioning and market trends, pay attention to details and innovation, strive to leave a deep impression on consumers in both visual and functional aspects, and effectively enhance brand awareness and market share.



**解锁新体验，就差这一步
现在下载，开启便捷生活的
新篇章！**



Figure 145 Application

Source: Gaojie Design

3.4 Other applications



Figure 146 Holiday Event Poster Application
Source: Gaojie Design

The application of holiday activity posters cleverly and appropriately places representative specific logos in prominent positions on holiday promotional posters through careful planning and design. The purpose of doing so is to better attract the audience's attention and make them notice the core content of the poster in the first time. This design technique not only significantly enhances the overall visual effect of the poster, making it more vivid and attractive, but also effectively creates a strong festive atmosphere, allowing the audience to feel the joy and enthusiasm of the festival. Through this clever design, not only can the theme and characteristics of the festival be highlighted, making the poster more recognizable and attractive, but also the important information of the event can be efficiently conveyed, ensuring that the audience can quickly understand the specific content and highlights of the event. In this way, not only does it enhance the promotional effect, but it also attracts more viewers to participate, achieving the goal of twice the result with half the effort.

In addition, we can also see that in daily life, in addition to the rich products provided by online shopping platforms, offline markets are also filled with many commonly used items. These items include but are not limited to water bottles, disposable paper cups, and various other daily necessities. These daily necessities play an indispensable role in our daily lives. They not only facilitate our daily lives, but also bring great convenience and comfort to our lives. Whether in offices, homes, or public places, these daily necessities can be seen everywhere, and their presence makes our lives more convenient. With the increasing frequency of conveying the Yun Brocade Zun brand information in daily necessities, we can see the combination of these daily necessities with the brand more frequently, further enhancing the brand's visibility and influence.



Figure 147 Application

Source: Gaojie Design

Masks and tissues printed with the Yun Brocade Zun brand are also commonly used daily necessities. While protecting our health, they have also become a medium for conveying the Yun Brocade Zun brand information. As an essential protective equipment during the epidemic, the Yun Brocade Zun brand logo on masks not only demonstrates the brand's sense of social responsibility, but also invisibly deepens consumers' awareness and memory of the brand. As a frequently used item in daily life, the packaging or product itself of toilet paper is printed with the Yun Brocade Zun brand information, which can remind consumers of the existence of the brand every time it is used, thereby enhancing the brand's exposure and influence. This

strategy of integrating brand information into daily necessities not only enhances brand visibility, but also deepens consumers' impression of the brand in a subtle and subtle way.



Figure 148 Application

Source: Gaojie Design

The brochure of Yun Brocade Zun brand and the calendar designed by experts are important carriers of brand communication. The brochure comprehensively showcases the cultural heritage, product features, and brand philosophy of Yun Brocade Zun brand to consumers through exquisite design and detailed content. It can not only be viewed by consumers in stores and exhibitions, but also delivered directly to potential customers through mail, email, and other means, achieving precise marketing. The specially designed calendar cleverly combines brand information with daily life, with each page turning as if telling the story of Yun Brocade Zun, allowing consumers to deepen their memory of the brand inadvertently. This innovative promotional approach not only enhances the brand's visibility and reputation, but also brings a pleasant user experience to consumers, further narrowing the distance between the brand and consumers. (ผลิตภัณฑ์ไม่พบแหล่งการอ้างอิง)



Figure 149 Application
Source: Gaojie Design

Part 4 Strategies for Brand Communication and Promotion of Nanjing Yun Brocade

In the process of shaping the brand image of the government project Nanjing Yun Brocade City, as well as the construction of the Yun Brocade Zunjiang brand, in addition to designing the brand image, it is more crucial to promote the already shaped brand image to the market. The strategy and communication channels of brand promotion have a significant impact on brand awareness and popularity. Therefore, we have adopted a series of innovative brand promotion strategies.

4.1 Online and offline integration promotion strategy

In terms of the internet, we actively utilize social media platforms to implement precise marketing strategies. Through careful screening and deep cooperation with influential key opinion leaders (KOLs), we combine diverse content marketing methods such as carefully planned images, video content, and interactive activities to comprehensively enhance the brand's online exposure and user engagement, thereby effectively enhancing the brand's market influence and user stickiness.

In terms of physical operations, we always maintain a proactive attitude, actively participating in various industry exhibitions, carefully organizing brand launches, and other related market activities. Through the effective implementation of these offline activities, we are able to have in-depth and direct face-to-face communication with consumers. This not only helps us better understand the actual needs and feedback of consumers, but also effectively enhances the brand's visibility

and influence in the target market, thereby comprehensively enhancing the brand's awareness and reputation.

4.2 Promotion of cultural tourism integration

In terms of promoting the integration of cultural tourism, we should deeply explore the local cultural connotations, closely integrate them with tourism resources, and create unique cultural tourism products. By organizing cultural festivals, folk performances, handicraft exhibitions, and other forms, we aim to attract tourists to participate in the experience and enhance their cultural identity. At the same time, utilizing online platforms for online promotion, expanding the visibility and influence of cultural tourism, and attracting more tourists to come and visit. In addition, cultural tourism souvenirs such as unique handicrafts and local cuisine can be developed as souvenirs for tourists to remember and give as gifts to friends and family, further promoting the development of the cultural tourism industry.

4.3 Cross border cooperation and brand linkage

In today's market environment, cross-border cooperation and brand linkage have become important means for enterprises to enhance their visibility and market influence. By deeply collaborating with brands from other industries, we can leverage each other's strengths and jointly expand our market share. This cooperation model not only helps enrich the product line, but also enhances the brand image and strengthens consumer identification.

Cross border cooperation can bring freshness and innovation, break the boundaries of traditional industries, and provide consumers with diversified choices. Brand linkage can achieve a win-win or multi win situation through resource sharing and complementary advantages. By jointly planning marketing activities, launching new products, or providing joint services, the brand's exposure and visibility can be effectively enhanced, thereby promoting sales growth.

In addition, we not only attach great importance to the key link of word-of-mouth communication, but also through unremitting efforts, continuously provide excellent quality products and meticulous services, thus successfully transforming consumers into firm supporters and active disseminators of the brand. This comprehensive brand promotion strategy centered on consumers and emphasizing user experience not only greatly enhances consumers' trust and sense of belonging to the brand, but also effectively enhances the brand's visibility and extensive reputation in the market, laying a solid foundation for the long-term stable development of the brand.

Part 5 Evaluation and Feedback

In exploration and practice, the author attempts to conduct a comprehensive Visual Identity Design for the cultural complex project currently being developed by the Nanjing Municipal Government - Nanjing Yun Brocade City. At the same time, a meticulous Visual Identity Design has been carried out for the newly established brand - Yun Brocade Zunjiang. In order to ensure the objectivity and practical value of the design results, the author has specially planned and organized a series of opinion seeking activities. Invited inheritors closely related to Yun Brocade culture, who serve as guardians of this traditional craft, to provide valuable opinions and suggestions on the preliminary results of the design. The author also invited senior experts in the field of design, who, with their rich professional experience and unique aesthetic perspectives, conducted in-depth analysis and evaluation of the design

scheme. In addition, in order to have a more comprehensive understanding of the market acceptance of the design scheme, the author also conducted a questionnaire survey specifically targeting the consumer group, extensively collecting their intuitive feelings and specific opinions on this Visual Identity Design. Through this series of diversified feedback channels, the author hopes to integrate opinions from all parties, further improve and optimize the design, so that it not only conforms to the spirit of cultural inheritance, but also meets modern aesthetics and market demands.

5.1 Expert evaluation

Yang Jianshun, male, is a representative inheritor of the Nanjing Yun Brocade wooden loom flower decoration hand weaving skill, a project of human intangible cultural heritage at the Nanjing municipal level. He is a member of the China Arts and Crafts Society, a Nanjing City Arts and Crafts Master, and has been awarded the title of Nanjing Technical Expert. He has won the Silver Award at the 3rd China Arts and Crafts Masters' Works and International Art Excellence Exposition.



Figure 150 Yang Jianshun - Representative Inheritor
Source: Photographed by Gao Jie

Liu Xiaodong, male, holds the title of professor in China. He is a master's supervisor at Nanning Normal University and a master's supervisor at Burapha University in Thailand. He is also a member of ASIFA-China and a member of the Chinese Society for Image and Graphics. His main research areas include ethnic art and new media art creation. He serves as a judge expert for several domestic design competitions.



Figure 151 Domestic experts in the field of art and design

Source: Photographed by Gao Jie

The inheritor of Nanjing Yun Brocade believes that emphasizing the background of market economy development and focusing on brand building and promotion is currently necessary for Yun Brocade. Conducive to the better development of Yun Brocade. The logo design of Yun Brocade City embodies the flavor of traditional Yun Brocade patterns, while also not being rigid or old-fashioned. The accompanying Visual Identity Design is also very beautiful. Yun Brocade inheritors also pointed out that Jincheng can make full use of the power of the Internet and new media in brand promotion to enhance the popularity and influence of Yun Brocade through online and offline interaction.

The inheritors of Nanjing Yun Brocade deeply recognize that, in the context of the rapid development of the current market economy, attaching great importance to the careful creation and extensive promotion of the brand is the key to promoting Yun Brocade, a traditional craft, to a broader market. This strategy can not only effectively enhance the market competitiveness of Yun Brocade, but also lay a solid foundation for its future sustainable development, thereby helping Yun Brocade achieve better development.

In the logo design of Yun Brocade City, the designer cleverly incorporated elements of traditional Yun Brocade patterns, making the logo full of rich cultural heritage without appearing too old-fashioned or clichéd, but presenting a unique charm that is both classical and modern. At the same time, the Visual Identity Design that matches it is also extremely exquisite, not only displaying a high degree of beauty in color matching and pattern layout, but also showcasing exquisite craftsmanship in detail processing. The overall visual effect is pleasing to the eye.

In addition, Yun Brocade inheritors also pointed out that Jincheng should make full use of the powerful power of the Internet and new media in the process of brand promotion. By combining online and offline interactive methods, such as conducting live streaming displays, social media promotion, and offline experiential activities, Yun Brocade can effectively expand its audience and enhance its visibility and influence among the public. This diversified promotion strategy will inject new vitality into the brand communication of Yun Brocade, helping it shine even brighter in the new era.

After careful review and analysis, senior experts in the field of design unanimously believe that the Visual Identity Design of Nanjing Yun Brocade City not only strictly follows industry design standards, but also exhibits a unique design sense in overall presentation. This design sense not only conforms to the aesthetic trend of modern people, but also leads the trend to a certain extent. As for the logo design of Yun Brocade Zunjiang brand, experts have given high praise, believing that its design techniques are extremely clever. This logo not only accurately highlights the unique charm of Yun Brocade, a traditional craft, but also cleverly incorporates modern design elements, making Yun Brocade Zunjiang stand out among many brands and successfully stand out.

In addition, experts pointed out in their in-depth exploration of the application design of the Yun Brocade Zunjiang brand that Yun Brocade Zunjiang has achieved a high degree of consistency and coherence in door design, product packaging, and online platform interface design. This unified Visual Identity not only helps enhance the brand's recognition and memory points, but also greatly improves the overall image and market competitiveness of the brand, laying a solid foundation for its long-term development.

While acknowledging the existing design achievements, experts also put forward valuable suggestions. They believe that in the future design process, Yun Brocade Zunjiang can further explore the profound cultural connotations contained in Yun Brocade, and organically integrate more traditional elements with modern design concepts. Through this innovative design approach, it is expected to create more creative and unique design works, injecting more vitality and momentum into the dissemination and promotion of the Yun Brocade brand, and enabling it to stand undefeated in the fierce market competition.

5.2 Consumer Reviews

(1) Questionnaire feedback survey of Nanjing Yun Brocade City

To gain a more comprehensive and in-depth understanding of users' genuine evaluations and valuable feedback on the visual image design of the Yun Brocade brand, the primary objective of this survey is to deeply explore the public's acceptance and satisfaction with the logo and visual image design of Nanjing Yun Brocade City. The questionnaire covers a wide range of aspects related to design, including the most popular design proposals, initial impressions, cultural significance transmission, overall visual effects, enhancement of brand image, and evaluations of specific design elements. For detailed information, please refer to Appendix 3. The sample is selected from visitors and consumers who have visited the Nanjing Yun Brocade Museum. Therefore, the distribution location of the questionnaire is set inside the Nanjing Yun Brocade Museum. The reason for choosing this specific sample is that individuals visiting this place usually have a certain understanding of Yun Brocade culture, have

purchasing intentions, or are interested in Yun Brocade art. Such a sample provides more persuasive and effective feedback on the visual image of the Yun Brocade brand. In terms of the most favored design proposal, Proposal E garnered the support of 55% of the respondents, who generally believed that the color scheme was harmonious and the graphic design was unique, fully showcasing the cultural characteristics of Nanjing Yun Brocade City. Proposals D and A also received 15% and 10% support, respectively, with respondents praising their font design and integration with Yun Brocade craftsmanship. (ผิพลาต!ไม่พบแหล่งการอ้างอิง)

Regarding the first impression of the logo design, 60% of the respondents believe that the design is very unique and attractive, capable of capturing their attention and leaving a deep impression. 30% of the respondents think the design is quite distinctive, but there is still room for improvement. Only 10% of the respondents said the design is average or does not quite match the image of Nanjing Yun Brocade City.

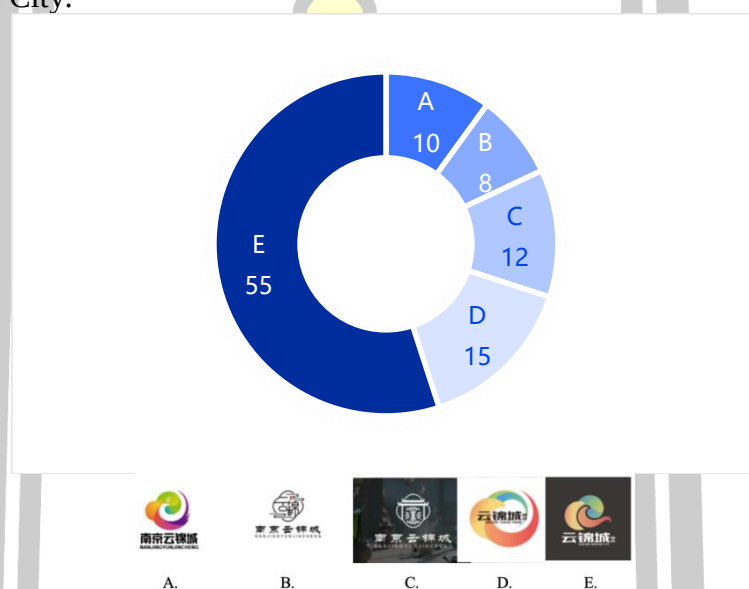


Table 15 The most popular emblem design scheme in Nanjing Yun Brocade City
Source: Gao Jie

In terms of conveying cultural connotations, 70% of the respondents believe that the logo design can effectively communicate the cultural essence and characteristics of Nanjing Yun Brocade City, with 20% of the respondents even believing that the design fully captures the cultural essence of Yun Brocade Zunjiang. However, 10% of the respondents also expressed that the design needs to be strengthened in conveying cultural connotations.

Regarding the overall impression of the visual image design, 65% of the respondents believe that the design is very unified and recognizable, effectively representing Nanjing Yun Brocade City. 25% of the respondents think the design is relatively harmonious, but there is still some room for improvement. Only 10% of the respondents feel that the design is slightly messy or completely does not align with the image of Yun Brocade.

In terms of brand image enhancement, 75% of the respondents believe that visual image design has effectively enhanced the image and popularity of the Yun

Brocade brand, with 50% of the respondents considering the design to be very effective. 20% of the respondents believe that the design is relatively effective, but there is still some room for improvement. Only 5% of the respondents indicate that the design is generally effective or not very effective in enhancing the brand image. The interviewees also provided specific evaluations regarding the color, graphics, and font of the logo design. 80% of the interviewees believed that the color matching was harmonious, the graphic design was unique, and the font had recognizability. At the same time, some interviewees also made suggestions for improvement, such as 10% suggesting the addition of more Yun Brocade elements, and 10% suggesting adjustments to color saturation.

Based on the detailed evaluation and feedback analysis mentioned above, most respondents expressed satisfaction with the logo and visual image design of Nanjing Yun Brocade City. Over 70% of the respondents believed that the design could effectively convey the cultural connotation and characteristics of Yun Brocade, and effectively enhance the brand image and popularity. At the same time, some respondents also put forward valuable suggestions for improvement. We will carefully listen to these suggestions and consider and optimize them in subsequent designs to better meet user needs and market expectations.

(2) Questionnaire feedback survey for the Yun Brocade Zunjiang brand

The visual image design of the "Yun Brocade Zunjiang" brand has attracted widespread attention and in-depth evaluation among the respondents. See Appendix 4. Among them, Option D, with its unique design concept and visual effects, won the favor of 75% of the respondents, becoming the most popular design option. This result indicates that Option D has a high degree of recognition in conveying the brand concept and attracting consumers. (ผิดพลาด! ไม่พบแหล่งอ้างอิง)

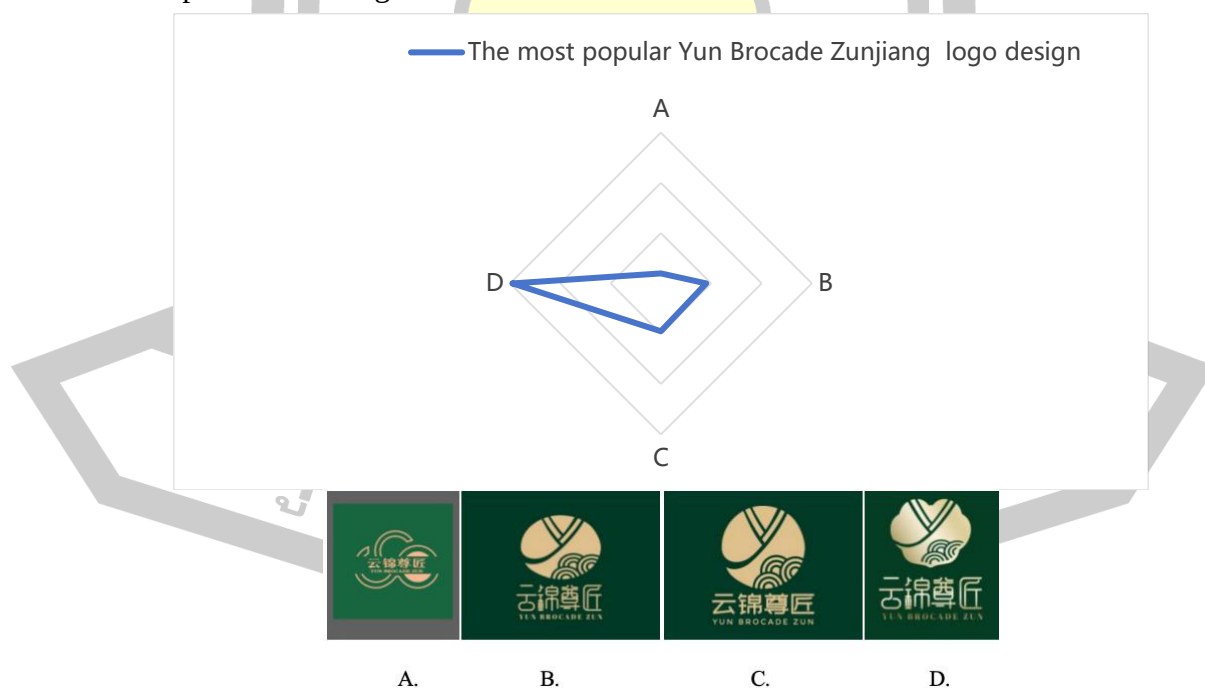


Table 16 The most popular Yun Brocade Zunjiang logo design
Source: Gao Jie

Regarding whether the visual image design of the "Yun Brocade Zunjiang" brand fully embodies its historical and cultural connotations and artistic value, the survey results show that 80% of the respondents gave positive evaluations. They believe that the design well or fully reflects the characteristics of Yun Brocade, successfully integrating the historical and cultural heritage and artistic value of Yun Brocade into the brand's visual image. This high proportion of positive responses fully demonstrates the success of the design in inheriting culture and the respondents' recognition and respect for Yun Brocade culture.

Regarding the satisfaction with the overall visual image design, the survey results show that 70% of the respondents expressed either high satisfaction or moderate satisfaction. This data indicates that most respondents have a positive attitude towards the visual image design of the "Yun Brocade Zunjiang" brand, believing that the design meets their aesthetic expectations and brand recognition.

At the same time, the interviewees also pointed out the direction for improvement in the brand's visual image design. Among them, 20% of the interviewees believe that the pattern design could be more exquisite and distinctive, in order to better showcase the artistic charm of Nanjing Yun Brocade City; 25% of the interviewees hope that the color matching could be more harmonious and layered, in order to enhance the brand's visual appeal; 55% of the interviewees have suggestions for packaging design, hoping that the packaging could be more exquisite and practical, to meet the purchasing and usage needs of consumers.

In terms of inheriting and promoting the cultural connotation of Nanjing Yun Brocade City, the survey results show that 85% of the respondents expect the brand to retain traditional skills and innovate product design. They believe that only by inheriting and innovating can the Yun Brocade culture be revitalized and rejuvenated in modern society.

To attract young consumers, the interviewees put forward several suggestions. Among them, 60% of the interviewees suggested utilizing social media for marketing, engaging in interaction and communication with young consumers through online platforms; 55% of the interviewees hoped that the brand could launch products that conform to the aesthetic preferences of young people, to satisfy their pursuit of fashion and individuality; 40% of the interviewees proposed holding online and offline interactive activities to enhance the brand's fun and interactivity, attracting more attention from young consumers.

In addition, the survey results also show that 75% of the respondents expressed their willingness to purchase or recommend products due to the visual image design of the "Yun Brocade Zunjiang" brand. This data fully demonstrates the positive impact of design on consumer purchasing intentions, as well as the success and attractiveness of the brand in terms of visual image design.

Regarding purchasing behavior, the survey results indicate that 40% of the respondents have purchased products or services from Nanjing Yun Brocade City, and 80% of them expressed high satisfaction or satisfaction. This data suggests that the brand has a certain level of recognition and reputation among consumers, and the product quality and service level have also been recognized by consumers. At the same time, 65% of the respondents expressed a strong willingness or a relatively strong willingness to continue purchasing products or services from the "Yun Brocade

Zunjiang" brand in the future. In terms of purchasing channels, 50% of the respondents chose e-commerce platforms as their purchasing channel, 30% chose physical stores, and 20% chose official websites. This data provides a useful reference for the brand's future expansion of sales channels.

In summary, the visual image design of the "Yun Brocade Zunjiang" brand has received widespread recognition and praise among respondents, but there is still room for improvement. In the future, the brand will focus on aspects such as inheritance and innovation, attracting young consumers, and expanding purchasing channels, continuously enhancing the brand's competitiveness and influence.

Conclusion

This chapter mainly discusses how Nanjing Yun Brocade can make it look both traditional and fashionable through design. The article states that with the development of the times, modern people's aesthetics are increasingly fond of simple and clean things, while traditional Yun Brocade flowers are flashy and not quite in line with modern tastes. So, the article suggests using geometric shapes to simplify traditional Yun Brocade patterns, using simple color combinations to make Yun Brocade look both fashionable and culturally meaningful. At the same time, the article also emphasizes that Yun Brocade must have personality and taste in order to stand out in the market.

Next, the article analyzes Yun Brocade's target market and consumers. In China, Yun Brocade has attracted many collectors, manufacturers, housewives, and cultural enthusiasts. In the international market, Yun Brocade is also loved by European and American tourists, Southeast Asian collectors, and cultural enthusiasts. In order to better meet different market demands, the article suggests developing different promotion and product strategies based on factors such as regional characteristics, population, psychology, and behavior. For example, designing fashionable Yun Brocade products for young consumers and selling them through e-commerce platforms; Provide customized services and high-end products for the high-end market.

In terms of competitor analysis and market opportunities, the article analyzes the strengths and weaknesses of domestic and foreign competitors, and proposes opportunities for Nanjing Yun Brocade in market promotion and brand image design. For example, seizing opportunities for consumption upgrading and the development of cultural and creative industries to enhance product quality and added value; Utilize e-commerce platforms and international cultural exchange opportunities to expand brand awareness and influence.

Finally, the article takes the Nanjing Yun Brocade City project and the "Yun Brocade Zunjiang" brand as examples to demonstrate the specific practice of Visual Identity Design. The Nanjing Yun Brocade City project integrates various functions such as museums, commercial facilities, and office cultural and creative spaces to create an innovative landmark that combines traditional and modern culture for cultural, business, and tourism integration. In terms of Visual Identity Design, the project takes cloud patterns as the core design element, combined with traditional Chinese colors, to design a logo and signage system that conforms to modern aesthetics. At the same time, the project also utilizes new media platforms such as social media for brand promotion and marketing. The "Yun Brocade Zunjiang" brand focuses on the mid to high end market, providing high-quality Yun Brocade products

and personalized customization services to meet consumers' pursuit of unique taste and personality. In terms of Visual Identity Design, the brand takes the first letter "Y" of the pinyin of the "Yun" character in Yun Brocade as the core element, combined with noble colors such as green and gold, to design a simple and elegant logo and packaging design that is full of cultural connotations. These practical cases provide valuable experience and inspiration for the brand image design of Nanjing Yun Brocade.

Overall, this chapter provides comprehensive guidance and suggestions for the development of the Yun Brocade brand by analyzing in depth the modern Visual Identity Design strategy of Nanjing Yun Brocade. In the future, with the changes in the market and the diversification of consumer demands, Nanjing Yun Brocade needs to constantly innovate and improve its brand image design to better adapt to market demand and achieve sustainable brand development.



Chapter V

Conclusion, Discussion, and Suggestions

Part 1 Conclusion

This study focuses on the cultural inheritance of Nanjing Yun Brocade in the contemporary era. By constructing strategies for the visual image design of the Nanjing Yun Brocade brand, it aims to explore how to combine modern design concepts with traditional Yun Brocade culture, in order to enhance the market competitiveness and cultural dissemination of the Nanjing Yun Brocade brand. This will effectively achieve the cultural inheritance of Nanjing Yun Brocade in the contemporary era.

This study provides a detailed review of the development of Nanjing Yun Brocade from the Sui and Tang dynasties to modern times, systematically sorting out the artistic characteristics and cultural backgrounds of Nanjing Yun Brocade in different historical periods. Through the analysis of various historical stages, it clarifies the important position of Yun Brocade in traditional culture and reveals the current situation of the inheritance and innovation of Yun Brocade skills. The study finds that despite the important position of Yun Brocade in traditional culture, in modern society, the inheritance of Yun Brocade skills faces the challenge of low market acceptance.

Through a comprehensive analysis of the existing brand visual image of Nanjing Yun Brocade City, the study reveals the current design status of the brand logo, product packaging, online platforms, and social media. Using the SWOT analysis method, the strengths and weaknesses of the Nanjing Yun Brocade brand in visual communication are evaluated. It is believed that despite the unique cultural symbols of Nanjing Yun Brocade, its brand visual image design is not sufficiently modernized in the modern market, does not adapt to the current social development background, and fails to fully attract the attention of young consumers. Furthermore, the existing visual design, while conveying the culture of Yun Brocade, fails to effectively reflect the brand's innovativeness and modernity. The study suggests that Nanjing Yun Brocade, based on inheriting traditional culture, urgently needs to enhance its brand image through modern visual design and innovative strategies. Specific suggestions include: strengthening the dissemination of brand stories and enhancing the transmission of brand cultural connotations; innovatively interpreting traditional elements in conjunction with modern aesthetic trends; optimizing the brand's visual image, especially in areas such as packaging and social media, to enhance visual recognition and market appeal; adopting an online and offline integrated promotion strategy, combining cultural tourism and cross-border cooperation to enhance brand influence and market competitiveness.

This study proposes directions for improving the visual image of the Nanjing Yun Brocade brand from the theoretical perspective of brand design. The research believes that the visual image of a brand is not only an external aesthetic design but also a carrier for conveying the cultural connotation of the brand. Based on this viewpoint, the study proposes several strategies, especially in terms of color usage, pattern innovation, and font design, suggesting how to combine the representative cloud pattern elements of traditional Nanjing Yun Brocade with modern aesthetic

trends to enhance the market appeal of the Yun Brocade brand. At the same time, the research suggests that by strengthening the brand story and cultural dissemination, it can enhance consumers' emotional identification, thereby strengthening brand loyalty and market competitiveness.

In terms of modern design, this study proposes specific design strategies and application plans. Firstly, regarding the logo design of Nanjing Yun Brocade City and Yun Brocade Zunjiang brands, the research suggests reinterpreting traditional symbols such as cloud patterns in a modern design language, retaining the essence of traditional culture while meeting the aesthetic needs of modern consumers. Secondly, this study proposes specific design ideas for Yun Brocade packaging design, signage systems, and social media visual applications, emphasizing the consistency and innovation of visual images in different application scenarios. For example, in packaging design, the research suggests using more modern colors and patterns to attract the attention of young groups, while enhancing the fashion sense and artistic value of the Yun Brocade brand.

This study further proposes strategies for the dissemination and promotion of Yun Brocade culture, especially strategies such as the integration of online and offline promotion, the combination of cultural tourism promotion, and cross-industry cooperation. These strategies not only help to enhance the market recognition of Nanjing Yun Brocade, but also deepen the transmission of brand culture. For example, through the combination of cultural tourism, brand elements can be integrated into the tourism experience, increasing consumers' engagement and recognition. Cross-industry cooperation can enhance the brand's exposure and influence through joint promotion with other brands.

This study verified the feasibility and effectiveness of the design schemes for the Nanjing Yun Brocade City and Yun Brocade Zunjiang brands through expert evaluation and consumer feedback. Through expert evaluation, the study found that the innovative design of the visual image of the Nanjing Yun Brocade brand was affirmed by industry experts, especially the efforts in combining modern aesthetics with traditional culture, which received high praise. Consumer feedback also indicated that the optimized visual image of Nanjing Yun Brocade has increased recognition and preference among young consumers. This part verifies the practical operability and market potential of the research design scheme.

Overall, this study provides strong theoretical support and practical guidance for the modern transformation of Nanjing Yun Brocade into a branded product, aiming for better cultural inheritance, adaptation to social environmental development, and market economy development. The research results not only offer innovative solutions for the visual image design of Nanjing Yun Brocade but also provide valuable references for the modern development of other traditional cultural brands.

Part 2 Discussion

The author compares and analyzes the findings of this study with those of previous research, and discusses the innovations, limitations, and possible future research directions of this study.

Previous studies have provided a detailed exposition of the historical origins and evolution of Nanjing Yun Brocade, but this research has conducted a more in-depth analysis and organization on this basis. The author not only traced the ancient origins of Yun Brocade but also explored its evolution in various historical periods

such as the Sui and Tang dynasties, the Song and Yuan dynasties, and the Ming and Qing dynasties, revealing the intrinsic connection between Yun Brocade and socio-cultural and economic development. The focus was on analyzing the current state of cultural inheritance and development of contemporary Nanjing Yun Brocade. Through this deepened understanding, the author more clearly perceived the historical significance and cultural value of Yun Brocade as a representative of traditional Chinese handicrafts. Previous studies have touched upon the development status of contemporary Nanjing Yun Brocade, but often focused on a certain aspect or field. This research more systematically analyzes the application practices, artistic characteristics, and methods of cultural inheritance and existing issues of Yun Brocade in modern design. The author proposes diversified application methods of Yun Brocade in modern design, such as its integration with fashion and home furnishing; at the same time, the author also delves deeply into the artistic characteristics of Yun Brocade, revealing its unique aesthetic value and cultural connotation. Furthermore, the author comprehensively reviews the current state of cultural inheritance of Yun Brocade, especially its brand development, and proposes specific paths for inheritance and innovation.

Previous studies have relatively few discussions on the brand visual image design of Nanjing Yun Brocade. This research delves into the importance, content, and application practices of brand visual image design in Nanjing Yun Brocade. The author proposes that brand visual image design is the key to Nanjing Yun Brocade's market entry and competitiveness enhancement, and through specific case studies, demonstrates the visual image design practices of Yun Brocade in various aspects such as brand logos, product packaging, e-commerce platforms and official websites, and social media platforms. This innovative exploration provides theoretical support and practical guidance for the modern development of the Yun Brocade brand.

Previous research on the modern visual image design of Nanjing Yun Brocade has been insufficient. This study combines modern aesthetic trends and target market analysis, and proactively proposes specific strategies and practical paths. The author clarifies the importance of brand positioning and emphasizes the key role of brand story in shaping brand image. At the same time, the author also conducts practical explorations in logo design, signage system application, and social media application, providing a useful reference for Nanjing Yun Brocade to better adapt to the development of modern social environment and the market economy system.

(1) Research Findings

This study has constructed a systematic analysis framework for the history and development of Nanjing Yun Brocade City, the theoretical basis and case analysis of visual image design, and the application of modern visual image design, providing new perspectives and methods for a comprehensive and in-depth study of Nanjing Yun Brocade. This research not only stays at the theoretical level but also conducts practical explorations. Through specific case analysis, design practice, and other methods, the feasibility and effectiveness of the strategies and paths proposed in this study have been verified. This study combines modern aesthetic trends and target market analysis, and proactively proposes strategies and practical paths for the modern visual image design of Nanjing Yun Brocade, providing a useful reference and guidance for the modern development of the Yun Brocade brand.

(2) Limitations of the Study

Although the research has proposed some visual design strategies and improvement plans, due to time and resource constraints, they have not been practically applied and verified in the large-scale market. Future research can further verify the effectiveness and feasibility of these design strategies through the design implementation and market testing of actual cases, providing more practical guidance for the visual image design of the Yun Brocade brand.

(3) Possible future research directions

Future research can further expand the visual image design field of Nanjing Yun Brocade City, exploring more diversified design elements and expression techniques to enhance the visual appeal and market competitiveness of the Yun Brocade brand. Future research can strengthen interdisciplinary cooperation, combining Nanjing Yun Brocade with other fields (such as fashion, technology, etc.), promoting its innovation and development, and expanding the application scope and influence of Yun Brocade. Future research can focus on the promotion and dissemination strategies of Nanjing Yun Brocade in the international market, enhancing its international influence, and allowing more people to understand and appreciate this traditional Chinese handicraft.

This study has achieved relatively rich results in the history and development of Nanjing Yun Brocade City, visual image design, and its modern application, and has conducted comparative analysis with previous research. The author clarifies the new findings, limitations, and possible future research directions of this study, hoping to provide useful references and insights for the inheritance and innovative development of Nanjing Yun Brocade.

Part 3 Suggestions

Nanjing Yun Brocade, as an outstanding representative of traditional Chinese handicrafts, carries profound historical and cultural heritage and unique artistic value. However, in the tide of modernization, how to inherit this treasure and combine it with modern design and market demand has become an important issue before us. Based on this article's in-depth research on the history and development of Nanjing Yun Brocade, the theoretical basis and case analysis of visual image design, and the application of modern visual image design, the following are some suggestions for the future development of Nanjing Yun Brocade.

(1) Strengthen cultural inheritance and consolidate the foundation for development

The cultural heritage of Nanjing Yun Brocade City is the cornerstone of its development. To ensure the continuation of this craftsmanship, we need to establish a more comprehensive cultural inheritance system. Firstly, we should strengthen the protection and inheritance of Nanjing Yun Brocade weaving skills. This includes recording, organizing, and researching traditional skills, as well as cultivating and supporting inheritors. The government and relevant institutions can set up special funds to support the teaching activities of inheritors, encourage the younger generation to learn Yun Brocade weaving skills, and ensure that the skills are passed down from generation to generation.

On the basis of inheritance, we should also encourage innovation and development. Nanjing Yun Brocade, as a traditional handicraft, needs to keep pace

with the times and combine with modern design and technology to explore new forms of expression and application areas. For example, Yun Brocade elements can be integrated into modern clothing design, home decoration, cultural tourism, and other fields to expand its application scope and influence. At the same time, support Yun Brocade enterprises in product research and development and innovation to enhance product competitiveness and market adaptability. The government can introduce relevant policies to encourage enterprises to increase R&D investment, provide tax incentives and financial support, and promote the innovation and development of Nanjing Yun Brocade.

(2) Enhance the brand's visual image and strengthen market competitiveness

The brand visual image is crucial for Nanjing Yun Brocade to enter the market and enhance its competitiveness. We encourage current enterprises producing and operating Yun Brocade to showcase a diverse and flourishing situation in the market, engaging in friendly competition to achieve mutual development. At the same time, we advocate that corporate brands focus on shaping a unique brand image, integrating the artistic characteristics and profound cultural heritage of Nanjing Yun Brocade, and designing a brand logo that embodies both traditional charm and modern aesthetics. In addition to the brand logo, we should also pay attention to the design of product packaging. Product packaging is the first impression consumers have of the product, and it is of great significance for enhancing the added value and market competitiveness of the product. Therefore, we need to design packaging with unique style and cultural connotation based on the product characteristics and market demands of Nanjing Yun Brocade. The design of packaging should focus on coordination and unity with the brand logo, forming a complete brand visual image system.

In the design of e-commerce platforms and official websites, we should also reflect the characteristics and cultural connotations of Nanjing Yun Brocade City. E-commerce platforms and official websites are important channels for brands to interact with consumers, playing a crucial role in enhancing brand awareness and reputation. Therefore, we need to focus on the design of the website interface, incorporating the artistic elements and cultural heritage of Nanjing Yun Brocade to create a website image with a unique style. At the same time, we should optimize the user experience of the website, improve its usability and interactivity, and enhance consumers' identification and loyalty to the brand.

In addition, we should strengthen the dissemination of brand stories. Brand stories are an important part of the brand image, which can enhance the cultural heritage and appeal of the brand. Nanjing Yun Brocade, as a traditional Chinese handicraft, carries rich stories and cultural connotations. Therefore, we need to explore and organize these stories and disseminate them through various channels and forms. For example, we can produce promotional videos, write articles, hold lectures, and other forms to convey the stories and cultural connotations of Nanjing Yun Brocade to more people. Through the dissemination of brand stories, we can enhance consumers' awareness and interest in the brand, and improve the brand's popularity and reputation.

Moreover, the Nanjing Yun Brocade brand can also be integrated with cultural tourism. Cultural tourism is one of the popular travel methods in today's society, with people increasingly focusing on experiencing the local culture and characteristics

during their travels. Therefore, we can present and sell Nanjing Yun Brocade as a local cultural product, attracting more tourists to learn about and purchase it. For instance, we can set up specialty stores or display areas for the Nanjing Yun Brocade brand at tourist attractions, allowing visitors to appreciate the beauty of the scenery while also experiencing the charm of Nanjing Yun Brocade.

(3) Strengthen research and exchange to promote sustainable development

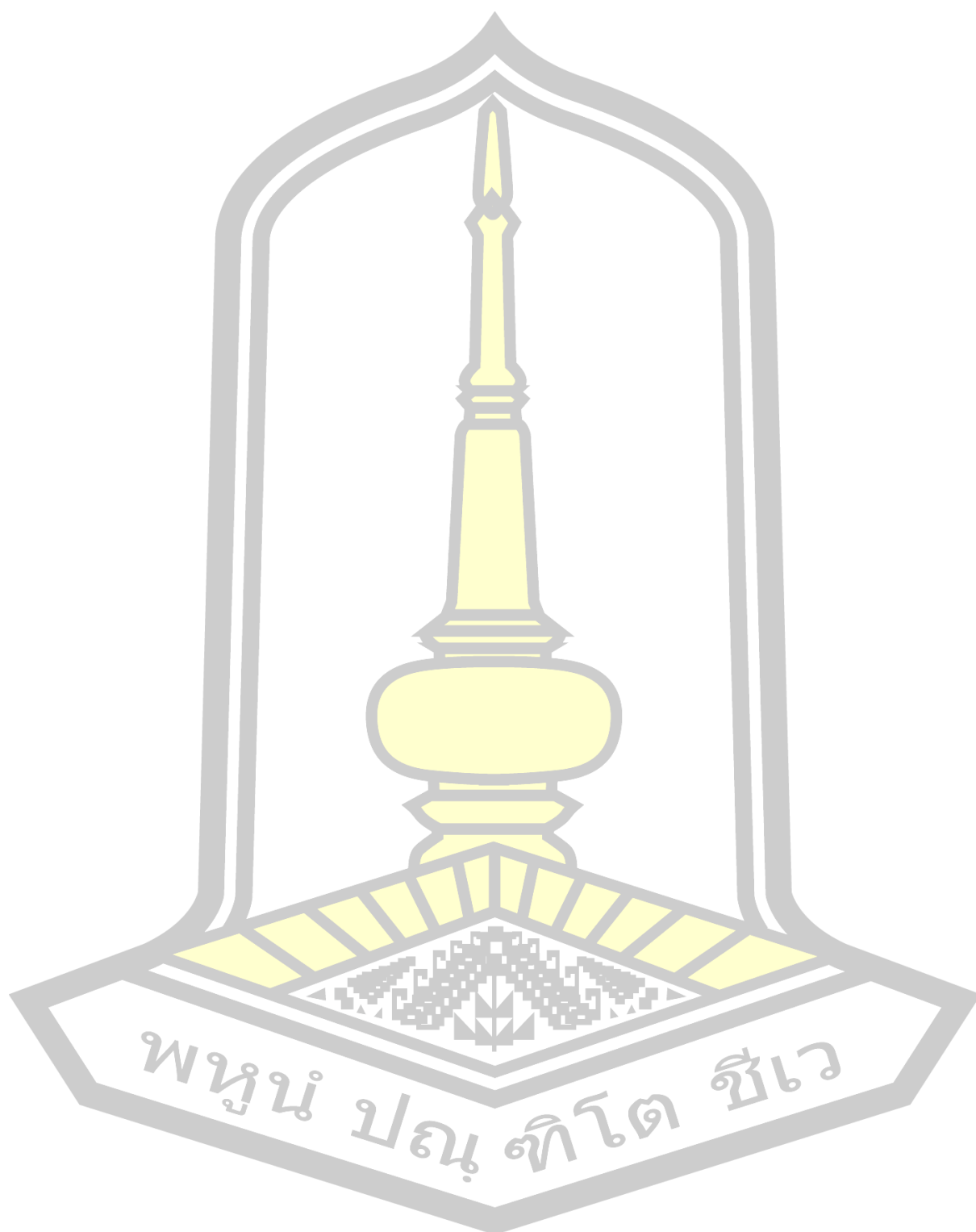
In order to promote the sustainable development of Nanjing Yun Brocade, we need to strengthen research and exchanges on it. Firstly, we should encourage and support the academic community to conduct in-depth research on Nanjing Yun Brocade. The academic community possesses professional research capabilities and abundant academic resources, which can provide strong support for the research of Nanjing Yun Brocade. Therefore, we can establish relevant research projects or topics to attract more scholars and research institutions to participate, promoting the academic research and theoretical development of Nanjing Yun Brocade.

At the same time, we should also strengthen cooperation and exchanges with relevant institutions both domestically and internationally. There are many institutions and organizations related to handicrafts both domestically and internationally, which possess rich experience and resources that can provide beneficial references and assistance for the development of Nanjing Yun Brocade City. Therefore, we can actively establish cooperative relationships with these institutions and organizations, engaging in academic exchanges, technical cooperation, talent cultivation, and other aspects of collaboration, to jointly promote the research and development of Nanjing Yun Brocade City.

In addition, we can also organize activities related to the Nanjing Yun Brocade industry, such as exchange meetings and seminars. These activities serve as important platforms for information sharing and experience exchange within the industry, which can promote cooperation and innovation within the industry. Therefore, we can regularly hold these activities, inviting relevant experts, scholars, entrepreneurs, and inheritors to participate in them, jointly discussing the development issues and directions of Nanjing Yun Brocade, and providing strong support and guarantees for the sustainable development of Nanjing Yun Brocade.

In summary, to promote the inheritance and development of Nanjing Yun Brocade, we need to strengthen cultural inheritance and innovation, enhance brand visual image design, expand market applications and promotion channels, and enhance research and exchange efforts. In terms of brand visual image design, we must unify the planning and design of the brand visual image system and strengthen the dissemination of brand stories. In research and exchange, we must strengthen academic research and support, and enhance cooperation and exchange with relevant domestic and international institutions. Through the implementation of these measures, we believe that Nanjing Yun Brocade, a traditional Chinese handicraft, will shine with new brilliance in modern society, making a greater contribution to the inheritance and development of excellent traditional Chinese culture.

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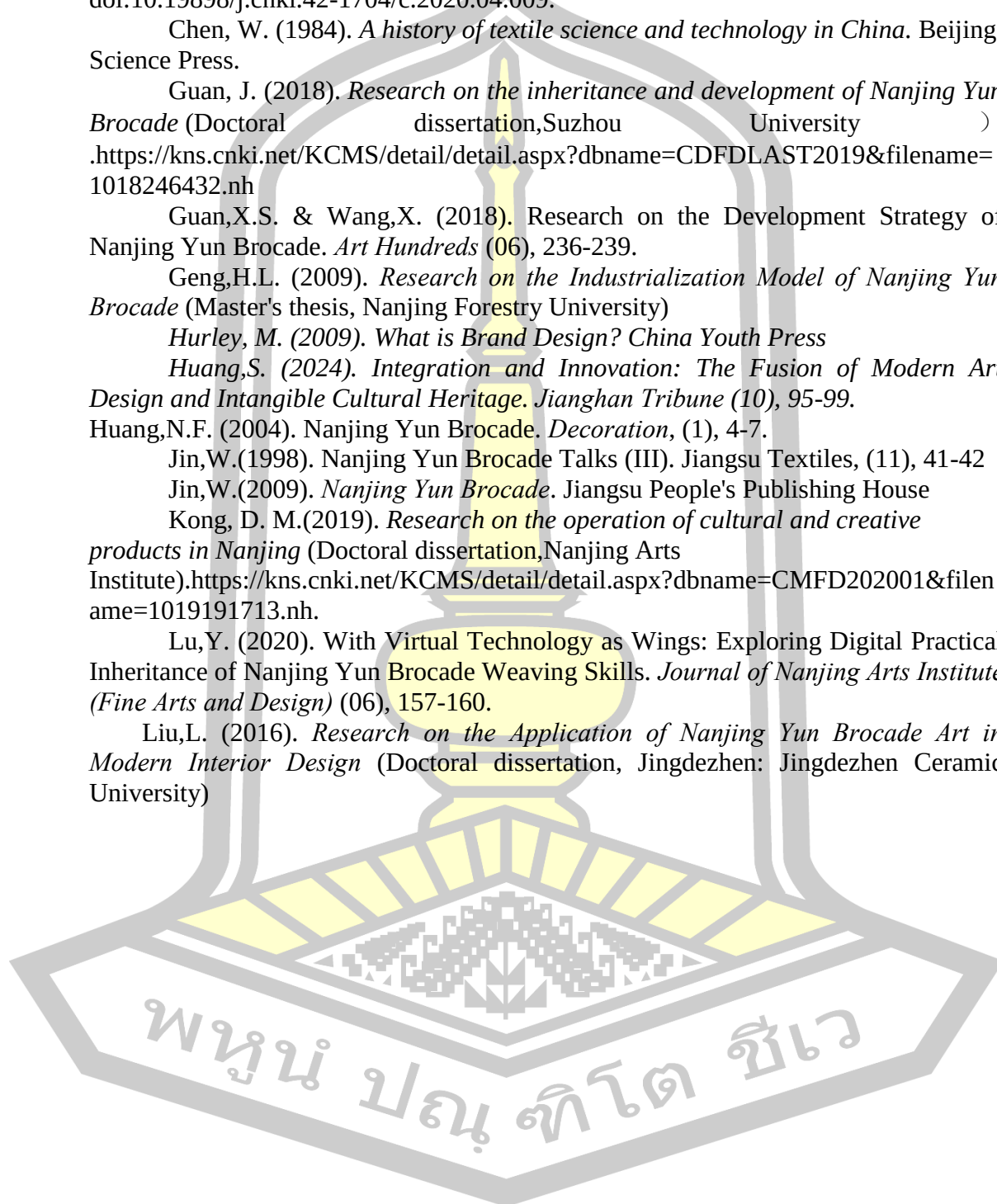
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Appendix 1

Pre-Survey Questionnaire for the Brand Image Design of Nanjing Yun Brocade

Basic Information

1. Your gender:

- A. Male
- B. Female

2. Your age group:

- A. Under 18 years old
- B. Aged 18-25
- C. Aged 26-35
- D. Aged 36-45
- E. Over 46 years old

3. Your occupation:

- A. Student
- B. Corporate Employee
- C. Freelancer
- D. Cultural and artistic practitioners
- E. Others (please specify)

Cognition of Yun Brocade

5. Have you heard of Yun Brocade?

- A. Yes, it is Yun Brocade
- B. No (If you choose "No", please skip to question 10)

6. How did you first learn about Yun Brocade?

- A. Museum/Exhibition
- B. Television/Radio
- C. Internet/Social Media
- D. Introduction by friends and family
- E. Others (please specify)

7. What is your first impression of Yun Brocade?

- A. Exquisite and gorgeous
- B. Classical tradition
- C. Expensive and luxurious
- D. Not very familiar
- E. Opinions on the brand image of Yun Brocade

8. What do you think are the most important elements in the brand image of Yun Brocade? (Multiple choices are allowed)

- A. Traditional Craftsmanship
- B. Historical Culture
- C. Artistic Value
- D. Fashionable elements
- E. Others (please specify)

9. How do you think the Yun Brocade brand image should be combined with modern aesthetics?

- A. Maintain tradition, do not change
- B. Incorporating modern elements, innovative design
- C. Other suggestions (please specify)

10. Are you willing to purchase modern fashion products incorporating Yun Brocade elements?

- A. Yes, it is Yun Brocade
- B. No
- C. Market and Consumer Behavior

10. What channels do you usually use to purchase traditional handicrafts or cultural products?

- A. Physical store
- B. Online Shopping mall
- C. Customized Service
- D. Others (please specify)

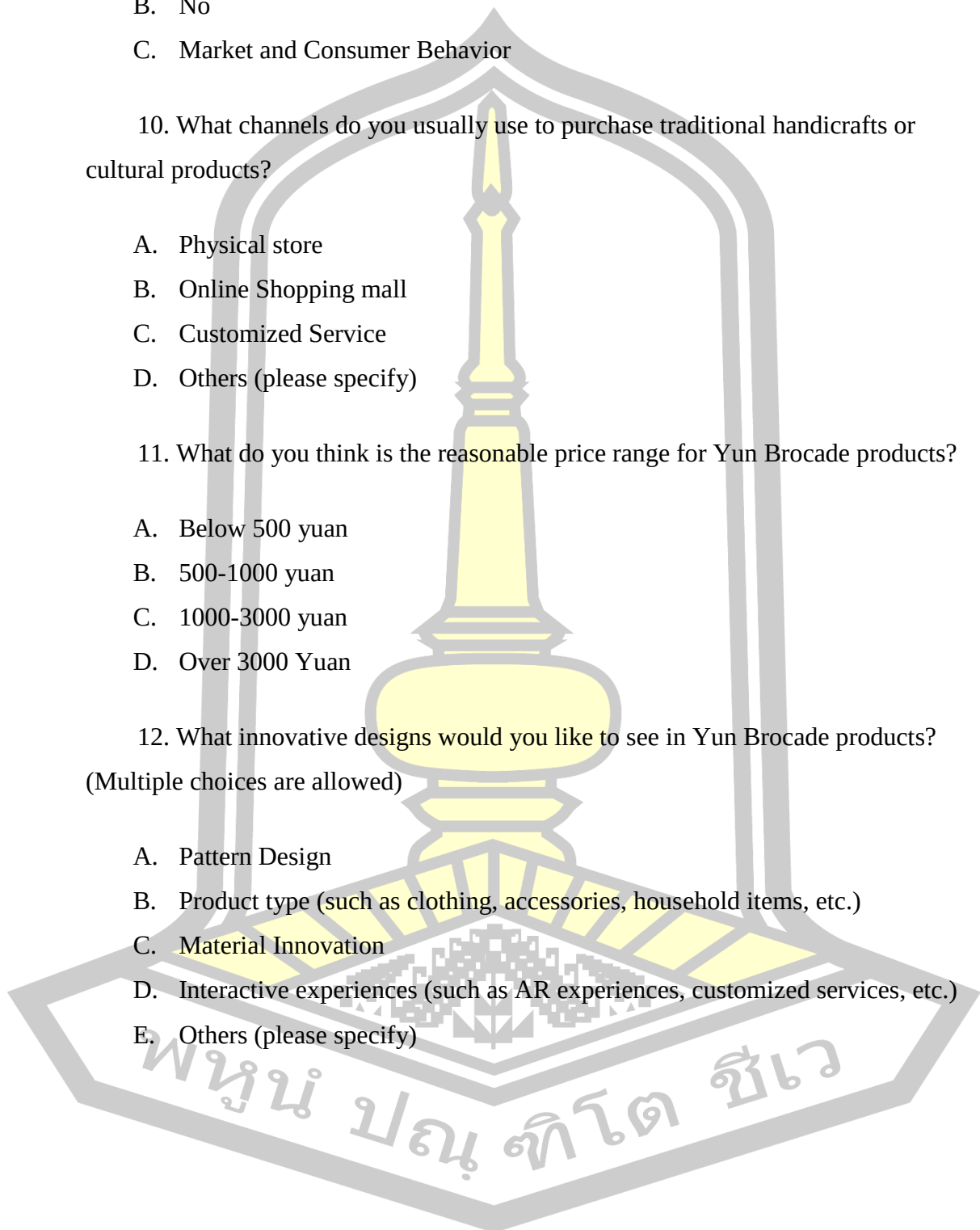
11. What do you think is the reasonable price range for Yun Brocade products?

- A. Below 500 yuan
- B. 500-1000 yuan
- C. 1000-3000 yuan
- D. Over 3000 Yuan

12. What innovative designs would you like to see in Yun Brocade products?

(Multiple choices are allowed)

- A. Pattern Design
- B. Product type (such as clothing, accessories, household items, etc.)
- C. Material Innovation
- D. Interactive experiences (such as AR experiences, customized services, etc.)
- E. Others (please specify)



Appendix 2

Interview Outline Before Yun Brocade Brand Image Design

Opening introduction, briefly introduce yourself and the purpose of the interview.

Basic Information

What is your age, occupation, and hobbies?

- (1) How did you first learn about Yun Brocade?
- (2) Cognition and feelings towards Yun Brocade
- (3) What is your first impression of Yun Brocade?
- (4) What do you think is the most attractive aspect of Yun Brocade?
- (5) Have you ever purchased Yun Brocade products? If so, please share your purchasing experience.

Opinions on the brand image of Yun Brocade

- (6) How do you think the brand image of Yun Brocade should be combined with modern aesthetics?
- (7) What suggestions do you have regarding the color, pattern, and font of the Yun Brocade brand image?
- (8) What kind of values or cultural concepts do you hope the Yun Brocade brand story can convey?

Market and Consumer Behavior

- (9) What channels do you usually use to purchase traditional handicrafts or cultural products?
- (10) What do you think is the reasonable price range for Yun Brocade products?
- (11) Would you be willing to try incorporating Yun Brocade elements into modern fashion products?

(12) Suggestions and promotion for the story and image of the Yun Brocade brand

(13) In what aspects do you think the Yun Brocade brand story and image need to be improved or enhanced?

(14) What suggestions or ideas do you have for promoting the story and image of the Yun Brocade brand?

Thank the interviewee for their time and sharing. Briefly summarize the interview content and ask the interviewee if they have any additional comments or suggestions.



Appendix 3

Observe the outline

1. On-site Observation

(1) Yun Brocade Brand Logo Design

Record the main graphic elements of the logo, such as patterns, shapes, lines, etc.

Observe the colors used in the logo and analyze whether they align with the brand's tone.

Logo recognition and memorability: Assess the uniqueness and ease of remembrance of the logo.

(2) Product Packaging

Observe the overall design style of the packaging, such as traditional, modern, minimalist, etc.

Record the product information, Brand logo, patterns, text, and other elements on the packaging.

Evaluate the practicality of the packaging (e.g., product protection, convenience for carrying) and its aesthetic appeal (e.g., eye-catching, enhancing status).

(3) Store Space Display

Record the store's spatial layout, product display methods, and decorative elements.

Observe the overall atmosphere and lighting design of the store, analyzing whether they create a comfortable shopping environment.

Assess whether the store provides sufficient interactive space, such as fitting areas, experience zones, etc.

(4) Product Market Sales Observation

Record the types of sales channels for Nanjing Yun Brocade, such as physical stores, exclusive stores, tourist attractions, etc.

Analyze the geographical distribution and coverage of sales channels.

Record sales data, such as volume, revenue, etc.

Observe customer behavior during the purchase process, such as product selection, price inquiry, payment methods, etc.

2. Online Platform Observation

(1) Online Brand Logo Design

Compare the design elements and style of the online logo with the offline one, assessing their consistency.

Observe the display effect of the online logo on different devices (e.g., computers, mobile phones), assessing its adaptability and clarity.

Record the official website address of Nanjing Yun Brocade and analyze its website design and content layout.

Observe the account operation and content release of Nanjing Yun Brocade on social media platforms (e.g., Weibo, WeChat, TikTok).

Understand the cultural promotion of Nanjing Yun Brocade on other online channels (e.g., news websites, forums, blogs, etc.).

(2) Cultural Promotion Measures

Record the cultural content released by Nanjing Yun Brocade, such as articles, videos, images, etc., and analyze its dissemination effect and audience feedback.

Observe Nanjing Yun Brocade's online interactive activities, such as Q&A, giveaways, live streaming, etc., and assess their participation and influence.

(3) E-commerce Marketing Channel Observation

Record the types of e-commerce platforms chosen by Nanjing Yun Brocade, such as Tmall, JD.com, Pinduoduo, etc.

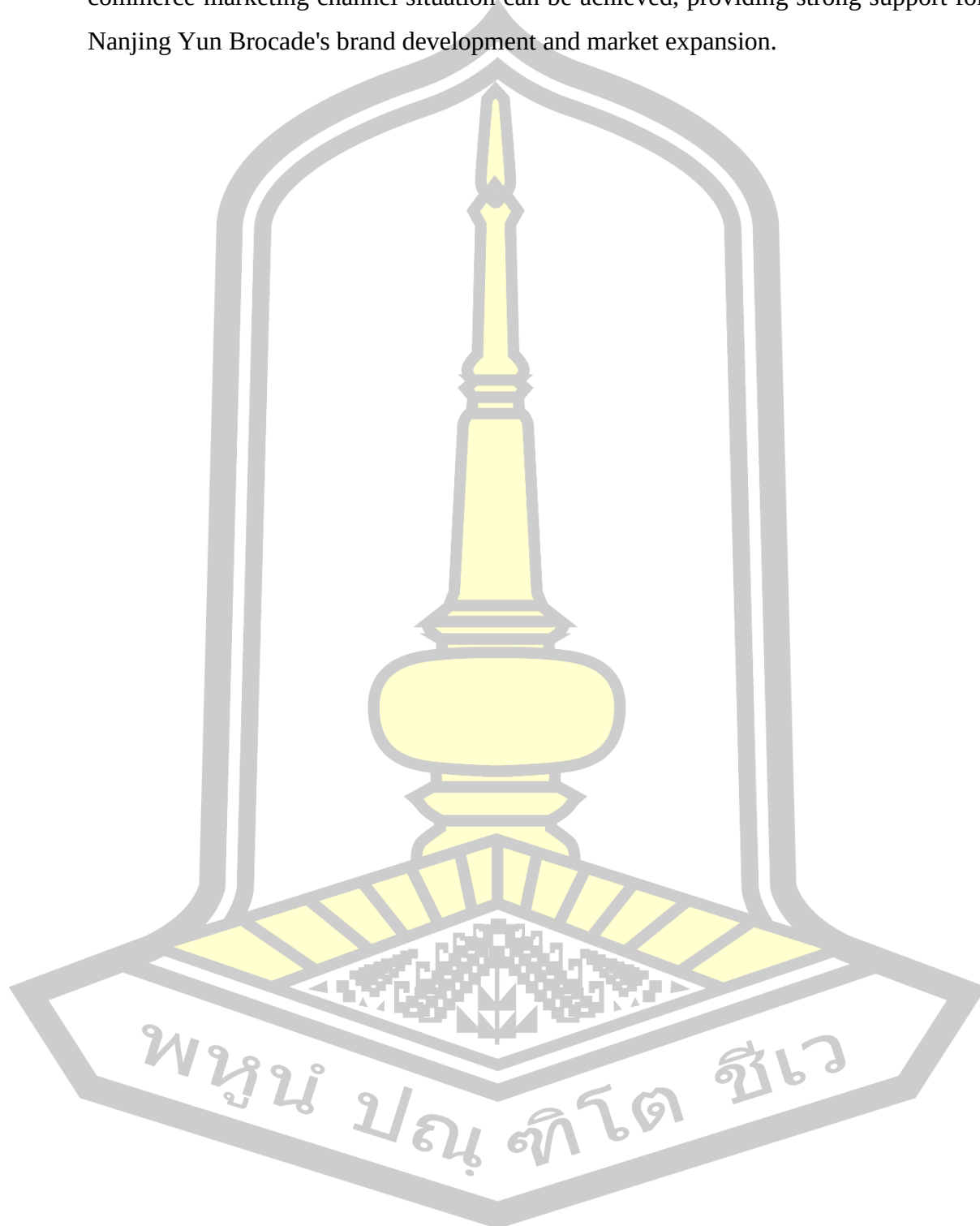
Observe the store design and style of Nanjing Yun Brocade on e-commerce platforms, assessing their appeal and user experience.

Record Nanjing Yun Brocade's product pricing and promotional activities on e-commerce platforms, analyzing its marketing strategy and effectiveness.

Understand Nanjing Yun Brocade's logistics and distribution situation and after-sales service policy on e-commerce platforms, assessing service quality and customer satisfaction.

Through the implementation of the above observation outline, a comprehensive and in-depth understanding of Nanjing Yun Brocade's brand visual image, cultural communication exhibition activities, product market sales situation, as well as the

online platform's brand image design, cultural promotion channels and measures, e-commerce marketing channel situation can be achieved, providing strong support for Nanjing Yun Brocade's brand development and market expansion.



Appendix 4

Survey on the Design Works of Nanjing Yun Brocade City Logo and Visual Identity

Thank you for your attention to Nanjing Yun Brocade City! We have recently completed the logo and visual identity design for Nanjing Yun Brocade City. To gauge your approval and satisfaction with these designs, we are conducting this survey. Your feedback is crucial to us, as it will help us evaluate the effectiveness of our designs and serve as a basis for future improvements. Please take a few minutes to carefully fill out the following questionnaire.

Among the visual image designs of Nanjing Yun Brocade City, which design do you like the most? Why?

(Please fill in your favorite part or element, and the reason for liking it)

(Subsequent questions will all revolve around the favorite design proposal)



A. B. C. D. E.

2. What is your first impression of the logo design chosen for the beloved Nanjing Yun Brocade City?

- A. Very unique and attractive
- B. More distinctive
- C. Generally, no particular feeling
- D. It doesn't quite fit the image of Yun Brocade

E. It does not conform to my aesthetic at all

3. Do you think the logo design of Nanjing Yun Brocade City successfully conveys the cultural connotation and characteristics of Yun Brocade?

A. Fully convey

B. Conveys well

C. General

D. Not very communicative

E. Completely unable to convey

5. How do you feel about the overall visual image design of Nanjing Yun Brocade City?

A. Highly unified and recognizable

B. More coordinated

C. Generally, no particular impression

D. Slightly messy

E. It completely does not match the image of Yun Brocade

7. Do you think the visual image design of Nanjing Yun Brocade City has effectively enhanced the image and popularity of the Yun Brocade brand?

A. Very effective

B. More effective

C. General

D. Not very effective

E. Completely ineffective

8. What are your evaluations or suggestions regarding the color, graphics, and font of the logo design for Nanjing Yun Brocade City?

(Please fill in your specific evaluation or suggestion)

9. How satisfied are you with the overall design of the logo and visual image of Nanjing Yun Brocade City?

A. Very satisfied

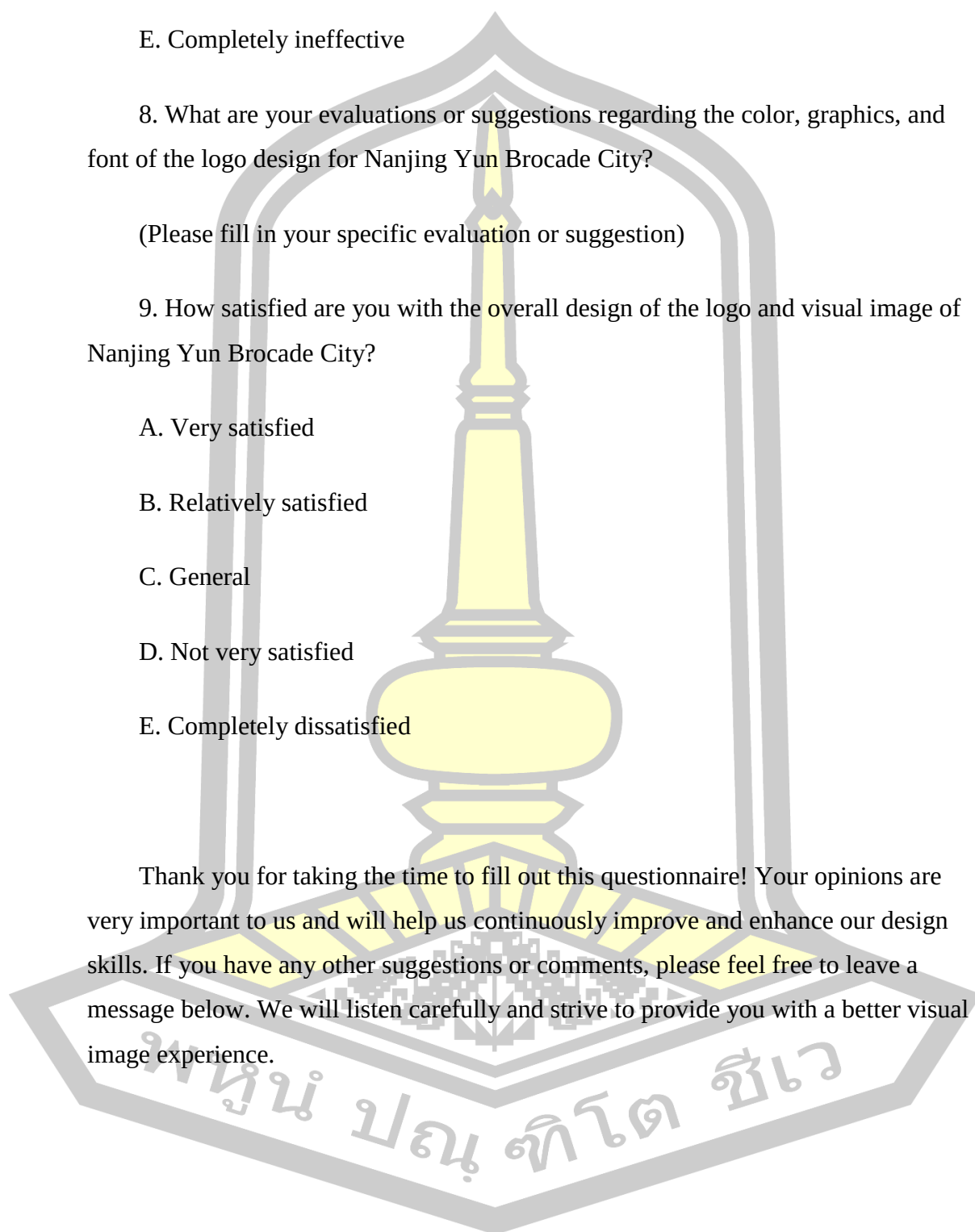
B. Relatively satisfied

C. General

D. Not very satisfied

E. Completely dissatisfied

Thank you for taking the time to fill out this questionnaire! Your opinions are very important to us and will help us continuously improve and enhance our design skills. If you have any other suggestions or comments, please feel free to leave a message below. We will listen carefully and strive to provide you with a better visual image experience.



Appendix 5

"Yun Brocade Zunjiang" Brand Visual Identity Design Work Questionnaire Survey

Thank you for your attention to the "Yun Brocade Zunjiang" brand! We have recently completed the logo design, packaging design, and other brand visual image design work for this brand. To understand everyone's recognition and satisfaction with these designs, we are conducting this survey. Your opinion is very important to us and will help us evaluate the design effectiveness and serve as a basis for future improvements. Please take a few minutes to carefully fill out the following questionnaire.

Which logo design scheme of the "Yun Brocade Zunjiang" brand do you like the most?



A. B. C. D.

2. Do you think the current brand design of Yun Brocade in Nanjing reflects its historical and cultural connotations and artistic value?

- A. Fully Embodies
- B. Better embodiment
- C. General
- D. Not reflected

3. How satisfied are you with the overall visual image design of the "Yun Brocade Zunjiang" brand?

- A. Very satisfied
- B. Relatively satisfied
- C. General
- D. Not very satisfied
- E. Completely dissatisfied

4. In what aspects do you think the design of the Nanjing Yun Brocade brand can

be improved? (Multiple choices are allowed)

- A. Pattern Design
- B. Color matching
- C. Font selection
- D. Packaging Design
- E. Advertising
- F. Others

5. How do you think the Nanjing Yun Brocade brand should better inherit and promote its cultural connotation?

- A. Preserve traditional craftsmanship
- B. Innovative Product Design
- C. Strengthen promotion and publicity
- D. Carry out cultural exchange activities
- E. Others

6. How do you think the Nanjing Yun Brocade brand should attract more young consumers?

- A. Launch products that meet the aesthetic preferences of young people
- B. Utilize social media for marketing
- C. Host online and offline interactive activities
- D. Collaborate with fashion brands
- E. Others

7. Are you willing to purchase or recommend the products of the 'Yun Brocade Zunjiang' brand due to its visual image design?

- A. Yes, very willing
- B. Yes, I am more willing
- C. Generally, without any special intention
- D. No, not really willing
- E. No, completely unwilling

8. Have you ever purchased products or services from Yun Brocade in Nanjing?

- A. Yes
- B. No

9. If you have purchased products or services from Nanjing Yun Brocade, please

evaluate your satisfaction.

- A. Very satisfied
- B. Satisfaction
- C. General
- D. Not satisfied
- E. Extremely dissatisfied

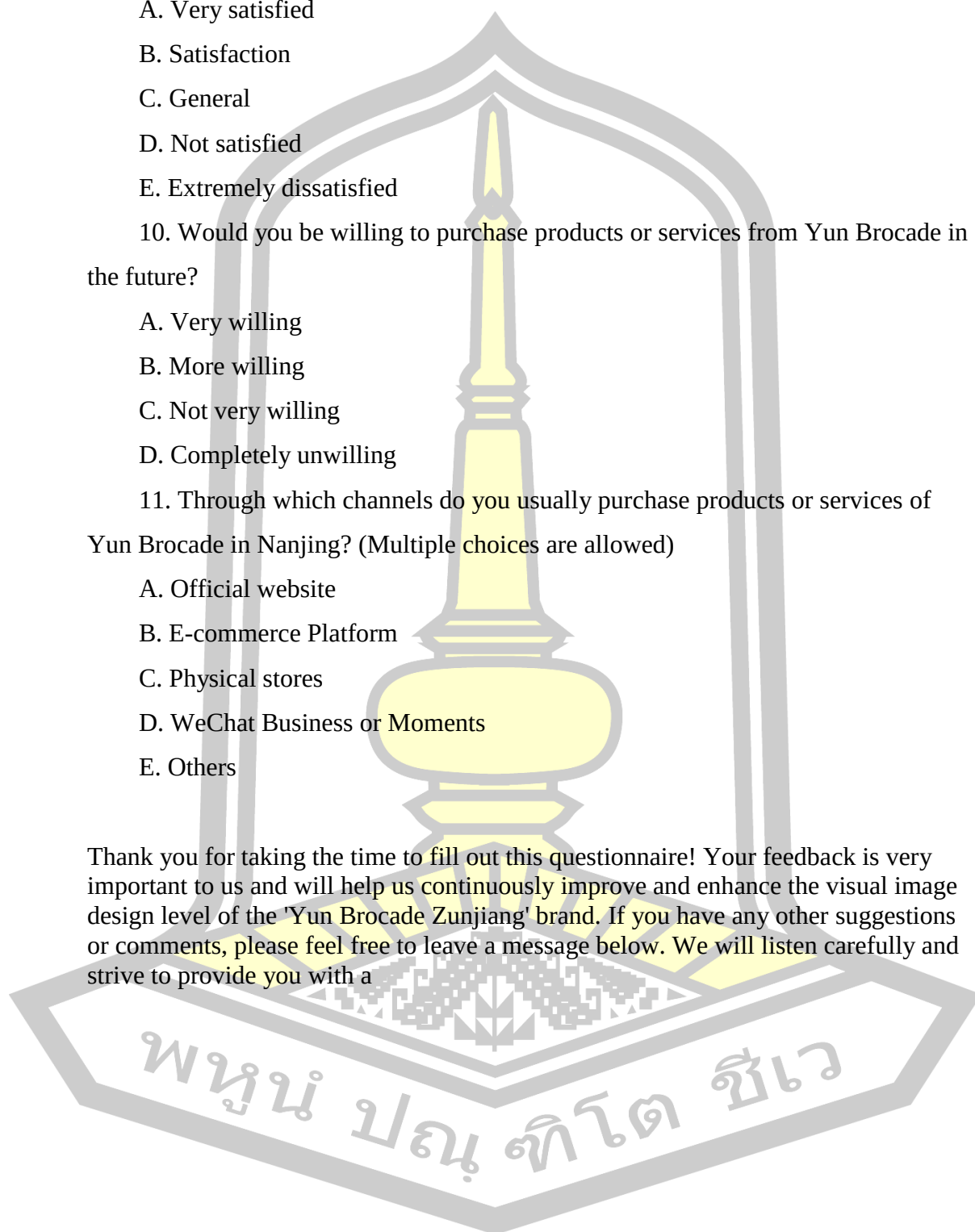
10. Would you be willing to purchase products or services from Yun Brocade in the future?

- A. Very willing
- B. More willing
- C. Not very willing
- D. Completely unwilling

11. Through which channels do you usually purchase products or services of Yun Brocade in Nanjing? (Multiple choices are allowed)

- A. Official website
- B. E-commerce Platform
- C. Physical stores
- D. WeChat Business or Moments
- E. Others

Thank you for taking the time to fill out this questionnaire! Your feedback is very important to us and will help us continuously improve and enhance the visual image design level of the 'Yun Brocade Zunjiang' brand. If you have any other suggestions or comments, please feel free to leave a message below. We will listen carefully and strive to provide you with a



BIOGRAPHY

NAME	MS. Jie Gao
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