

# Research on the Brand Design of Wuxi Married Flowers under the Development of Cultural Inheritance

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## Abstract

**As a unique embroidery technique of picking flowers in Wuxi County, Chongqing, Wuxi dowry flower carries rich folk culture and female narratives. This paper analyses the visual translation path of typical patterns in contemporary design by combing its historical origin and pattern culture, and constructs a brand visual identity system based on cultural phrases. At the level of cultural and creative product design, it takes embroidered scarves and pillows as examples to explore the influence of pattern refinement, colour innovation and material innovation on product market acceptance; at the level of brand communication, it studies the communication strategy of Ninghe embroidery in social media, exhibitions and rural revitalization projects, and proposes optimization paths in four aspects: visual unity, cultural narrative, user participation and digital experience. The study shows that the Wuxi Wedding Flower has achieved the synergistic development of the living and commercialisation of non-heritage through the integrated mode of "culture-design-communication". Future research can focus on the application of digital technology and cross-cultural communication strategies to further enhance the brand value and cultural influence of Wuxi Married Flowers.**

## Keywords

**Brand Design, Married Flowers, Cultural Inheritance.**

## 1. Introduction

As a national intangible cultural heritage originating from Wuxi County, Chongqing, the Wuxi Marriage Flower carries the composite cultural connotations of local folklore, women's identity narratives and handicraft traditions. During its long-term development, it has formed the craft aesthetic principle of "blending the straight and curved, following the yarn", and embodies the high value of practical and artistic coexistence with the embroidery method that is knotless on both sides and the colours are washable and non-fading. This unique technique not only reflects the regional style and craft tradition of traditional art, but also participates in the growth rituals and social roles of local women through the pattern structure and cultural narratives. The Wuxi Marriage Flower is not only a representative symbol of local craftsmanship, but also has highly translatable cultural genes, which provides operable visual resources and semantic frameworks for the development of cultural and creative products, the construction of the non-heritage brand identity system and the IP of regional culture.

As a typical style in the Ninghe embroidery system, Wuxi dowry flowers were mainly distributed in Wuxi County and its surrounding areas in the early days, and the works were often used as important dowries for Wuxi women when they got married, which supported their personal feelings, family ideals and secular ethics. Nowadays, the technique is mainly displayed and inherited in the Wuxi Marriage Flower Non-heritage Exhibition Hall (Figure 1). Through the compilation of historical materials such as the Records of Wuxi County, it can be seen that its origins may have been a combination of the blessing and sacrificial traditions of

the Wuxi culture, the prosperity of the ancient salt transport economy, and the exchange of craftsmanship during the immigration process of the "filling of Sichuan by Hubei and Guangdong". In addition, some scholars believe that it originated from the practical demands of working women for firmness of clothing at the stage of the prevalence of handmade cloth, which gradually evolved into a system of picking patterns that combined function and aesthetics. All these factors have shaped the unique cultural symbolic structure of Wuxi's wedding flowers, making them a media pattern of regional memory and traditional craftsmanship.



Figure 1 Wuxi Wedding Flower (colour)

In terms of pattern content and production process, Wuxi Wedding Flower relies on the combination of linen substrate and cotton thread picking to form a set of visual grammar system based on the "ten" and "one" stitches, covering natural scenery, mythological imagery, idyllic scenes and other themes, with typical elements including mountains, forests and gardens, qiongge, qintai and yaochi, etc., rich in symbolic meaning and decorative value. Typical elements include mountains, forests and gardens, fairy mountains and pavilions, qintai and yaochi, etc., which are rich in symbolic meaning and decorative value. These motifs are divided into "Marrying Duan Duan Hua" (practical) and "Marrying Ban Ban Hua" (decorative), which not only embody women's hope for a better life, but also constitute graphic language resources that can be transformed into contemporary expressions (Figure 2). Traditionally, embroiderers often used a monochrome backing with black and white threads to create a narrative pattern structure through intensive stitching, which is both symbolic and aesthetically appealing. This provides a cultural source for the redesign and semantic reorganisation of contemporary brand visual systems.



Figure 2 Taiping (dowry group flower) from Wuxi Cultural Tourism

In recent years, the Wuxi dowry flower has been gradually moving towards a broader communication platform. 2010, the Daninghe embroidery made its debut at the Shanghai World Expo, triggering widespread public and industry attention to its aesthetic value; in 2011, the Ning Embroidery was included in the Chongqing Municipal Intangible Cultural Heritage List; in 2013, the fourth-generation heirloom, Tang Lijuan, founded the Wuxi Ninghe Embroidery Co. In 2013, Tang Lijuan, the fourth-generation inheritor, founded Wuxi Ninghe Embroidery Co., Ltd. and established a dual mission oriented to "inheritance of culture, alleviation of

employment, and generation of tax and income"; in 2021, Wuxi Wedding Flower was successfully included in the list of national intangible cultural heritage in the form of the technique of Wuxi Picked Flower. In terms of inheritance mechanism, the current family inheritance, master-apprentice system and the cooperation mode of "company + embroidery household" are the main modes, which are diversified, but due to the geographic closure and high manual dependence on the creation method, a mature modern industrial chain or brand transformation system has not yet been formed [1]. Ren Xueling et al.'s exploration of digitising their patterns and applying them to modern clothing and cultural and creative design shows that Wuxi married flowers have strong plasticity and commercial value in contemporary design systems [2]. Yu Qiang (2023) and others, through field research method, systematically combed through the craft system of Wuxi dowry flower with "cross picking" as the core, revealing its three main features that distinguish it from Shu embroidery and Xiang embroidery, and adopting the linear law of "following the yarn" in the technique, with "cross stitch" as the core. In terms of technique, it adopts the linear law of "following the yarn" and forms a geometrical decorative language with "cross stitch" and "one character stitch"; Yang Shuwen (2023) proposes that simplifying traditional patterns is the way to bring culture back to life by cutting down the complexity and making it simpler. Designing complex patterns on suitable clothing is close to the life of citizens [3]. The research team of Chongqing Normal University (2024) established the "Wuxi Wedding Flower Pattern Database", and decoded the core symbols such as "octagonal lotus" and "phoenix and bird pattern". --The former carries the sun worship in Ba-chu culture, while the latter serves as a totem symbol for wedding prayers, providing a basis for contemporary design through geometric disassembly.

Although some studies have initially explored the image style, cultural symbolism and dissemination path of Wuxi dowry flowers, the research on the brand development of Wuxi dowry flowers is still based on theoretical discussions, and the practical application of NRL revitalisation and transformation is relatively small. At the same time, the systematic research on brand system construction is still insufficient, and a systematic and modern brand innovation system has not yet been constructed. Under the current background of non-heritage revitalisation and the development trend of "culture + design" integration, how to realise the effective transformation of Wuxi wedding flowers from traditional craftsmanship to modern visual expression of the brand is a key issue to promote its continuous inheritance and design regeneration. Based on the above, this paper aims to systematically sort out the cultural elements, visual language and symbolic structure of Wuxi dowry flowers, and explore their operational paths in brand construction and cultural and creative development, so as to innovatively promote the sustainable development of regional intangible heritage, and provide a theoretical basis for expanding the practice of local cultural design.

## **2. The cultural symbols and visual language characteristics of Wuxi dowry flowers**

### **2.1. Historical origin and folklore connotation of Wuxi dowry flower**

As a traditional flower picking craft with deep regional cultural attributes, Wuxi wedding flowers originated in Wuxi County in the northeast of Chongqing. Located in the hinterland of the Daba Mountains, this area has been a gathering place for immigrants throughout history, especially during the period of "filling Sichuan with Hunan and Guangdong", which resulted in the formation of a social structure based on agriculture and with the family as the core. Under such a social background, women expressed their emotions, conveyed their blessings and showed their skills through embroidery, and gradually developed the Wuxi Wedding Flower, which is a symbolic dowry embroidery for weddings. These embroideries not only serve practical functions, but also reflect women's emotional expression in their family and social

identities. The technical form, pattern content and production process of Wuxi dowry flowers are closely related to local folk activities, such as weddings, bridegrooms, and festivals, and have obvious rituals and symbolism [4].

Similar to Wuxi Wedding Flower, ethnic embroideries in Southwest China, such as Guizhou Miao Embroidery and Yunnan Yi Embroidery, also carry cultural connotations of wedding customs, but show significant differences in craft characteristics and cultural expressions. Miao embroidery emphasizes strong colours and totemic symbols, and is often used in women's wedding dress shawls and ponchos, reflecting strong family identity and ancestor worship; Yi embroidery, on the other hand, is dominated by geometric shapes, with abstract patterns and free colour combinations, showing the perception of nature and the cycle of life under nomadic culture. In contrast, Wuxi wedding flowers are visually more subtle and introverted, with colour choices dominated by black and white lines and motifs based on idyllic fields, mountains and rivers, and fairyland, which are more in line with the aesthetic tendencies under the influence of the Central Plains culture. This regional variability in visual style reflects the way wedding embroidery is translated in different cultural systems, and also highlights the unique position of Wuxi wedding flowers in traditional wedding crafts [5].

In the traditional Wuxi social structure, the dowry flower is not only a dowry item accompanying women's wedding ceremony, but also an important means for them to participate in family construction and cultural inheritance. Young girls learnt to pick embroidery under the guidance of their elders from childhood, and from the selection of cloth and threads to the creation of patterns, embroidery became a medium of emotional connection and knowledge transfer between mothers and daughters. This intergenerational transmission of skills not only reflects the interaction patterns between women within the family, but also reinforces the role of women as the mainstay of the non-heritage cultural system. The blessings, expectations and ethical concepts carried in the Wuxi wedding flower pattern are further transmitted to the community through the visual presentation in the wedding ceremony, becoming an important link between individual and collective cultural memory. In recent years, relevant studies have also pointed out that non-heritage women's handicrafts still have the multiple functions of emotional education, identity and cultural maintenance in contemporary society, and their research value has gradually been paid attention to [6].

## **2.2. Cultural Language and Symbolic Characteristics of Pattern Designs**

The pattern design of Wuxi wedding flowers carries rich cultural motifs and emotional connotations, and its composition is mostly based on natural and mythological themes such as mountains, forests and gardens, fairy mountains, qiongge, qintai and yaochi, reflecting the ideal pursuit of a better life and the intrinsic expectations of traditional marriage ethics. These motifs are often based on the basic elements of farmland and agriculture, landscape and pavilions, etc., with symmetrical or consecutive arrangements to form the picture, showing the cultural direction of "praying for blessings and good fortune, family harmony, and prosperity of children and grandchildren". In terms of colours and lines, Wuxi wedding flowers are mostly made with black threads on plain background cloth, showing a restrained and durable visual style, different from the expression of large saturated colours and strong totemic symbols in Miao embroidery and Dong embroidery. Behind the visual composition is the continuous bearing of the traditional agricultural social ethical system and Han wedding culture in Wuxi, which shows a kind of flexible cultural narrative implicit in daily life tools.

Wuxi wedding flowers generally adopt a modular unit combination in pattern composition, forming a unified and rhythmic picture through repetition, symmetry, tiling and other structural forms. This composition strategy is not only in line with the technical requirements of "following the yarn, a needle to the end" of the flower picking process, but also facilitates the extension of the pattern and visual unity on a large area of fabric [7]. For example, "Tuan Tuan

Flower" is often arranged in concentric circles, symbolising reunion and harvest; while "Ban Ban Flower" forms a continuous narrative picture through the combination of several groups of patterns next to each other, and is often used in dowry shawls and beddings. Compared with the composition of Miao embroidery, which stresses the symmetry of the central axis and the main position of the totem, Wuxi dowry flowers place more emphasis on the visual balance and sense of wholeness among the patterns (Figure 3). This pattern system, which is naturally generated in the logic of the technique, not only fulfils the practical function, but also conveys a cultural aesthetic concept of harmony and order at the visual level.

In the traditional wedding customs of Wuxi, dowry flower patterns are widely used on textiles such as clothing, dowry bedding, head scarves and perimeters when the bride gets married, and these patterns not only have a decorative function, but also take on the role of symbolic conveyance and cultural narrative. At the same time, the distribution of motifs on different objects also constitutes the spatial structure of emotional narratives, such as the group of flowers on the bed ornaments symbolising the harmony of husband and wife lying together, and the flowing water motifs on the lapel trims implying a smooth life. This visual language is accumulated as collective cultural memory through intergenerational transmission, and also provides a channel for the embroiderers to express their emotions in silence, reflecting the unique cultural expression mechanism of embroidery as the "silent language" of women's daily life [8].

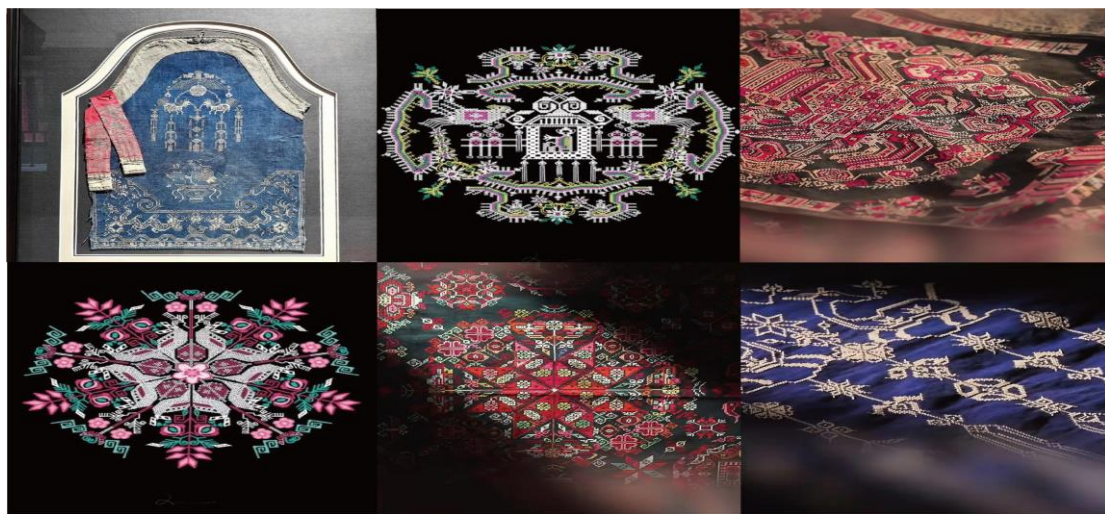


Fig. 3 Wuxi Married Flower Patterns and Motifs

### 2.3. Aesthetic Value and Contemporary Adaptability of Visual Language

The uniqueness of the visual language of the Wuxi Marriage Flower is firstly reflected in the high degree of order in its compositional form and linear structure. It adopts the stitching method of the front of the character "ten" and the reverse of the character "one", forming a clear and definite grid-like line network, which makes the pattern present a simple, restrained and rhythmic compositional beauty in the sense of sight. The use of colours, mostly black lines picking up the plain cloth, with occasional contrasting colours embellishment, makes the overall pattern has the visual characteristics of introspection without losing the layers. This visual style in the contemporary design language coincides with the "new Chinese minimalist style", especially in the brand LOGO composition, cultural and creative graphic development, clothing fabric design shows a strong integration [9]. For example, some cultural heritage products, such as Sanxingdui and Dunhuang theme series, have successfully embedded traditional pattern elements into modern context by "line and surface reorganisation", which provides a reference path for the visual reconstruction of the Wuxi dowry pattern.

In terms of contemporary expression of visual language, Wuxi Ninghe Embroidery Co., Ltd. has gradually refined the traditional Wuxi dowry pattern and transformed the carrier through the development of a series of cultural and creative products in recent years, realising the embedded extension of traditional culture in modern life. In the series of "Embroidered Scarf with Married Flower Pattern" and "Pillow with Flower Cluster Pattern" launched by the company, the design team takes the typical "Rural Landscape" and "Flower Cluster Pattern" as the basis. Based on the typical "Rustic Landscape" and "Flower Cluster" patterns, the design team has adopted a more simplified, white space composition by reducing the complexity of the details of the pattern outlines, so as to make the overall style more modern and decorative. At the same time, the original traditional black and white contrasting colour language has been adjusted to soft cream, lotus root pink, blue and other low-saturation tones, catering to the preference of the current consumer groups for the "new Chinese" and "natural" aesthetic style [10].

In terms of material, the traditional handmade linen base of Wuxi Wedding Flower has been replaced with modern environmentally friendly fabrics such as silk blends, linen-cotton fabrics and polyester fabrics suitable for clothing and home furnishings in the development of cultural and creative industries, which makes the products more suitable for mass production and multi-scene applications. For example, in the "Wuxi Marriage Flower Pattern Fabric Tote Bag", the "Marriage Flower", which was originally used for wedding dowry, has been transformed into the main pattern in the centre of the bag, supplemented by geometric embellishments balanced on the left and right to form a stable and rhythmic design effect on the visual surface. This kind of product not only realises the transition of visual language from "folk art" to "commodity", but also enhances the recognition and market vitality of Wuxi Married Flowers in contemporary cultural and creative products to a certain extent. According to a special analysis of this product series in the journal *Art & Design*, the simplification of the dowry flower pattern and material reconstruction is a typical path of the "branding and translation strategy of non-legacy elements", which helps to form a system of cultural daily commodities for the general public.

### **3. Practical Exploration of Wuxi Married Flowers in Brand Building and Cultural Creation Development**

#### **3.1. Extraction of cultural connotation and visual translation in brand design**

As a representative national intangible flower picking craft in Wuxi County, Chongqing, Wuxi Marriage Flower, the first part of its brand design lies in the precise extraction of cultural connotations and the contemporary expression of the visual system. The original patterns are often found in crosses and picket patterns, field scenes, group flowers and mountain symbols, which often carry traditional folk meanings such as praying for good luck, blessing and happy marriages. In the process of brand building, the Ninghe embroidery design team has translated the traditional rules of composition (such as symmetrical structure, horizontal expansion, dense filling) into modern simple and orderly geometric patterns through the dismantling and reconstruction of traditional visual elements, and carried out visual scheduling with a grid system, so that the brand maintains its cultural recognition while enhancing the efficiency of visual communication. In addition, the traditional black-and-white embroidery colour scheme has been reinvented by the modern brand by introducing soft tones such as low-saturated beige, diaphanous green and light grey, forming a new visual style that balances oriental elegance with contemporary aesthetics [11]. This strategy effectively avoids the problem of strangeness caused by the "over-symbolisation" of traditional symbols, and enables consumers to strike a balance between acceptance and cultural understanding.

In the traditional pattern system of Wuxi wedding flowers, the patterns of "group flowers", "qintai and yaochi", and "immortal mountains" are often presented in the composition of multiple lines in parallel, combining straight and curved lines, which not only reflects the embroiderer's intuitive depiction of natural and mythological imagery, but also reflects the embroiderer's understanding of nature. This not only reflects the embroiderer's intuitive depiction of nature and mythological imagery, but also condenses the emotional attachment to marriage life and the role of women. In the brand design, Ninghe Embroidery transformed the "Marriage Group Flower" into a graphic logo element, and selected its figurative petal outline for simplification, so that it not only retains the traditional semantics of praying for blessings, but also has a strong image recognition and brand suitability. In terms of the colour system, the brand designer jumped out of the traditional black-and-white colour scheme and used coral red, soy sauce purple and other colours to extract the gentle temperament of the embroidery threads, building a more feminine and emotional temperature of the brand tone. Meanwhile, in terms of font design, some of the cultural and creative packaging introduces a glyph design inspired by the "threads" of the embroidery threads, making the brand font itself part of the visual story, and enhancing the consistency and emotional connection of cultural communication. For example, the flexible geometric fonts used for the 2023 "Wuxi Married Flowers - Tuanjin Series" products and the distorted composition of the "qintai" pattern in the packaging trim have triggered user resonance on a number of short-video communication platforms. This process of transforming the cultural semantics of the pattern into the brand visual system not only enhances the aesthetic recognition of the Wuxi Married Flowers brand, but also highlights its unique value in contemporary women's cultural identity and local brand construction [12].

The brand visual system of Wuxi Wedding Flower, with its traditional continuity and contemporary expression in pattern, colour and compositional style, effectively enhances the user's recognition of the brand and cultural association. From the statistics of the "Married Flower - Beginner's Mind" series of cultural and creative exhibitions launched by Wuxi County Culture and Tourism Development Centre and Ninghe Embroidery in 2022, the click rate of this series of products was increased by 62% in the initial period of the Chongqing Regional Cultural and Creative Exhibition and Sales Platform and the return rate of consumers reached more than 30%, which shows the direct influence of the visual elements on the attractiveness of the users. This shows the direct influence of visual elements on users' attractiveness. Users generally reflected that the embroidery pattern totems and traditional wedding symbols incorporated in the packaging of the product inspired a sense of affinity and emotional resonance with local culture. Of the 187 valid questionnaires recovered through the questionnaire survey method, more than 70% of the respondents believe that the pattern design of this series of products has a distinctive regional identity and artistic aesthetics, and some of the users also expressed their hope that the relevant brands will launch higher-end graphic extension products, such as stationery gift boxes and home decorative wall paintings. It can be seen that Wuxi Married Flowers has realised the transformation process from pattern to meaning and image to identity in brand design, which not only improves market visibility, but also shapes a clear cultural anchor point for the brand. This process confirms the actual effect of non-heritage visual language elements in modern brand communication to build symbolic identity and market memory.

### **3.2. Translation and Market Application of Cultural and Creative Product Designs**

Under the current background of the rapid development of cultural and creative industries, the traditional handicraft of Wuxi wedding flowers has been widely introduced into various modern cultural and creative products through pattern reconstruction and functional

extension, realising the cross-border translation from non-heritage skills to daily aesthetic life. The core translation path is mainly reflected in three levels: first, in terms of patterns, the traditional flower patterns of embroiderers, such as "Tuan Tuan Flower", "Yao Ji Diagram" and "Phoenix Tail Flower", have been refined into repetitive patterns with geometric order, which are suitable for use in the production of modern cultural and creative products. Repeated patterns with geometric order are refined and applied to visual carriers such as handbook covers, pillow fabrics and paper packaging, forming recognition graphics with cultural meaning and decorative attributes; secondly, in the choice of materials, the designer tends to retain the texture of linen, cotton threads and other primitive materials, and through the splicing and combining of them with modern materials such as leather, metal hangings and cotton and linen ornaments, the traditional patterns gain tactile affinity and compatibility with the materials; Thirdly, in terms of use redefinition, Wuxi dowry flowers are no longer only used as wedding dowry embroidery, but have been repackaged as cultural creation accompanying gifts, women's accessories, festival limited edition goods, etc., which significantly expands the use scenarios of the traditional skills in the contemporary consumer context. For example, the "Wuxi Wedding Flower - Tuanjin Handbook Gift Box" launched at the Chongqing Cultural Tourism Development Conference and Exhibition in 2022 has successfully attracted urban female consumers by printing classic embroidery patterns on the hard cover, with a hand-bound inner core and a colour-woven cotton and linen storage bag.

### **3.3. Analysis of brand promotion and communication strategy**

In the practice of brand communication, Wuxi wedding flowers have gradually stepped out of the circle of local folk arts, and tried to realise the modern translation of the image of non-heritage with the help of multi-channels. Ninghe embroidery, as an important carrier of this technique, has mainly adopted the trinity strategy of "local exhibition + short video platform + cultural tourism integration" in the actual communication path. At the local level, Wuxi County has participated in exhibitions such as the Chongqing Non-legacy Yearly Goods Festival and the Western Cultural and Creative Exhibition to show the pattern interpretation and product form of Wuxi married flowers and stimulate the interest of users with physical promotion; at the same time, on new media platforms such as Jittery Voice and WeChat, Ninghe embroidery has been promoted through the use of short video platforms and cultural tourism integration. Meanwhile, on new media platforms such as Jittery Voice and WeChat Public Number, Ninghe Embroidery releases the process of craftsmanship, the story behind the brand, and interviews with embroiderers with the help of short videos and graphic pushes, so as to establish the brand's emotional touchpoints. However, there are still several limitations in the current communication. Firstly, there is a lack of a unified brand identification system in visual communication, which leads to serious fragmentation of information; secondly, the focus of the content mostly stays at the level of "skill reproduction", lacking systematic cultural narrative clues; in addition, there is a relatively single form of user participation, with insufficient interactivity and immersion, which makes it difficult to stimulate users' willingness to disseminate the brand twice.

In view of the above communication limitations, this paper proposes optimisation paths in four aspects, namely, visual identification, narrative construction, user participation and digital strategy, with the aim of providing systematic enhancement suggestions for the brand communication of Wuxi Married Flowers. In terms of brand vision, building a unified and recognisable visual identity system is not only the basis of brand communication, but also helps to enhance users' visual memory in a multi-media communication environment. Combining the typical graphic elements of the Wuxi Married Flowers traditional pattern, the structural order, line logic and compositional rhythm can be refined to form a complete visual language covering graphic symbols, auxiliary graphics, standard fonts and colour systems, which will enhance the

consistency of the brand's communication and sense of professionalism in the fields of social media, exhibition space and cultural and creative packaging.

At the cultural narrative level, it is necessary to break through the narrative mode of a single "non-heritage skills" label, embed the brand story in the folk wedding culture and female identity construction context behind the wedding flower, and build a brand narrative framework with "needle as a medium, thread weaving love" as the core. By presenting the cultural connection between the embroiderer's craftsmanship and emotional support in the communication, the brand communication content is richer in temperature and humanistic value, and enhances the users' emotional resonance and sense of belonging to the brand. Based on this, Wuxi Married Flower can systematically narrate the life cycle of "growth-embroidery-marriage-inheritance" in the communication media such as publicity words, short videos and cultural creation stickers, forming a figurative cultural narrative model.

In terms of user participation, users should be guided to transform from passive receivers to brand co-creators, and their enthusiasm for participation should be stimulated through UGC content production, DIY interaction of dowry patterns, and community photo challenges. Relevant activities can be carried out online and offline simultaneously, such as setting up the "My First Wedding Flower" interactive punch card wall in the cultural and creative bazaar, or launching the "Hand-painted Wedding Flower New Patterns" works collection in the brand's public number, so as to form the brand's community culture and expand the brand's secondary communication power. In addition, at the level of digital strategy, it is recommended to introduce communication technologies such as AR interaction, virtual try-on, digital collection, etc., to transform traditional patterns into interactive immersive experience content. For example, embedding classic patterns into WeChat applet filters or making the embroidery process into a digitised visual story to attract the attention and consumption interest of young groups.

Through the synergistic promotion of the above strategies, the Wuxi Married Flower brand can achieve a double breakthrough in the depth of content and breadth of communication, and gradually build a sustainable brand ecology of "culture-design-communication".

#### 4. Conclusion

This study focuses on the brand design of "Wuxi Married Flowers" and systematically explores its transformation path from traditional non-heritage to contemporary cultural creation. Firstly, it comprehends the historical origins and marriage culture of Wuxi Marriage Flower, and reveals the local emotions and female narratives embedded in its patterns; secondly, it analyzes the composition, symbolic meaning and colour logic of typical patterns from the level of cultural language and visual language, and clarifies its aesthetic value and adaptability potential in the context of modern design; thirdly, it researches the construction of Wuxi Marriage Flower's visual identification system based on the theory of brand design and dissemination, Thirdly, based on brand design and communication theory, the practice cases of Wuxi Grafted Flowers in the construction of visual identity system, cultural and creative product development and brand communication strategy are investigated, and the innovative methods in pattern refinement, colour optimization, media integration and user participation are pointed out, and the positive effects of visual translation on brand recognition and market acceptance are verified with the data from the user research. On the whole, the thesis builds a framework for the construction of non-heritage brand of "cultural language elements→visual translation→creative design→brand dissemination", which provides systematic ideas for the living heritage and commercial development of the Wuxi married flower.

Looking ahead, the research can be deepened in the following aspects. First, strengthen the continuous tracking of consumer experience and market demand, and use big data and

questionnaire research to improve the design strategy of cultural and creative products; second, expand the research on the brand communication of the Wuxi dowry flower pattern in cross-cultural contexts, and explore its potential for application in the international cultural and creative market; third, explore the far-reaching impact of digital technology on the protection and dissemination of NRM, such as creating an immersive experience platform with the use of virtual reality and augmented reality to further develop the NRM heritage and commercialisation. immersive experience platform, so as to further enhance the social cognition and commercial value of Wuxi married flowers.

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