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**MINISTRY OF CULTURE OF UKRAINE**

**KHARKIV STATE ACADEMY OF DESIGN AND ARTS**

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Department of Graphic Design

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# 《Visual Identity of the Cultural and Tourist Heritage of Xiandu City (Zhejiang Province): Principles of Formation and Means of Representation.》

Master's Thesis submitted for the degree of **Master**

Specialty B2 Design

Educational and Professional Program "Visual Communication Design"

The qualification work contains the results of independent research.

The use of ideas,results,and texts of other authors is properly referenced.

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# CONTENTS

**ABSTRACT** ……

**INTRODUCTION**……

**Chapter 1 Research Foundations and Methods for Cultural and Tourism Heritage Visual Identity Systems** ……

1.1 Literature Review ……

1.2 Definition of Related Concepts ……

1.3 Research Methods and Framework ……

1.4 Summary of This Chapter ……

**Chapter 2 Theoretical and Practical Analysis of Cultural and Tourism Heritage Visual Identity in Xiandu Scenic Area** ……

2.1 Analysis of Cultural and Tourism Heritage Resources in Xiandu Scenic Area ……

2.1.1 Natural Landscape Heritage ……

2.1.2 Historical and Cultural Heritage ……

2.1.3 Regional Lifestyle and Folk Cultural Resources ……

2.1.4 Summary of Visual Characteristics of Xiandu's Cultural and Tourism Heritage ……

2.2 Analysis of Existing Visual Identity and Design Practices in Xiandu Scenic Area……

2.2.1 Composition of Existing Visual Identity 2……

2.2.2 Analysis of Existing Visual Communication and Application ……

2.2.3 Challenges and Requirements of Existing Visual Identity ……

2.3 Extraction of Visual Symbols for Cultural and Tourism Heritage and System Construction Analysis ……

2.3.1 Principles for Visual Symbol Extraction ……

2.3.2 Extraction of Visual Symbols ……

2.3.3 Translation of Visual Symbols ……

2.3.4 Logical Framework for Constructing Visual Identity Systems

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

Summary of This Chapter ……

**Chapter 3 Practical Design Implementation of Cultural and Tourism Heritage Visual Identity in Xiandu Scenic Area ……**

3.1 Design Positioning and Overall Concept ……

3.1.1 Design Positioning ……

3.1.2 Overall Conceptual Framework ……

3.1.3 Composition of the Visual Identity System ……

3.2 Cultural Tourism IP and Core Visual Identity Design ……

3.2.1 Creative Logic for Dual IP Characters ……

3.2.2 Visual Identity Design of Yun Xiao Lu ……

3.2.3 Visual Identity Design of Du Xiao Xian ……

3.2.4 Character Relationships and Visual Combinations of the Dual IP·

3.2.5 Three-View Diagrams and Basic Styling Guidelines ……

3.3 Implementation and Practical Application of the Visual Identity System ……

3.3.1 Poster and Scene Visual Design ……

3.3.2 Expression and Action-Driven Design ……

3.3.3 Costume and Thematic Character Extensions ……

3.3.4 Cultural and Creative Product Design ……

3.3.5 Film and Television Cultural Co-branding Design ……

3.3.6 Visual Consistency and Differentiation Across Multiple Media Platforms ……

Chapter Summary ……

References ……

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

# ABSTRACT

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Against the backdrop of deep integration between culture and tourism, the visual identity of scenic areas is evolving from mere landscape presentation toward a synergistic approach driven by cultural value, brand value, and experiential value. This study focuses on the Xiandu Scenic Area in Jinyun County, Lishui City, Zhejiang Province, to explore methodologies for constructing a visual identity system rooted in cultural and tourism heritage. By integrating literature review, case studies, field research, and design practice, the study systematically catalogs diverse resources—including natural landscapes, Yellow Emperor culture, local lifestyles, and film and television culture—of Xiandu. Adhering to the principles of regional specificity, representativeness, interpretative adaptability, and systematic coherence, the research extracts visual symbols across four dimensions: form, color, cultural semantics, and scenario. This process establishes a design

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workflow comprising "cultural resource analysis → visual symbol extraction → core visual system development → cultural tourism IP design → systematic application." Based on this framework, the study developed dual IP identities— "Yun Xiao Lu" and "Du Xiao Xian" —along with their corresponding expressions, gestures, and costumes. The core visual system was then applied across multiple mediums, including promotional posters, cultural and creative products, wayfinding interfaces, and film/television collaborations, thereby constructing a cohesive visual identity system with unified logical consistency. This research provides practical design references for the contemporary visual representation of local cultural heritage and the development of tourism brand identities.

Keywords: Cultural and tourism integration, IP design, brand design, visual identity system.

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

# INTRODUCTION

## 1. Research Background and Significance

The cultural tourism industry has evolved from a traditional resource-driven model to a development paradigm driven by the synergistic combination of cultural value, brand value, and experiential value, thereby continuously elevating the competitive dimensions of tourism destinations. Industry competition is no longer confined to natural landscapes and basic tourism services; instead, it has expanded to encompass core areas such as regional cultural expression, brand image construction, and visual communication. In the context of deep integration between culture and tourism, transforming distinctive natural landscapes, historical and folk cultural resources, and local memories into visual identities characterized by high recognizability and strong communicative power has become a pivotal research focus for the revitalization and utilization of cultural heritage, as well as for the development of tourism brands.

Zhejiang Province boasts profound cultural and tourism resources, and the integrated development of these sectors has enabled local tourist attractions to evolve from mere landscape displays toward diversified development models that emphasize cultural experiences, brand communication, and the shaping of a cohesive visual identity. For tourist attractions characterized by distinct regional cultural features, traditional visual identity systems—centered on logos and standardized

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

typefaces—no longer adequately meet contemporary demands for multi-media, multi-scenario, and emotionally resonant communication in the cultural and tourism landscape. A modern visual identity system for tourist attractions must not only fulfill fundamental functions such as wayfinding and information delivery but also leverage regional cultural visual symbols to establish a unified, coherent, and highly recognizable brand visual system.

The Xiandu Scenic Area in Jinyun, Lishui, Zhejiang Province, boasts rare and diverse cultural tourism resources spanning natural landscapes, cultural heritage, and film and television production sites. Natural features such as Dinghu Peak and Lianxi River define the distinctive regional visual identity of the scenic area, while historical relics—including the Yellow Emperor culture and cliff inscriptions—underpin its core cultural heritage. The presence of film and television filming locations further expands the scope for cultural dissemination within the scenic area. These diverse resources collectively constitute the unique regional cultural system of Xiandu, providing abundant creative material for visual identity design.

Regional cultural resources cannot be directly transformed into highly effective visual identities for communication; instead, they require rigorous screening, extraction, translation, and reconstruction to align with contemporary visual language. Cultural and tourism IP possesses

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

exceptional capacity for visual embodiment and dissemination, enabling the conversion of abstract regional cultural elements into intuitive and approachable visual symbols through anthropomorphized, narrative-driven, and emotionally resonant visual expressions. Accordingly, this study integrates cultural and tourism IP design into the construction of a visual identity system for cultural and tourism heritage. By leveraging regional cultural resources as the foundational basis, employing visual symbol extraction as the core methodology, and utilizing IP characters as the primary visual vehicle, this approach facilitates the development of a coherent and systematic visual identity framework for scenic areas across diverse application scenarios.

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

## 2. Current Research Status at Home and Abroad

Domestic research on the visual identity of tourist attractions has primarily focused on extracting regional cultural elements, shaping brand identity, constructing visual identity systems, and developing tourism cultural and creative designs. Relevant studies suggest that the visual identity of a tourist attraction should be grounded in its regional culture and tourism resources; this involves extracting representative cultural elements to create visual symbols, which are then applied across various mediums—including logos, wayfinding signage, promotional materials, and cultural and creative products. With the integration of culture and tourism, the research focus has gradually expanded from traditional tourism brand visual design to encompass cultural resource revitalization, experiential design, and IP character design.

Research on cultural and tourism IP has increasingly focused on the role of IP characters in destination brand communication, cultural expression, and emotional engagement within tourism destinations. In domestic design practices, an growing number of scenic areas are employing anthropomorphic design approaches—utilizing animals, historical figures, regional legends, and local cultural symbols—to transform abstract regional cultural elements into visually appealing images that are both approachable and highly communicative. However, some designs still exhibit issues such as simplistic juxtaposition of

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

cultural elements, homogenization of visual symbols, and insufficient integration of IP characters with the overall visual identity of the scenic area. Consequently, there remains considerable room for further research to establish a comprehensive design framework—one that progresses from cultural resource analysis to visual symbol extraction, and ultimately to the development and systematic application of IP characters.

Extensive international research has been conducted from perspectives such as destination branding, regional identity, and mascot communication. The practice of regional mascots in Kumamoto Prefecture, Japan—exemplified by Kumamon—demonstrates that an IP character with distinct recognizable features can participate in the construction of a destination's identity and, through tourism communication, product development, and public events, foster widespread brand exposure. Related studies have also explored the relationships between mascots and destination differentiation, regional identity, and tourism communication. Thus, an IP is not merely an ornamental image existing in isolation; rather, it can serve as a crucial medium for the visual communication of regional culture and tourism branding.

Overall, existing research has yielded a relatively rich body of work on visual identity development for scenic areas and cultural tourism IP design; however, there remains room for further exploration regarding

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how cultural and tourism heritage resources can be systematically transformed into visual symbols, and subsequently, through IP design, a unified visual identity system can be established. Using the Xiandu Scenic Area as a case study, this paper links cultural resource analysis, visual symbol extraction, IP character design, and systematic application, employing design practices to address the challenge of visual transformation for cultural and tourism heritage.

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

## 3. Research Objectives and Scope

Drawing on the cultural and tourism heritage of the Xiandu Scenic Area as the research foundation, this study employs the construction of a visual identity system as its primary research thread, and utilizes cultural and tourism IP design as its core visual practice, thereby exploring the principles and presentation methods for developing a visual identity system that embodies regional cultural characteristics.

This study first conducts a comprehensive review of the natural landscapes, historical and cultural heritage, folk culture, and film and television culture resources of the Xiandu Scenic Area, analyzing the visual characteristics and design value of various types of cultural and tourism heritage. Next, leveraging the scenic area's existing visual identity and relevant design practices, the study examines current challenges in visual communication—specifically regarding recognizability, consistency, and cultural expression. Subsequently, representative visual elements are extracted from the regional cultural resources of Xiandu; through graphic abstraction, stylistic translation, color refinement, and personification design, a core visual language is established, culminating in the development of a cultural and tourism IP identity. Finally, this core visual identity is extended across a range of application scenarios—including posters, facial expressions and gestures, attire, cultural and creative products, scene illustrations, wayfinding

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

systems, digital interfaces, and film/television collaborations—thereby forming a unified visual identity system for cultural and tourism heritage that adheres to a consistent visual logic

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

## 4. Research Subjects,Research Theme,and Research Scope

The focus of this study is the visual identity of the cultural and tourism heritage of the Xiandu Scenic Area in Zhejiang Province, with particular emphasis on how natural landscapes and historical-cultural resources can be integrated through visual design to create visual identities that are distinctive, culturally rich, and scalable.

This research primarily focuses on the "visual transformation of cultural resources" —specifically, leveraging the Xiandu cultural and tourism heritage as its foundational content to extract visual elements and establish core visual symbols. By employing cultural and tourism IP as the primary visual vehicle, the study extends this core visual language across diverse media platforms and application scenarios, thereby constructing a relatively comprehensive visual identity system.

The geographical scope of this study primarily encompasses the Xiandu Scenic Area in Jinyun County, Lishui City, Zhejiang Province, along with its associated cultural resources. The research focuses on the scenic area's representative natural landscapes, historical, cultural, and tourism resources, as well as their corresponding visual communication strategies and design applications. The temporal scope of the study centers on contemporary visual design practices within the context of cultural-tourism integration and digital communication environments, supplemented by analyses of relevant historical and cultural resources.

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

## 5. Research Methods

The author primarily employs the literature review method, case study method, field research method, and design practice method.

The literature review method is primarily employed to systematically examine relevant theories concerning cultural and tourism heritage, tourism brand visual identity, cultural tourism intellectual property (IP), and regional cultural visual design, thereby providing a theoretical foundation for research concepts and design methodologies. The case study method involves selecting representative domestic and international tourism destination cases regarding visual identity and IP design, followed by comparative analysis across dimensions such as visual symbols, IP character development, application systems, and communication channels. The field research method entails observing and documenting the spatial environment, natural landscapes, cultural heritage sites, and tourism activities within the Xiandu Scenic Area to extract representative visual information. The design implementation phase transforms preliminary research findings into concrete design outcomes, achieving this through the extraction of visual elements, the development of IP characters, and multi-scenario validation of the visual identity system's completeness and scalability.

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

## 6. Practical Implications and Research Findings

Drawing primarily on design practice as the foundation of this study, the author explores methodologies for constructing visual identity systems for cultural and tourism heritage through a case study of the Xiandu Scenic Area, and subsequently applies the research findings to concrete visual design outcomes. The research outcomes encompass cultural and tourism IP character design, expression and gesture derivation, IP apparel design, tourism posters, cultural and creative products, scene illustrations, digital platform interfaces, and film and television cultural collaborations—ensuring that the core visual identity maintains relatively consistent visual characteristics across diverse communication channels and tourism scenarios.

Prior to commencing this project, the author has conducted relevant research on cultural tourism brand visual design and AIGC-assisted visual design, yielding several academic achievements. Among these, the study titled *Rural Brand Visual System Design Under the Perspective of Aesthetic Enhancement in Literature and Art: From Symbol Extraction to Design Application* explores the extraction of visual symbols from rural cultural resources, the construction of a brand visual system, and its practical design applications; this work provides a preliminary foundation for extracting visual symbols from regional cultural resources and implementing systematic design within the context of this project. The

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study titled *Application Research of AIGC Technology in the Visual Optimization Design of Cultural Tourism Brands* focuses on the application of AIGC technology in the visual optimization design of cultural tourism brands, offering practical experience for the author in generating visual imagery, optimizing design solutions, and articulating design concepts within a digital design environment. Collectively, these research outcomes constitute a crucial preliminary foundation for this project's endeavors in cultural resource visual extraction, brand visual system construction, and digital design practice.

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## 7. Paper Structure

The paper is structured according to the following logical progression: "Theoretical and Methodological Research — Case Analysis — Design Practice."

The introduction primarily outlines the research background, the significance of the study, the current state of research both domestically and internationally, the research objectives and scope, the research subjects and their boundaries, the research methods employed, the practical implications of the findings, and existing research achievements; it also provides an overview of the overall structure of the thesis.

Chapter 1, titled "Research Foundations and Methodologies for the Visual Identity System of Cultural and Tourism Heritage," reviews relevant research findings and core concepts, delineates key research areas—including visual identity for cultural and tourism heritage, cultural and tourism IP, and visual symbols—and establishes the author's research methodology and foundational framework.

Chapter 2, titled "Theoretical and Practical Analysis of Visual Identity for the Cultural and Tourism Heritage of the Xiandu Scenic Area," primarily conducts an analysis of the cultural and tourism heritage resources of the Xiandu Scenic Area, examines existing visual identities and design practices, further extracts representative cultural visual elements, and explores the potential for transforming these elements into

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

visual symbols and a systematic visual language.

Chapter 3, titled "Design and Implementation of Visual Identity System for Cultural and Tourism Heritage of Xiandu Scenic Area," builds upon the aforementioned research to establish the overall design positioning and develop core visual concepts. Utilizing cultural and tourism IP as the primary visual medium, the chapter conducts visual identity design and extends these designs across diverse application scenarios—including wayfinding signage, posters, cultural and creative products, digital interfaces, scene illustrations, and film and television collaborations—thereby delivering a comprehensive visual identity design solution.

Finally, this study summarizes the research process and design practices, delineates the construction principles and presentation approaches of the visual identity system for Xiandu's cultural and tourism heritage, and reflects on the limitations of the research.

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

# Chapter 1

# Research Foundations and Methodologies for the Visual Identity System of Cultural and Tourism Heritage

## 1.1 Literature Review

Visual identity in culture and tourism heritage is not merely a matter of visual design; rather, it constitutes a visual transformation process grounded in regional cultural resources. For cultural tourism destinations, natural landscapes, historical and cultural heritage, local lifestyles, and tourism experiences collectively form the substantive foundation of a destination's identity, while its visual identity system serves to transform these elements into a perceptible, recognizable, and communicable visual language. This section synthesizes existing research on visual identity in cultural tourism destinations, the visual transformation of regional culture, and cultural tourism IP design, thereby further clarifying the core concepts addressed in this study and their interrelationships.

Existing research on visual system design for cultural tourism destinations has primarily focused on aspects such as the destination's brand identity, the composition of its visual identity system, the expression of regional culture, and practical applications. Relevant studies indicate that the visual system of a cultural tourism destination is not merely a matter of logo design; rather, it constitutes a comprehensive system comprising both foundational and application visual elements.

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

The foundational system primarily serves to establish a unified visual language, encompassing logos, standard fonts, standard color palettes, and auxiliary graphics; the application system, in turn, extends these foundational visual elements to specific contexts—including wayfinding signage, promotional materials, tourism souvenirs, spatial environments, and digital media. Thus, the value of a visual identity system lies not only in forging a cohesive visual image for the destination but also in effectively integrating this visual identity into the physical environments where visitors actually encounter and interact with it.

*Research on Visual System Design and Brand Building for Cultural Tourism Attractions* examines the relationship between the visual system of cultural tourism attractions and brand building, treating the visual system as a critical component in establishing the brand identity of such attractions. The study proposes that visual system design must balance practicality with artistry, recognizability with guidance, and uniqueness with scalability. Furthermore, the research identifies both foundational and application-oriented systems as essential elements of visual identity design, thereby providing a relatively comprehensive research framework that spans from core visual identity development to concrete scenario applications within cultural tourism attractions. From the author's perspective, this approach offers significant reference value; however, the research focus remains primarily on the overall relationship between the

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visual identity system and the attraction's brand, while the discussion regarding how cultural tourism IP can be integrated into the visual identity system to fulfill cultural expression functions remains relatively limited.

The study titled *Research on Visual Brand Identity Design for the Ancient City Scenic Area of Liaocheng* further examines the process of extracting regional cultural resources into visual symbols. The research posits that the key to visual identity design for a scenic area lies in fully leveraging its distinctive characteristics and extracting representative visual symbols from its natural landscapes, architectural environment, and cultural resources. In the specific design process, the study categorizes visual elements into three dimensions: "form," "color," and "connotation." Specifically, it extracts forms from representative buildings and landscapes; derives colors from the natural environment, architecture, and folk culture; and excavates cultural connotations from historical narratives, folk legends, and cultural contexts. Finally, through generalization, recombination, and design transformation, these elements are synthesized into visual symbols. This research provides a relatively clear design framework for extracting regional cultural visual resources; it also demonstrates that cultural resources cannot be directly equated with visual symbols, but rather require rigorous screening, refinement, and redesign before they can be integrated into a visual identity system.

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

The aforementioned research indicates that the visual identity of cultural tourism destinations has already established a relatively clear foundational approach: leveraging regional resources as the content basis, extracting core visual language through visual elements, and then applying this language to fundamental identity systems and practical communication scenarios. This research pathway is directly relevant to the author's work. However, for Xiandu, its cultural and tourism heritage exhibits a high degree of complexity, encompassing both natural landscapes—such as Dinghu Peak and Lianxi Stream—and diverse elements—including the Yellow Emperor culture, historical relics, local lifestyle, and tourism experiences. Relying solely on traditional logos, standard color palettes, and auxiliary graphics to convey these resources may establish basic visual guidelines; nevertheless, its capacity to effectively represent historical and cultural significance, tourism experiences, and emotional communication remains limited.

Consequently, the author further extends the scope of this study to include cultural and tourism IP within the framework of visual identity systems for cultural and tourism heritage. Cultural and tourism IP is not merely a cartoon character or a tourism mascot; rather, it is built upon regional cultural resources and employs characterization, personification, and contextualization design approaches to transform relatively abstract cultural elements into visual images that possess distinct recognizability

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and the capacity for emotional engagement. Compared to traditional graphic symbols, IP offers richer visual expressive means—including characters, facial expressions, gestures, attire, and settings—thereby enabling the transformation of a scenic area's cultural essence from static symbols into visual content endowed with narrative depth and interactive potential.

From the perspective of visual identity systems, cultural and tourism IP and traditional visual identity elements are not two independent systems. An IP character must be built upon the overall visual positioning of the scenic area and an analysis of its cultural resources; its design, color palette, and visual language should remain consistent with the core visual symbols. Simultaneously, the IP can, in turn, expand the visual identity system by extending a unified visual language across posters, wayfinding signage, cultural and creative products, digital media, and tourism environments. Therefore, in this study, IP is positioned as a crucial visual vehicle within the visual identity system of cultural and tourism heritage, rather than as an independent design element detached from this system.

This positioning is of significant importance to the author's research objective. The title of this paper emphasizes the "visual identity" of cultural and tourism heritage, as well as its "construction principles and presentation methods"; therefore, the study should not remain confined to

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the role of the IP itself, but should further address how cultural resources can serve as the visual foundation for an IP, and how the IP can, together with other visual identity elements, constitute a cohesive system. Accordingly, the author situates cultural and tourism IP within a sequential design framework— "extraction of cultural resources → translation of visual symbols → core visual construction → IP character design → systemic application" —ensuring that the IP possesses independent recognizability while contributing to the overall visual identity system.

From the perspective of visual transformation of cultural and tourism heritage, relevant research indicates that cultural resources are typically characterized by rich content, diverse types, and complex cultural connotations. Natural landscapes provide visual foundations in terms of form and color; architecture and artifacts offer structural and decorative elements; while historical narratives, myths and legends, and regional ethos contribute primarily cultural semantics. Consequently, the visual extraction of cultural resources should not be simply understood as a replication of the original objects; rather, it should involve observation, screening, generalization, reorganization, and redesign—thereby transforming culturally representative content into symbols suitable for modern visual communication.

This transformation can be approached from three interrelated

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dimensions. The first is extraction at the formal level—identifying distinctive contours, structures, and forms from concrete elements such as landscapes, architecture, flora and fauna, and artifacts. The second is extraction at the chromatic level—establishing color relationships that embody regional characteristics by integrating the natural environment, architectural context, and local culture. The third is extraction at the cultural-semantic level—drawing on historical narratives, local legends, cultural ethos, and lifestyle practices to uncover cultural connotations that can be visually expressed. The synergistic effect of these three approaches ensures that visual design transcends mere superficial ornamentation, thereby forging a clearer and more meaningful connection between visual symbols and regional culture.

For the author, the visual transformation of Xiandu's cultural and tourism heritage particularly requires careful consideration of the relationship between natural landscapes and historical culture. The regional identity of Xiandu does not stem from a single type of landscape; rather, it is composed of multiple dimensions—such as the mountain-and-water environment, Yellow Emperor culture, historical relics, rural life, and tourism experiences. Dinghu Peak exhibits distinct morphological characteristics, Lianxi River embodies the fluidity inherent to the mountain-and-water setting, while Yellow Emperor culture imparts historical narrative and cultural significance to the natural landscape. The

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

resulting visual resources thus possess both a tangible "form" and an intangible "connotation" rooted in regional culture. In subsequent design phases, it is essential to undertake a modern reinterpretation while preserving this cultural distinctiveness, thereby enabling traditional resources to evolve into a visual language suited for contemporary communication.

## 1.2 Definition of Related Concepts

Based on the aforementioned research, the author defines three core concepts.First, cultural and tourism heritage refers to the natural and cultural resources of Xiandu that embody its regional characteristics, historical and cultural value, and tourism experiential value; these resources encompass natural landscapes, historical relics, architectural environments, local culture, folk customs, and related cultural memories. Such resources not only constitute the substantive foundation for shaping Xiandu's tourism image but also serve as the primary source for extracting visual elements and facilitating cultural expression within its visual identity system.

Second, the visual identity system is a systematic visual language established around the overall cultural image of Xiandu, characterized by a unified identification logic and visual standards. It is not merely a collection of logos or basic elements of the visual identity; rather, it

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

originates from the core visual identity and establishes consistent visual relationships through the use of color, typography, auxiliary graphics, and IP characters, subsequently extending its application across various environments—including wayfinding signage, posters, cultural and creative products, digital media, and tourism scenarios. The visual identity system must simultaneously fulfill the requirements of cultural expression, visual consistency, information communication, and scalable application.

Third, cultural and tourism IP refers to a visual identity—built upon the foundation of Xiandu's cultural heritage and tourism resources—developed through characterization, personification, and contextualization designs, thereby endowing it with sustained recognition and dissemination capabilities. In this framework, IP does not replace signage, wayfinding systems, or information displays; nor is it merely the design of standalone cartoon characters. Instead, it serves as the core visual medium that presents regional culture in a more intuitive, approachable, and emotionally resonant manner, integrating this culture across diverse application media through character designs, facial expressions, gestures, costumes, and environmental settings.

Accordingly, the author delineates the relationships among the three concepts as follows: cultural and tourism heritage provide the substantive foundation for visual identity; visual symbols serve as the medium

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

through which cultural resources are transformed into design language; cultural and tourism IP plays a pivotal role in establishing core visual identities and facilitating emotional communication; and the visual identity system is responsible for organizing these diverse visual elements and applying them across specific communication contexts. This framework establishes a direct link between IP design and the "visual identity" component of the thesis title, while ensuring that the research remains focused on the overarching theme of the visual systems of cultural and tourism heritage.

In summary, existing research has established a relatively robust foundational body of knowledge for visual identity design in cultural tourism scenic areas, the extraction of regional cultural elements, and the application of visual systems. However, there remains room for further in-depth exploration of the sequential design relationship: "cultural and tourism heritage → visual symbols → cultural tourism IP → visual identity system." Particularly in scenic areas where natural landscapes and historical-cultural resources are highly integrated, it is essential to develop design methodologies that effectively balance regional culture, visual identity, role communication, and multi-scenario application. Using Xiandu as a concrete case study, this paper employs cultural tourism IP as one of its core visual carriers to further investigate the construction principles and presentation approaches for visual identity

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

systems in cultural and tourism heritage contexts.

### 1.3 Research Methods and Research Framework

This study focuses on the visual identity design of Xiandu's cultural and tourism heritage as its primary research subject, addressing the development of cultural and tourism IP and the construction of a visual identity system. The research employs a combination of literature review, case study analysis, field research, and design practice methodologies.First, this study employs a literature review approach. By systematically reviewing research on visual identity in cultural tourism destinations, the visual transformation of regional culture, tourism brand image, cultural tourism IP, and related design studies, this research delineates the fundamental components of a visual identity system, the methodologies for extracting cultural resources, and the role of IP in visual communication, thereby establishing a theoretical foundation for this thesis. Specifically, building upon existing research findings regarding visual systems in tourism destinations, this study analyzes the relationship between basic visual systems and applied visual systems, and extracts design principles applicable to this research from relevant literature.

Secondly, this study employs the case study method. Representative cases of visual identity and cultural tourism IP design in cultural tourism

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

destinations are selected, and analyses are conducted across four key dimensions: extraction of cultural resources, development of core visual identities, creation of IP characters, and application and extension of these elements. By comparing these diverse cases, this research examines how cultural resources can be transformed into visual symbols, how IP can be integrated with visual identity systems, and how different visual mediums can maintain both consistency and scalability.

Thirdly, we employed field research methods. Through systematic observation and documentation of the natural landscapes, historical and cultural heritage sites, architectural environments, public spaces, tourism facilities, and existing visual communication elements within the Xiandu Scenic Area, we focused on analyzing the regional characteristics of the scenic area that can serve as foundations for visual identity development. By integrating these findings with the actual visiting environments of tourists, we established a robust basis for extracting visual elements, designing brand identity (IP) characters, and developing appropriate application scenarios.

Finally, we employ the design practice approach, transforming the findings of preliminary literature reviews, case studies, and field research into concrete design outcomes. The design practice process begins by extracting representative visual elements from Xiandu's cultural and tourism heritage to establish a core visual language; on this foundation,

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we develop a cultural tourism IP character along with its visual extensions—including expressions, gestures, and costumes—and further apply this core visual language and the IP character across diverse media formats, such as posters, wayfinding signage, digital interfaces, cultural and creative products, scene illustrations, and film and television co-branded projects, thereby validating the feasibility of the research methodology through tangible design results.

The overall framework of this study follows a logical sequence: "analysis of cultural resources, extraction of visual elements, translation of visual symbols, development of core visual identities, design of cultural tourism IP, and application of the visual identity system." First, the study begins with the cultural and tourism heritage of Xiandu, identifying natural and cultural resources that embody regional distinctiveness. Next, visual elements are extracted from the form, color palette, and cultural semantics of these resources; these elements are then refined through generalization, recombination, and modern reinterpretation to forge core visual symbols. Subsequently, based on this core visual language, the study proceeds to design cultural tourism IP, ensuring that the IP characters align in form, color scheme, and visual style with the overarching system. Finally, the core visuals and IP characters are extended across diverse application scenarios, enabling the cultural and tourism heritage to be systematically presented through a

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cohesive visual language.

Consequently, the author has developed a research framework that is grounded in cultural and tourism heritage, employs visual symbols as the medium of transformation, utilizes cultural tourism IP as the core visual vehicle, and adopts a visual identity system as the overall presentation format. This framework not only emphasizes the regional specificity and authenticity of cultural resources but also prioritizes the appeal, recognizability, and scalability of IP imagery within contemporary visual communication, thereby providing a theoretical and methodological foundation for the specific design practices outlined in Chapter 3.

## Conclusions to Chapter 1

This chapter analyzes the research foundation of visual identity design for cultural and tourism heritage in the Xiandu Scenic Area of Zhejiang Province from three perspectives: literature review, conceptual framework, and research methodology. By systematically examining the visual systems of cultural tourism scenic areas, the visual transformation of regional culture, and relevant design practices, this study demonstrates that existing research has established a fundamental approach—spanning from the extraction of cultural resources to the construction of visual systems, and further to multi-scenario applications. Moreover, this body of work provides the author with valuable references regarding the

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composition of visual identity systems, the extraction of visual elements, and their application design.

Building on this foundation, this chapter further clarifies the role of cultural and tourism IP within the author's framework. IP is not an independent cartoon character detached from the visual identity system of a scenic area; rather, it serves as a core visual vehicle grounded in Xiandu's cultural heritage and tourism legacy. Through character design—including appearance, expressions, gestures, attire, and setting—it enhances the visual representation of cultural content and its capacity to convey emotional resonance. In this way, the chapter establishes connections among cultural and tourism heritage, visual symbols, cultural and tourism IP, and the visual identity system, thereby laying a theoretical foundation for subsequent design practices.

Regarding research methodology, the author has developed a research approach that integrates literature review, case studies, field research, and design practice, establishing a research framework comprising "cultural resource analysis, visual element extraction, visual symbol translation, core visual construction, cultural tourism IP design, and application of visual identity systems." In the next chapter, building upon this framework, the author will conduct a detailed case study of the Xiandu Scenic Area, further examining its cultural and tourism heritage resources, existing visual identity, and the extraction of visual symbols.

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# Chapter 2:

# Theoretical and Practical Analysis of Visual Identity for Cultural and Tourism Heritage of the Xiandu Scenic Area

## 2.1 Analysis of Cultural and Tourism Heritage Resources in the Xiandu Scenic Area

The regional image of the Xiandu Scenic Area is not defined by a single natural landscape or a single historical and cultural element; rather, it constitutes a comprehensive cultural image shaped by the combined influence of multiple factors—including the natural environment, historical and cultural heritage, local lifestyle, and tourism experiences. Existing research has categorized tourism resources into two primary types: natural landscape tourism resources and cultural landscape tourism resources. Natural resources encompass landforms, climate, and biota, while cultural resources include local customs, architecture, culinary traditions, and cultural arts. Relevant studies indicate that Xiandu possesses a diverse array of tourism resources, where natural and cultural landscapes are seamlessly integrated; its picturesque natural scenery and its enduring legacy of Yellow Emperor culture form the essential foundation of its tourism resources.

Therefore, before establishing a visual identity system for Xiandu's cultural and tourism heritage, it is essential to first conduct a systematic review of its cultural composition from a resource-based perspective, and

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further analyze the visual characteristics of various resources as well as their potential for transformation.

### 2.1.1 Natural Landscape Heritage

The most readily recognizable feature of Xiandu stems primarily from its unique natural landscape. Relevant studies summarize the regional landscape of Xiandu as comprising "lush green mountains and clear waters, distinctive peaks and unique rock formations, pastoral scenery, and volcanic wonders," demonstrating that Xiandu's natural resources consist not merely of traditional mountain-and-water landscapes, but rather of a composite landscape system integrating peaks and rocks, streams, ecological environments, and rural pastoral landscapes.

Among these features, Dinghu Peak stands as one of the most representative visual landmarks within the natural landscape system of Xiandu. Its overall morphology exhibits distinct columnar and bamboo-sprout characteristics, creating a strong vertical visual impact in the natural environment—resembling both bamboo shoots and towering stone pillars rising from the ground—while also linking the site to the legends of Dinghu and the Yellow Emperor. This unique mountain profile not only confers high visual distinctiveness but also provides a clear morphological foundation for visual design. The landscape of Xiandu is

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primarily characterized by volcanic lava and karst formations, embodying a pronounced regional identity, and achieves a cohesive scenic conception through the spatial relationships between its mountains and waters.

From the perspective of visual translation, natural landscape resources should not be simply rendered in a realistic style; instead, they should have their structurally distinctive and easily recognizable features extracted. For example, Dinghu Peak can be transformed into a recognizable peak silhouette, Lianxi Stream can be distilled into a fluidly flowing curved form, and rocks can be represented through geometric contours or textural details. By summarizing, refining, and reorganizing natural landscapes, complex landscape information can be converted into a visual language—suitable for logos, auxiliary graphics, IP character designs, and various application media.

### 2.1.2 Historical and Cultural Heritage

Compared to its natural landscapes, Xiandu's historical and cultural resources serve a greater function in expressing regional spirit and cultural connotations. Among these, the Yellow Emperor culture occupies a pivotal position within Xiandu's cultural framework. The county name "Jin Yun," where Xiandu is situated, bears intricate connections with Yellow Emperor culture. The name "Jin Yun" derives from Jin Yun Mountain within its jurisdiction, and the name of this mountain is

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evidently linked to the ancient "Jin Yun clan." It is an indisputable historical fact that a branch of the Yellow Emperor's tribe—the Jin Yun clan—originated in Jin Yun [1]. The worship of Xuanyuan Huangdi has become a key ritual in Xiandu's rural tourism, drawing thousands of visitors from both sides of the Taiwan Strait each year to pay homage at the Yellow Emperor Temple. By cultivating the brand "Yellow Emperor, Jin Yun: The Immortal Capital of the World," Xiandu has launched a series of local-themed "Yellow Emperor Health Culture" forums. Fully leveraging the profound and enduring cultural heritage of the Yellow Emperor culture is of great significance for enhancing the soft power of the Xiandu scenic area. Through the promotion of this heritage within Xiandu's rural tourism sector, Yellow Emperor culture has gradually evolved into a "nostalgic culture" for rural tourism [2].

The Huangdi culture of Xiandu does not exist in isolation; rather, it forms an interconnected cultural system with Dinghu Peak, the Huangdi Shrine, and related historical legends. According to historical records, Dinghu Peak is associated with legends such as the Huangdi's casting of tripods, alchemy practices, and his ascent to heaven on a dragon. The Huangdi Shrine situated on the southern side of Dinghu Peak has also become a vital materialized embodiment of Huangdi culture. The Beiling South Shrine serves as another key materialized symbol of this culture, while the Huangdi Shrine itself carries profound symbolic significance

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for ritual worship and cultural transmission.

From this perspective, the visual value of the Xiandu Yellow Emperor culture is not confined to any single specific graphic element; rather, the narrative relationship between Dinghu Peak and the Yellow Emperor culture endows the natural landscape with cultural significance that transcends the landscape itself.

In the design of visual identity systems, such cultural resources should avoid direct replication of traditional symbols; instead, they ought to achieve a modern visual reinterpretation by distilling the cultural significance of these elements. For instance, designers may identify common formal and semantic traits among cultural motifs—such as the *ding* ritual tripod, clouds, dragons, sacrificial practices, and ritual systems—then integrate these traits with the natural landscape of Xiandu to create visual symbols embodying regional characteristics. This approach transforms cultural content from textual descriptions into a visual language that is both recognizable and highly communicative.

### 2.1.3 Regional Lifestyle and Folk Cultural Resources

The cultural and tourism heritage of Xiandu also encompasses regional cultural resources that are closely intertwined with local daily life. Rural landscapes, traditional architecture, regional cuisine, tea culture, and folk customs collectively shape tourists 'lived understanding

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of Xiandu's regional culture.

Existing research has indicated that Xiandu's picturesque landscapes are seamlessly integrated with the cultural heritage of nearby villages, and that this rural culture constitutes a key advantage for Xiandu's tourism development. Relevant tourism resources encompass not only natural landscapes but also cultural and humanistic resources, including local customs, residential architecture, traditional delicacies, and cultural performances. The studies also highlight regional culinary specialties—such as Jinyun shaobing, Jinyun vegetable rice, and Jinyun mǎ duck—as well as distinctive tourism offerings characterized by local cultural features, including tea culture, expansive flower fields, and rural festivals. These initiatives enable visitors to escape the urban hustle and bustle, relax their minds, reconnect with nature, and experience agrarian life. By transforming urban residents into "rural residents," allowing them to fully immerse themselves in the lives of farmers and appreciate farming culture, Xiandu is establishing a new model for rural tourism[2].

Furthermore, the surrounding villages of Xiandu have developed distinct village typologies, each emphasizing different cultural aspects, such as the Tiecheng Film and Television Culture Village, the Dinghu Yellow Emperor Culture Village, the Tiancun Agricultural Culture Village, the Qianhu Yellow Emperor Wellness Village, and the Xiayangshi Culture Village. Relevant planning studies have identified these villages as

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

distinctive resources for rural tourism in Xiandu for targeted revitalization and development, and have proposed the integration of nearby scenic spots and related historical heritage sites.

These regional living resources possess a strong sense of local vitality and experiential qualities, which can bridge the visual gap between natural landscapes and historical-cultural heritage in visual representation. In particular, elements such as local cuisine, traditional village architecture, and agrarian lifestyles can serve as auxiliary symbols within a visual identity system. These symbols can then be integrated into tourism souvenirs, packaging designs, wayfinding signage, promotional materials, and cultural tourism IP-themed scene designs—thereby extending the appeal of scenic areas from mere "landscape appreciation" to immersive "regional living experiences."

### 2.1.4 Summary of Visual Characteristics of Xiandu's Cultural and Tourism Heritage

By systematically examining natural landscapes, historical and cultural heritage, and regional living resources, it becomes evident that the cultural and tourism heritage of Xiandu exhibits a distinct composite nature—a cultural resource network jointly constituted by "natural landscapes, historical and cultural heritage, and regional living." Its core visual identity should be derived from the interrelationships among these

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

diverse resources, rather than being presented in isolation for any single attraction.

| **Resource hierarchy** | **Representative content** | **Transformable visual features** |
|---|---|---|
| natural landscape | Dinghu Peak, Lianxi Stream, and unique peaks and peculiar rocks | Peak and pillar contours, flow paths, and rock and soil morphology |
| Regional Ecology | Lush green hills, meandering streams, pastoral fields, and vast seas of flowers | Plant morphology, natural colors, and ecological imagery |
| historic culture | Yellow Emperor culture, Yellow Emperor temples, and related legends | The tripod, the cloud, the dragon, ritual systems, and cultural narratives |
| Stone Culture | Volcanic rocks, grottoes, stone carvings, and stone architecture | Rock texture, carved motifs, geometric structures |
| Regional Life | Villages, local cuisine, tea culture, and farming | Daily objects, dietary symbols, and folk customs |
| Travel Experience | Rural life, film & television, leisure, wellness | Character behavior, everyday scenes, and emotional symbols |

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

## 2.2 Analysis of the Existing Visual Identity and Design Practices of the Xiandu Scenic Area

### 2.2.1 Existing Visual Identity Composition

The Xiandu Scenic Area has, over an extended period, established a certain level of regional brand recognition and laid a solid foundation for tourism communication; its visual identity is far from being entirely absent. According to existing research, the development of tourism in Xiandu has already encompassed multiple dimensions, including tourism branding, landscape environment, rural tourism, cultural activities, tourism merchandise, and tourism services. Relevant planning studies have also proposed enhancing the overall tourism image of Xiandu by integrating its scenic resources, developing distinctive villages, and refining its tourism services.

From a cultural perspective, the image of Xiandu has long been centered on its natural landscapes and the Yellow Emperor culture. Relevant studies have juxtaposed Xiandu's natural scenery with its Yellow Emperor culture in their analyses, arguing that these two elements together constitute attractive tourism resources for Xiandu. This indicates that Xiandu already possesses a relatively stable foundation of regional cultural perception. From a visual communication standpoint, the image of Xiandu can be understood as comprising multiple dimensions: landscape image, cultural image, tourism service image, and tourism

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

consumption image. The landscape image primarily draws on natural resources such as Dinghu Peak and Lianxi Stream; the cultural image is rooted in the Yellow Emperor culture and related historical relics; while the tourism consumption image is extended through local cuisine, rural tourism, and cultural and creative products.

The primary challenge facing Xiandu's visual identity is not a lack of cultural resources, but rather how to transform cultural resources across different levels into a visual identity system governed by a unified logic.

### 2.2.2 Analysis of Existing Visual Communication and Applications

The visual identity of a cultural tourism destination requires sustained and systematic dissemination of visual messaging to cultivate a stable perception. Such robust brand recall does not emerge from short-term brand efforts; rather, it is achieved through a visually designed system that integrates the brand philosophy, consistently conveying brand visual cues to the target audience and thereby fostering a relatively stable brand memory within that audience. A well-crafted, clear, and accurate visual design for a cultural tourism destination can shape a distinctive visual identity for the destination [3]. In Xiandu, its cultural resources are already widely present across various communication contexts—including scenic landscapes, tourism activities, rural tourism experiences, and tourism merchandise—yet clearer visual connections

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

still need to be established among these diverse resources. Particularly when natural landscapes, Yellow Emperor culture, rural life, and local cuisine are each promoted in isolation, visitors may recognize individual elements, but may not readily develop a unified "Xiandu visual impression."

Therefore, the purpose of a visual identity system is not to introduce additional visual elements, but rather to integrate existing cultural resources through a unified set of visual guidelines. The development of Xiandu's visual identity requires a shift from isolated communication efforts to systematic communication, ensuring that the logo, typeface, color palette, auxiliary graphics, wayfinding system, promotional materials, tourist souvenirs, and cultural tourism IP collectively form an interconnected visual ecosystem.

### 2.2.3 Issues and Requirements Regarding Existing Visual Identity

The implementation of the Xiandu visual recognition system primarily addresses three key requirements.

The first requirement is the integration of cultural resources. Xiandu boasts a diverse array of resources, including natural landscapes, Yellow Emperor culture, rural culture, stone culture, and local culinary traditions. If visual design focuses solely on a single scenic spot or a single cultural symbol, it would be difficult to fully convey the holistic nature of

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Xiandu's cultural and tourism heritage. Therefore, it is essential to establish a hierarchical structure among these resources, clearly defining core resources, supporting resources, and application resources.

The second requirement is the unification of visual identity. A visual identity system should establish a consistent visual language, ensuring that visual elements across different communication media remain cohesive. Relevant research indicates that a clear and precise visual identity system for scenic areas can consistently convey unified visual identity symbols, replacing abstract concepts with concrete graphic symbols, thereby helping audiences develop stable visual memories.

Finally, there is the need to adapt cultural dissemination to a younger demographic and to prioritize experiential engagement. If traditional cultural resources rely solely on textual descriptions or conventional graphics for communication, they risk creating a significant cognitive gap. Therefore, it is essential to transform these cultural resources into graphics, characters, and scenes that align with contemporary visual communication practices, thereby enabling the culture to resonate within a communication context familiar to young tourists.

In this process, cultural and tourism IP plays a pivotal role; however, its positioning should be that of one of the core visual carriers within the overall visual identity system, rather than serving as a standalone design element isolated from the system. IP can humanize and evoke emotional

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

resonance from abstract regional culture, creating synergistic connections with logos, auxiliary graphics, promotional materials, and cultural and creative products—thereby enhancing the appeal and communicative scalability of the visual identity system.

## 2.3 Extraction of Visual Symbols from Cultural and Tourism Heritage and Systematic Construction Analysis

### 2.3.1 Principles for Visual Symbol Extraction

The key to visual identity for cultural and tourism heritage lies not in "depicting local elements," but rather in selecting elements from complex cultural resources that possess regional representativeness, visual distinctiveness, and communicative value, and then reorganizing them through a strategic design language.

Visual symbols play an indispensable role in the design of a visual identity system; therefore, the key to developing a visual identity system that embodies the distinctive characteristics of a scenic area lies in extracting visual symbols that reflect those very characteristics. When selecting visual symbols for the Ancient City Scenic Area of Liaocheng, these symbols should fully represent the regional cultural features of the area, align with general public aesthetic preferences, and adopt forms and styles that are consistent with the overall visual identity system[4].

Therefore, the extraction of visual symbols for Xiandu should first

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

adhere to the principle of regional specificity, prioritizing resources that reflect Xiandu's distinctive cultural characteristics; secondly, it should follow the principle of representativeness, avoiding the inclusion of an excessive number of generic tourism elements within the visual system; thirdly, it should observe the principle of translational adaptation, selecting resources with strong morphological, chromatic, or cultural connotations for design transformation; finally, it should comply with the principle of systematicity, ensuring that the extracted visual symbols maintain coherence across diverse application scenarios.

Furthermore, visual symbols should possess a degree of scalability. A scenic area's visual identity system is not intended solely for the signage itself; rather, it must be consistently applied across diverse contexts—including wayfinding signage, promotional materials, cultural and creative products, packaging, and digital communications. Consequently, these symbols should be capable of evolving from the core graphic into auxiliary graphics, character designs, and scene-specific visual elements.

### 2.3.2 Extraction of Visual Symbols

Building upon the characteristics of Xiandu's cultural resources, the author categorizes the extraction of visual symbols into four dimensions: "formal extraction, color extraction, cultural semantic extraction, and

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

scene extraction."

Formal extraction primarily involves identifying representative external contours from resources such as Dinghu Peak, Lianxi Stream, unique peaks and peculiar rocks, architectural structures, and traditional artifacts; these contours are then simplified, geometrically stylized, and reorganized to create visual graphics.

Color extraction is primarily based on establishing a comprehensive color palette derived from the natural and cultural environments of Xiandu. For instance, the process involves extracting color relationships that reflect regional characteristics from the green mountains, streams, rocks, and traditional architecture—rather than simply employing a wide array of highly saturated tourist-themed colors.

Cultural semantic extraction involves deriving culturally oriented concepts from the Yellow Emperor culture, local legends, historical remnants, and folk customs, thereby ensuring that visual symbols not only exhibit formal regional characteristics but also convey cultural significance.

Scene extraction focuses on the actual experiences of tourists by transforming rural tourism activities—such as countryside exploration, culinary experiences, sightseeing, and leisure activities—into visualized scenes, thereby providing a content foundation for subsequent cultural and tourism IP development and application systems.

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

This extraction approach helps prevent visual design from falling into the trap of "element accumulation." After screening various resources, they should then be further organized into three tiers: core symbols, auxiliary symbols, and scene symbols.

### 2.3.3 Translation of Visual Symbols

In the process of creating visual symbols, it is essential to complete the translation from "cultural resources" to "design symbols." The fundamental workflow can be summarized as follows: identification of cultural resources, analysis of characteristics, selection of elements, formal generalization, symbolic reconstruction, visual composition, and systematic application.

Taking Xiandu as an example, Dinghu Peak is a natural landscape characterized by strong regional distinctiveness, from which its fundamental form can be extracted based on the unique silhouette of its peak; Lianxi offers a linear visual language derived from the meandering flow of its waters; the Yellow Emperor culture provides cultural semantics and a narrative foundation; while villages, local cuisine, and tea culture further enrich the visual representation of regional daily life.

Building on this foundation, the different symbols are not isolated from one another; instead, they form a unified visual grammar through the use of proportions, lines, colors, and compositional techniques. This

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

approach both preserves the uniqueness of Xiandu's natural and cultural resources and prevents the resulting visual system from becoming stylistically fragmented.

Meanwhile, cultural and tourism IP can serve as a crucial medium in this translation process. Compared to traditional logos, IP possesses more distinct personality attributes and the capacity to carry narratives, enabling the transformation of natural landscapes, regional culture, and visitor experiences into more intuitive character behaviors and everyday life scenarios. However, the design elements, color palette, and auxiliary graphics of the IP should still be derived from the cultural resource foundation of the overall visual identity system, thereby ensuring consistency between the IP and the overall image of the scenic area.

### 2.3.4 Logical Framework for the Construction of the Visual Recognition System

Based on the aforementioned analysis, the development of the visual identity system for Xiandu Culture and Tourism Heritage should establish a hierarchical structure encompassing core identity elements, systemic specifications, and practical dissemination.

The first layer is the foundational visual identity system, which primarily comprises logos, typefaces, color palettes, auxiliary graphics, and basic compositional guidelines; its primary function is to establish the

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

fundamental standards of the visual system, ensuring consistency across diverse application environments. The second layer is the core visual identity system, which serves as the centralized vehicle for expressing the cultural identity of Xiandu. As one of the core visual carriers, the cultural and tourism IP transforms Xiandu's cultural heritage and tourism resources into character images endowed with emotional appeal, distinct recognizability, and strong communicative power, thereby enhancing the affinity and reach of regional cultural expression. The third layer is the application-based visual identity system, which includes scenic area wayfinding signage, promotional materials, tourism tickets, cultural and creative products, packaging, souvenirs, and digital media. This system converts the core visual symbols into visual forms suitable for various media channels and application contexts, integrating the visual identity system into concrete tourism services, cultural dissemination efforts, and consumer experiences. The fourth layer is the scenario-based communication system, which leverages specific communication contexts—such as scenic area spaces, festive events, social media platforms, and tourist interactions—to establish connections between the visual identity and actual tourism experiences. Through sustained exposure and interaction across these diverse scenarios, the visual symbols evolve from static graphics into participatory and experiential cultural communication content.

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

The aforementioned construction approach aligns with existing research perspectives on the visual identity systems of cultural tourism destinations. The foundational visual identity system primarily establishes the fundamental guidelines for brand visual identity, whereas the application visual identity system further expands the reach of visual imagery across diverse media channels and usage scenarios; together, these two systems constitute a relatively comprehensive visual identity framework. Moreover, the development of such visual identity systems requires thorough consideration of audience perception and communication efficiency. Research on urban visual symbols suggests that these symbols should be grounded in the overall brand positioning, refined by integrating natural, historical, and cultural resources, and then systematically disseminated to establish a complete and scalable visual communication system. This perspective provides a methodological foundation for Xiandu's transition from standalone visual design to systematic cultural communication.

In summary, the author summarizes the construction logic of the visual identity system for Xiandu's cultural and tourism heritage as follows: cultural and tourism heritage resources, core cultural values, extraction of visual characteristics, core visual symbols, cultural tourism IP and core image, foundational visual identity system, applied visual identity system, and multi-scenario communication. This construction

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

logic not only preserves the regional characteristics of Xiandu's natural landscapes and historical culture, but also enables the establishment of a unified, coherent, and scalable communication framework through contemporary visual design, thereby providing a theoretical foundation for the design practices outlined in the next chapter.

## Conclusions to Chapter 2

Building upon the foundation of Xiandu's cultural and tourism heritage resources, this chapter systematically reviews relevant aspects—including natural landscapes, historical culture, and regional lifestyles—and further analyzes Xiandu's current tourism image and its visual communication practices. The study finds that Xiandu possesses relatively rich visual identity resources; its regional image is not derived from a single type of landscape, but rather comprises multiple layers of resources, including natural landscapes, Yellow Emperor culture, rural environments, and local lifestyles.

Building on this foundation, this chapter proposes that the extraction of visual symbols for Xiandu should adhere to the principles of regionality, representativeness, translatability, and systematicity, and that visual transformation should be carried out across multiple dimensions, including morphological characteristics, color relationships, cultural semantics, and application scenarios. Through an analysis of relevant

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

cultural and tourism heritage resources, this chapter has preliminarily established a research framework comprising: extraction of cultural resources, translation of visual symbols, construction of core visual identities, and application of a visual identity system. Furthermore, this chapter delineates the hierarchical structure of the visual identity system for Xiandu's cultural and tourism heritage. This system is grounded in foundational visual identity standards, utilizes core visual identities as its primary identification vehicles, employs an application-based visual identity system as its dissemination medium, and achieves sustained communication through diverse scenarios—such as scenic area spatial design, festive events, digital media, and visitor interactions. In this manner, a logical framework is established, linking cultural and tourism heritage resources, core cultural values, visual symbols, core visual identities, cultural tourism intellectual property (IP), the visual identity system, and its application-driven dissemination.

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# Chapter 3

# Practical Design of Visual Identity System for Cultural and Tourism Heritage of Xiandu Scenic Area

## 3.1 Design Positioning and Overall Concept

### 3.1.1 Design Positioning

The Xiandu Scenic Area boasts relatively rich natural landscapes as well as historical and cultural resources; its visual identity, however, does not stem from any single individual attraction, but rather comprises a diverse array of elements—including natural landscapes, historical and cultural heritage, local lifestyle, and tourism experiences. As previously analyzed, the visual identity design of cultural tourism destinations should be grounded in regional resources, transforming representative natural, cultural, and lifestyle elements into a distinctive visual language, and then leveraging various application formats to create a cohesive overall visual image. Relevant research on scenic area visual design also indicates that regional culture serves as a crucial foundation for shaping a scenic area's visual identity, and that visual design should establish a clear connection between cultural resources and visual expression.

Consequently, this design does not simplistically interpret the visual identity of the Xiandu Scenic Area as merely a combination of landscape graphics, nor does it treat the cultural and tourism IP as the sole visual identity of the scenic area. Instead, it leverages cultural and tourism

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

heritage as its foundational content, employs IP characters as its primary visual medium, and achieves the visual translation of cultural resources through characterization, contextualization, and practical application.

In terms of design positioning, the primary emphasis is placed on regional identity. Xiandu possesses distinct natural and cultural characteristics that set it apart from conventional landscape tourist destinations; its natural landscapes—such as Dinghu Peak and Lianxi Stream—along with its historical and cultural resources, including the Yellow Emperor culture, collectively form the essential cultural foundation of this scenic area. Consequently, the development of its IP identity and subsequent application designs must establish meaningful connections with Xiandu's natural environment and cultural context, rather than adopting generic tourism imagery that lacks relevance to its regional characteristics.

Secondly, the emphasis is placed on approachability. While historical, cultural, and natural heritage inherently possess profound cultural depth, such information often requires further visual transformation for ordinary visitors to develop an intuitive understanding. An IP character, with its distinct persona, can leverage personified design, expressions, and gestures to bridge the gap in cultural communication, thereby integrating relatively abstract cultural content into a more everyday visual context.

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

Let me once again emphasize the concept of extensibility. An IP should not be limited to a single poster or a single souvenir; instead, it must be adaptable across diverse communication contexts. Therefore, during the character design phase, fundamental elements—such as character proportions, color palette, facial expressions, movements, and attire—should be carefully considered to ensure the character can effectively integrate into various application scenarios, including scene illustrations, promotional posters, expression and movement derivative designs, cultural and creative products, and film-and television-themed collaborations.

Based on the aforementioned positioning, this design focuses the development of the visual identity system for Xiandu's culture and tourism heritage on two key aspects: "establishing a core IP image" and "applying visual extensions." The former addresses the question of which core character should embody Xiandu's visual identity, while the latter addresses how this core image can be effectively integrated into diverse visual mediums. These two aspects are not independent; rather, they are interconnected through unified design characteristics, color schemes, and visual language, thereby forming a cohesive visual identity system.

### 3.1.2 Overall Conceptual Framework

The regional image of Xiandu comprises three interrelated

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dimensions: the natural environment, cultural heritage, and tourism lifestyle. The natural environment provides visitors with their most direct visual perception of the scenic area; the regional culture imparts deeper cultural significance to the scenic area; and the tourism lifestyle reflects the process through which visitors actively participate in and experience the scenic area. Together, these three elements constitute the source of content for this design.

The natural environment is primarily manifested through the landscape of Xiandu and its spatial ambiance. Dinghu Peak features a distinct external silhouette and high regional recognizability, while Lianxi River forms a water feature that traverses the scenic area. In this design, natural landscapes serve not only as a backdrop but also as a crucial source for scene construction and visual atmosphere. By simplifying and abstracting the mountain forms, water bodies, and surrounding natural environment, the design enables landscape elements to establish a cohesive two-dimensional visual relationship with the IP characters.

The regional culture is primarily rooted in the historical and cultural resources of Xiandu. Huangdi culture constitutes one of the key cultural components of Xiandu, and its associated historical relics and cultural legends provide a cultural narrative foundation for the visual design. Rather than directly replicating traditional cultural motifs, this design employs characters, scenes, and thematic visual expressions to reinterpret

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these cultural elements, enabling seamless integration with contemporary tourism communication strategies.

Tourism-related activities in Xiandu encompass sightseeing, leisure pursuits, photography, mountain climbing, cycling, and local culinary experiences for visitors. Compared to mere landscape presentation, such lifestyle-oriented content facilitates stronger connections with IP characters. Accordingly, this design situates these characters within concrete tourism activities and regional living scenarios, ensuring they serve not only as the "visual embodiment" of the scenic area but also as visual anchors that foster emotional resonance for visitors during their exploration of Xiandu.

Thus, this design establishes an overarching concept grounded in the natural environment as its visual foundation, enriched by regional culture as its substantive content, and framed within the context of tourism lifestyle as its contextual expression. The dual IP characters serve to bridge these three dimensions: they establish visual identity through character design, convey tourism behaviors via facial expressions and gestures, and integrate elements of nature, culture, and daily life through scenography and practical applications.

This design approach is also consistent with the earlier research on the visual transformation of cultural and tourism heritage. The visual design of a scenic area does not involve a simple replication of cultural

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resources; rather, it requires a process of resource identification, feature extraction, formal generalization, and visual reconstruction, thereby enabling cultural content to adapt to modern visual communication environments.

### 3.1.3 Composition of the Visual Identification System

Based on actual design outcomes, the visual identity system developed by the author does not aim to create an extensive and comprehensive commercial VI manual; instead, it focuses on the design of cultural and tourism IP to establish a visual identity framework that aligns with the actual design results.

The first layer consists of the core IP visual identity, encompassing the fundamental design of Yun Xiao Lu and Du Xiao Xian, their character proportions, color schemes, and basic visual characteristics. This layer forms the core of the overall design process and serves as the foundation for maintaining consistency across subsequent visual applications.

The second layer focuses on IP visual extension, encompassing design elements such as facial expressions, gestures, and costumes. By varying emotions, movements, and thematic imagery, these two characters evolve from static designs into a character system capable of continuous expressive development.

The third tier involves the application of visual outcomes, including

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posters and scene designs, expression and motion derivations, cultural and creative products, and collaborative design projects with film and television IPs. These outcomes are not isolated works; rather, they represent visual adaptations of the core IP tailored to different usage environments.

The fourth layer consists of multi-media visual presentation. Since different design mediums vary in size, information density, and usage contexts, it is essential to adjust composition, proportions, information hierarchy, and visual focal points according to the specific characteristics of each medium—while preserving the core identity traits of the character and its overall visual language.

This compositional approach aligns with the principle emphasized in the visual identity system of cultural tourism scenic areas—the "connection between foundational visual elements and their practical applications." Existing research suggests that the significance of a scenic area's visual identity system lies not in the isolated creation of a single visual symbol, but rather in the use of a unified visual language to transform regional culture into visual images that can be sustainably applied.

In this design, the IP character does not constitute a complete visual identity system; rather, it serves as a pivotal component that fulfills the core identity and cultural communication functions of the system. By

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leveraging the interrelationships among the foundational IP character, character extensions, and practical applications, a cohesive visual identity expression can be established without expanding the scope of the design deliverables.

## 3.2 Cultural and Tourism IP and Core Visual Identity Design

### 3.2.1 Creative Logic for Dual-IP Characters

Building upon preliminary resource analysis, this design selects birds as the primary visual prototype for its IP characters, resulting in two personas: Yun Xiao Lu and Du Xiao Xian. The avian motifs exhibit strong compatibility with the natural landscape of Xiandu; their light and agile forms allow them to seamlessly integrate into settings such as mountains, streams, and rural villages, while their varied movements can convey the diverse experiences visitors encounter within the scenic area.

The design of dual IPs does not merely aim to increase the number of characters; rather, it establishes a visual relationship between two characters, each possessing distinct personalities and visual characteristics. On one hand, these two characters together form the core IP imagery of the Xiandu scenic area; on the other hand, their differences in posture, facial expressions, behavior, and personality enable them to fulfill distinct visual narrative functions.

Yun Xiao Lu is portrayed as a female character with a lively and

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unconventional personality, as well as a distinct foodie streak. She features bright yellow irises, slightly disheveled feathers, and relatively slender legs. While she appears carefree on the surface, she actually possesses a meticulous side—particularly her tendency to notice items left behind by visitors. At the same time, she has a strong desire to socialize and a keen sense of curiosity, enjoying interactions with both the animals in the scenic area and other visitors. Her behavior is grounded in everyday life; for instance, she frequently ventures out onto the shallows near Dinghu Peak, and her fondness for food often leads to lighthearted, amusing situations.

Du Xiaoxian is portrayed as a male character with a tsundere personality—quiet yet aloof—exhibiting a striking contrast in demeanor. His physical features, including small eyes, vivid red tail feathers, and a rounded body shape, give him a visual distinctiveness from Yun Xiaolu. While he appears aloof on the surface, he actually suffers from social anxiety and tends to become nervous when he draws attention. He also has a certain 洁癖; he often expresses disdain toward Yun Xiaolu's lively behavior, yet in their relationship, he plays the role of providing care and tidying up after her antics.

This process establishes distinct personality contrasts between the two characters— "lively versus quiet," "extroverted versus introverted," and "impulsive versus restrained." These contrasts not only serve the

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narrative framework of each character but also directly influence their facial expressions and movement designs, thereby providing a consistent personality foundation for their visual representation. Consequently, the creative focus of this dual-IP project is not merely to cartoonize avian forms, but rather to integrate natural prototypes, regional environments, character personalities, and tourism behaviors. This approach endows each character with well-defined identity traits and establishes a substantive foundation for subsequent scenario-based applications.

### 3.2.2 Brand Identity Design for Yun Xiao Lu

In its design, Yun Xiao Lu emphasizes conveying a character trait that is lively, approachable, and dynamic. The character features elongated legs, which create a distinct vertical proportion in its overall visual composition. The bright yellow iris serves as the visual focal point, making the eyes a crucial element for facial recognition; meanwhile, the slightly disheveled feathers soften an overly rigid silhouette, rendering the character more akin to a travel companion with a touch of everyday charm.

In terms of the relationship between character personality and visual design, Yun Xiaolu was not crafted as a purely "cute" figure; instead, her personality is conveyed through behavioral details. Traits such as liveliness, talkativeness, curiosity, and a fondness for food provide a clear

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foundation for designing her expressions and movements. For instance, her proactiveness can be expressed through postures like leaning forward, rapid movement, observing, and interacting across different scenarios; in her facial design, emotional expression is further enhanced through variations in her gaze, mouth shape, and head orientation.

The connection between Yun Xiao Lu and the tourism environment of Xiandu is primarily established through 其行为. By engaging in activities such as sightseeing, leisure, photography, exploration, and local culinary experiences, the character can naturally integrate into the scenic environment. The character's presence in these settings is not merely decorative; rather, through behavioral participation, it endows the landscape elements with greater narrative quality. Simultaneously, the meticulous nature of Yun Xiao Lu contrasts with its seemingly carefree demeanor, thereby enriching the character's psychological depth. This design approach helps prevent the character from becoming a one-dimensional emotive cartoon icon, while also providing a consistent visual foundation for the derivation of facial expressions and gestures.

### 3.2.3 Character Design of Du Xiaoxian

The design focus of Du Xiaoxian is to convey a sense of quietness, a tsundere demeanor, and a striking contrast. Unlike Yun Xiaolu, who possesses more elongated body proportions and a stronger sense of

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dynamism, Du Xiaoxian features a rounded body shape, complemented by small eyes and vivid red tail feathers as her primary visual hallmarks. This rounded body silhouette gives the character strong overall recognizability, while the contrast between her relatively serious facial expression and her body shape creates a deliberate juxtaposition. When the character remains calm or composed, this design evokes a sense of humor; however, when she exhibits emotional shifts due to nervousness, shyness, or being disturbed, it highlights a distinct difference in her facial expressions.

Du Xiaoxian's character behavior revolves around her personality of being "stubborn on the surface but soft-hearted at heart." She often displays impatience toward Yun Xiaolu—for instance, resisting when her body gets dirty or when she behaves too actively—yet she consistently provides companionship in their actual relationship. This dynamic forms the foundation for visual storytelling when the two characters appear together. In her movement design, Du Xiaoxian does not need to consistently employ large-scale motions; instead, she can convey emotions through body posture, eye contact, and subtle gestures. For example, slight turns, crossed arms, disapproval, or nervousness can effectively reflect her character traits. When contrasted with Yun Xiaolu's dynamic movements, the combined presence of the two characters creates a more pronounced rhythmic variation in the visual narrative.

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Consequently, the character of Du Xiaoxian assumes another emotional expressive function within the dual IP framework. Rather than simply repeating the same actions, the two characters establish an interactive relationship through their contrasting personalities, enabling the IP characters to evolve from being portrayed as individual entities to forming a relational visual narrative.

### 3.2.4 Role Relationships and Visual Combinations of Dual IPs

Yun Xiao Lu and Du Xiao Xian exhibit distinct character differences in their design, yet both need to coalesce into a cohesive visual identity. To achieve this, they maintain a certain degree of continuity in character proportions, contour rendering, color relationships, and overall artistic language, while creating contrast through posture, facial expressions, and movements.

In this dual-character pairing, Yun Xiaolu assumes a more proactive visual role, while Du Xiaoxian responds with a relatively restrained posture. These two distinct rhythmic approaches enrich the visual layering of the composition. For instance, during joint sightseeing or travel activities, the narrative of the scene can be constructed through the dynamic interplay between Yun Xiaolu's proactive exploration, Du Xiaoxian's following, or her reminders.

The combination of dual IPs also offers strong adaptability across

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diverse scenarios. In landscape contexts, both IPs can jointly feature in natural environments such as Dinghu Peak and Lianxi Stream; in lifestyle contexts, they can define their character relationships through local cuisine, leisure activities, and tourism experiences; in cultural and creative design, they can be combined as full dual roles, single roles, or partial role combinations.

This combination approach allows the dual IPs to be used as a cohesive unit while also functioning independently across different design tasks. The resulting character relationships not only enhance visual appeal but also provide richer compositional possibilities for subsequent posters, scenes, and derivative products.

### 3.2.5 Three-View Drawings and Basic Modeling Standards

The three-view drawings serve as a critical foundation for ensuring that the IP character remains consistent across various applications. During the design process, standardized guidelines are applied to the front, side, and rear views of each character, ensuring that key anatomical components—including the head, body, wings, beak, tail feathers, and legs—maintain stable proportional relationships.

For Yun Xiao Lu, the three-view rendering focuses on preserving the consistency of slender legs, body structure, and feather characteristics, while ensuring that facial features—such as the bright yellow

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iris—remain easily recognizable from various angles. For Du Xiao Xian, the emphasis is on maintaining the proportional relationships between a rounded body, small eyes, and red tail feathers.

The three-view drawings are not the primary visual deliverables for final applications; instead, they serve as crucial design references for subsequent action sequences, facial expressions, and scene design. When a character undergoes a change in posture, the action adjustments should be made while maintaining the character's basic structure without significant alteration. This approach prevents inconsistencies in the character's posture, proportions, or key features across different frames.

The basic design guidelines also provide a foundational framework for cultural and creative products. Given the variations in size, shape, and viewing distance across different products, characters must retain their primary identifying features even when scaled down or used in specific localized contexts. Therefore, defining the core visual characteristics during the character design phase helps ensure consistency in subsequent applications.

## 3.3 Composition and Practical Application of Visual Recognition Systems

### 3.3.1 Poster and Scene Visual Design

Poster and scene design constitute critical components of this visual

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identity system implementation, and also serve as key means for the dual IP to transition from character imagery into the specific cultural environment of Xiandu.

The poster design centers on the natural landscapes and tourism experiences of the Xiandu Scenic Area, establishing visual relationships through the integration of IP characters with the scenery, typography, and supplementary visual elements. In terms of composition, the design determines the visual focal point and information hierarchy based on different themes, ensuring that the IP characters serve as a clear visual anchor without overshadowing the inherent appeal of the scenic landscape.

Scene design places greater emphasis on the relationship between characters and their environment. The Dinghu Peak, Lianxi Stream, and the natural and living environments within the scenic area are transformed into visually stylized scenes; once these dual IPs enter these scenes, they engage through their actions and expressions. The focus of this approach is not merely to add more characters, but rather to integrate the characters as an integral part of the scene's narrative.

In terms of visual design, the scene design adheres to the IP's overall concise and clear stylistic language. Natural landscapes are not rendered in an overly realistic style; instead, distinctive structural features are preserved, and these elements are generalized and simplified to create

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

visual forms suitable for graphic communication. This approach not only highlights the distinctive characteristics of the landscapes but also ensures that the IP characters maintain a cohesive overall relationship with their background.

### 3.3.2 Expression and Motion-Driven Design

Expression and gesture-driven design represents a further application of the IP foundational design outlined in Section 3.2. Its focus shifts from "establishing character visual guidelines" to "enriching character usage scenarios," enabling dual IPs to adapt to more streamlined and everyday visual communication contexts.

In expression-based character development, each character exhibits distinct emotional expressions based on their personality. Yun Xiaolu displays a lively and straightforward demeanor, conveying traits such as curiosity, joy, and a fondness for food through exaggerated gestures and shifts in mood; in contrast, Du Xiaoxian employs more restrained facial expressions to convey emotions like pride, nervousness, and helplessness. These contrasting approaches endow the expression-based character development with high recognizability. Action-based character development further strengthens the connection between the characters and the tourists' experiences. Through actions such as setting off, sightseeing, resting, cycling, hiking, and tasting local delicacies, the

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characters can embody different stages of their travel journey, thereby enhancing the contextual relevance of the IP characters.

Compared to foundational character design, derivative design allows characters' movements and expressions to exhibit more pronounced variations, while these variations remain grounded in the three-view diagrams and core design guidelines. This approach preserves character consistency while preventing overly mechanical repetition across different movements. The derivation of expressions and movements can also serve as auxiliary elements in subsequent cultural and creative, as well as communication design efforts. Thus, a continuous relationship is established from the core character to its derivative elements.

### 3.3.3 Apparel and Thematic Brand Extension

Costume design is a thematic extension carried out once the character's core identity has been established. Its primary purpose is not to alter the character itself, but rather to introduce thematic variations while preserving the character's fundamental silhouette, posture, and key color characteristics.

In the detailed design phase, the character's attire should align with their personality. Yun Xiaolu can wear a more relaxed and vibrant outfit ensemble, whereas Du Xiaoxian should opt for attire that complements her relatively calm and restrained character. By varying the clothing and

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accessories, characters can be adapted to diverse travel activities and thematic settings.

The use of costume variations can also enrich the visual presentation in posters and cultural and creative products. When a character needs to appear in scenes with different themes, costume changes can help reduce the sense of monotony that arises from repeatedly using the same base character design. However, such costume changes remain constrained by the character's fundamental design guidelines; the character's core identifying features must not be compromised in the interest of adapting to new themes.

Therefore, in this design, the clothing elements serve as supplementary components of the IP visual system; their primary function is to enhance the character's adaptability to various scenarios, rather than establishing an entirely independent visual identity.

### 3.3.4 Design of Cultural and Creative Products

Cultural and creative products represent a crucial application form for integrating IP visual identities into the daily living environments of tourists. In this design, Yun Xiao Lu and Du Xiao Xian, along with relevant scene-based visual elements, are incorporated into practical cultural and creative product designs, thereby transforming the cultural content of the scenic area—from static graphic imagery—into functional

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

visual carriers.

In cultural and creative design, the approach of mechanically replicating IP characters is avoided; instead, the visual composition is tailored to the dimensions, form, and usage context of each product. For some products, the full character image serves as the primary visual element to enhance IP recognition, while for others, partial character elements—such as facial expressions, gestures, or scene illustrations—are employed to achieve more versatile visual effects.

Cultural and creative products also serve the function of disseminating regional culture. Consequently, the design content is not limited to the characters themselves; instead, it integrates the natural landscapes, tourism experiences, and local lifestyle of Xiandu with the IP. Through this approach, the products not only embody the visual identity of both IPs but also preserve the regional characteristics of Xiandu's culture and tourism heritage.

In practical applications, product design must balance visual identity with functional usability. Excessive visual information can compromise the product's core functionality; therefore, when composing the design, designers should control the proportions of visual elements and typography relative to the product's surface area, while simplifying graphics and adjusting the information hierarchy to enhance visual clarity.

From the perspective of visual identity, the value of cultural and

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

creative products lies in extending the duration of exposure to the visual image of a scenic area. After visitors depart from the scenic area, these products can still serve as functional visual carriers, allowing the Xiandu IP and regional culture to continue permeating everyday living environments. Existing research on visual design in scenic areas has also regarded tourism souvenirs as an important application form for the materialization of regional culture and the extension of tourism memories. The cultural and creative products in this design are not standalone product designs separate from the visual identity system; rather, they constitute an extension of the core IP visual identity onto practical utility carriers.

### 3.3.5 Film and Television Culture Co-branded Design

Film and television culture is one of the key components in the cultural communication of Xiandu tourism; therefore, this design further integrates film and television cultural elements with Xiandu's core IP to create collaborative visual designs.

The design focus of this film and television culture co-branding project is not merely the simple overlay of two distinct visual identities; rather, it involves adjusting the relationships between characters, settings, typography, and auxiliary visual elements—while preserving the core visual identity of Xiandu—based on the specific theme at hand. In this

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co-branding design, the Xiandu IP serves as the primary driver of regional recognition. By leveraging the character designs of Yun Xiao Lu and Du Xiao Xian, the continuity of Xiandu's visual identity is maintained; meanwhile, the film and television cultural elements provide thematic content and visual contexts, endowing the design with a clearer thematic identity.

This design approach requires avoiding two key pitfalls. On one hand, overemphasizing cinematic elements could dilute the regional character of Xiandu, causing the co-branded design to lose its distinctive visual identity as a scenic area; on the other hand, overemphasizing the original IP format might prevent the cinematic theme from conveying a clear message. Therefore, the design should adjust visual proportions and compositional relationships according to the theme, ensuring visual coherence while preserving core identity elements.

The co-branding initiative between film and television culture has simultaneously expanded the communication framework for Xiandu's cultural and tourism heritage. By integrating the scenic area's natural environment, IP characters, and film/television cultural content through thematic design, this approach enables previously fragmented cultural resources to form new compositional relationships within a unified visual presentation. From the perspective of visual identity systems, such co-branding designs do not alter the core visual system; instead, they

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

develop thematic, phase-specific applications based on the existing visual foundation. The core characters, fundamental color palettes, and primary visual features remain consistent, while the composition, auxiliary elements, and thematic content are adapted in accordance with the co-branded partner.

### 3.3.6 Visual Cohesion and Differentiation in Multi-Media Applications

The various outcomes of this design correspond to different visual mediums, including posters, scene illustrations, emotive gestures, cultural and creative products, and film-and television-themed collaborations. These mediums differ significantly in terms of viewing methods, information density, and usage environments; therefore, "unification" within a visual identity system does not mean that all works must employ identical compositions and forms, but rather that core visual relationships must be maintained across these differentiated applications.

Consistency is first manifested in character design. The basic posture, primary visual characteristics, and character relationships of Yun Xiaolu and Du Xiaoxian remain consistent across different applications, enabling viewers to recognize the same IP set across diverse works. Regarding color schemes, the dominant colors of the characters and the overall visual tone establish a relatively stable visual foundation; these are

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

adjusted according to the specific presentation requirements across different media formats, without altering the core color identity of the characters. In terms of visual language, although scenes, posters, derivative merchandise, and co-branded products employ varied compositional approaches, they all adhere to a relatively minimalist and flat visual style, ensuring that these diverse creations collectively convey a cohesive visual impression.

Differentiation is primarily manifested in media adaptation. Posters should highlight thematic communication and visual impact; therefore, they may employ comprehensive character and scene compositions. Scene illustrations place greater emphasis on the narrative relationship between the environment and the characters. Expressive gestures and movements focus on conveying the characters 'emotions and behaviors. For cultural and creative products, consideration must be given to the product form and practical usage. In the case of film and television cultural collaborations, it is essential to strike a balance between the scenic area's IP and the thematic content.

Thus, the unification of a visual identity system does not entail complete formal consistency, but rather consistency in its core visual relationships. Relevant research indicates that a visual identity system for scenic areas should not only maintain uniformity and distinctiveness, but also possess scalability to adapt to diverse application environments.

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

## Conclusions to Chapter 3

Building upon previous research, this chapter presents a concrete design implementation of the visual identity system for the cultural and tourism heritage of the Xiandu Scenic Area. First, the design positioning was established by considering Xiandu's natural landscapes, regional culture, tourism offerings, and local lifestyle; the cultural and tourism heritage served as the foundational basis for the visual content, while the cultural and tourism IP functioned as the core visual vehicle. In this design process, the IP character was not developed as an independent cartoon figure; instead, it was integrated into the overarching cultural context of Xiandu, enabling the character to establish meaningful connections with the natural scenery, regional culture, and tourism experiences of the area.

In terms of core visual identity design, we have completed the character development of two IP personas—Yun Xiao Lu and Du Xiao Xian—and have established visual extension assets—including three-view renderings, facial expressions, animations, and costumes—based on each character's personality and stylistic features. The two characters exhibit distinct differences in gender, physique, personality, and behavior; nevertheless, they are unified through a consistent visual language, thereby providing a stable visual foundation

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

for subsequent application designs.

In terms of application design, based on the actual design outcomes achieved, the core IP character is further extended into posters and scenes, derived expressions and animations, cultural and creative products, as well as collaborations with film and television brands. Each application does not simply replicate the IP character; instead, it adapts the character, scenes, typography, and visual composition according to the specific medium and theme, ensuring that the core visual identity remains recognizable across diverse platforms while delivering visual expressions tailored to the specific context of use.

In terms of its overall presentation, this design establishes a continuous narrative arc that extends from the core IP character and its visual extensions to practical application outcomes. Across different media formats, a cohesive visual identity—characterized by consistent character design, color palette, and overall visual language—is maintained, while differentiated approaches are applied according to the specific functions of each medium, including posters, scene designs, derivative designs, cultural and creative products, and film and television collaborations. Consequently, the natural landscapes, regional culture, tourism, and daily life of Xiandu culture and its tourism heritage are presented through a relatively seamless visual narrative.

Through the design practices outlined in this chapter, the research

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

framework previously proposed—comprising "analysis of cultural and tourism heritage resources, extraction of visual symbols, construction of core visual identities, and design and application expansion of cultural tourism IP" —has been concretely implemented. The design outcomes demonstrate that cultural tourism IP can serve as a pivotal visual medium for the visual identity of Xiandu's cultural and tourism heritage; however, its effectiveness must be grounded in both regional cultural resources and an overarching visual logic. Only by integrating character design with practical applications—such as scene design, communication strategies, and cultural and creative product development—can this IP evolve from a singular visual element into a versatile visual resource with sustained applicability, thereby further supporting contemporary expression of Xiandu's cultural and tourism heritage.

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

# CONCLUSIONS

## 1.Theoretical Foundation and Research Approach.

This thesis first reviews existing research on visual identity in cultural tourism scenic areas, the visual transformation of regional culture, and cultural tourism IP design. It defines three core concepts: "cultural and tourism heritage," "visual identity system," and "cultural tourism IP," and posits that a cultural tourism IP is not an isolated cartoon character, but rather a core visual vehicle built upon the cultural resources of the scenic area. Accordingly, the thesis establishes a comprehensive research pathway comprising "cultural resource analysis, visual element extraction, visual symbol translation, core visual construction, cultural tourism IP design, and application of the visual identity system," employing a mixed methodology that integrates literature review, case studies, field research, and design practice.

## 2. Resource Analysis and Visual Symbol Extraction.

Through systematic analysis of Xiandu's natural landscapes, Yellow Emperor culture, regional lifestyle, and film and television culture, this study finds that the identity of Xiandu does not stem from a single type of landscape; instead, it is composed of a composite structure of "natural landscapes — historical and cultural heritage — regional lifestyle." Natural landscapes such as Dinghu Peak and Lianxi Stream, together with historical relics like the Yellow Emperor culture, form the foundational

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

content for its visual identity. The thesis identifies transformable visual characteristics across multiple dimensions: natural landscapes, regional ecology, historical and cultural heritage, stone culture, and regional lifestyle coupled with tourism experiences. It further proposes that symbol extraction should adhere to the principles of regionality, representativeness, translatability, and systematicity. Extraction is carried out across four dimensions—form, color, cultural semantics, and scene—followed by a process of identification, analysis, screening, generalization, and reconstruction, ultimately translating these elements into a unified design language.

3. Design Practice and Outcomes.

Building upon resource analysis and symbolic extraction, this thesis establishes a design positioning characterized by "regionality, affinity, and extensibility." It constructs an overarching conceptual framework grounded in the natural environment, infused with regional cultural elements, and situated within the context of tourism lifestyles, ultimately completing the design of two IP characters: "Yun Xiao Lu" and "Du Xiao Xian." These two characters exhibit distinct differences in gender, posture, personality, and behavior—characterized by "vividness versus tranquility, extroversion versus introversion" —while maintaining overall brand consistency through unified proportions, silhouettes, and color palettes, supplemented by three-view technical drawings and foundational design

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

specifications. On this foundation, the core IPs are extended across diverse applications, including posters and scene designs, derived expressions and gestures, themed apparel, cultural and creative products, and collaborations with film and television productions. By tailoring these applications to different media platforms, the thesis ensures that the core visual identity remains consistent across multiple mediums, thereby achieving the transformation of abstract cultural resources into intuitive and approachable visual identities.

**4.Research Value and Limitations.**

This thesis integrates cultural resource analysis, visual symbol extraction, IP character design, and systematic application, addressing the challenge of visual transformation for cultural and tourism heritage. It provides practical design references for the contemporary expression of local cultural heritage and the development of tourism brand identities. However, the study has certain limitations: constrained by space and available resources, some application outcomes remain at the stage of design proposals, lacking empirical validation through actual deployment and visitor feedback; furthermore, the recognizability and communicative efficacy of the IPs and visual symbols require further testing within longer-term operational contexts across diverse media channels. In the future, efforts can be further intensified in areas such as digital interaction, visitor engagement, and communication effectiveness evaluation, thereby

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

enhancing the visual identity system of Xiandu's culture and tourism heritage to achieve greater completeness and vitality.

Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

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Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

## APPENDIX A(analogues)

Ключовий еталонний проєкт/Key Reference Projects

Visual outcome(s):

1. Core visual identity design of dual-IP characters
2. Three-view diagrams and basic styling guidelines of IP characters
3. Poster and scene visual design
4. Expression and action-driven derivative design of dual-IP
5. Thematic costume and character extension design
6. Cultural and creative product design based on tourism IP

Design cultural-tourism heritage visual identity and dual-IP characters using software such as PS, AI, etc.

IP Design for other urban cultures










Derivative product design








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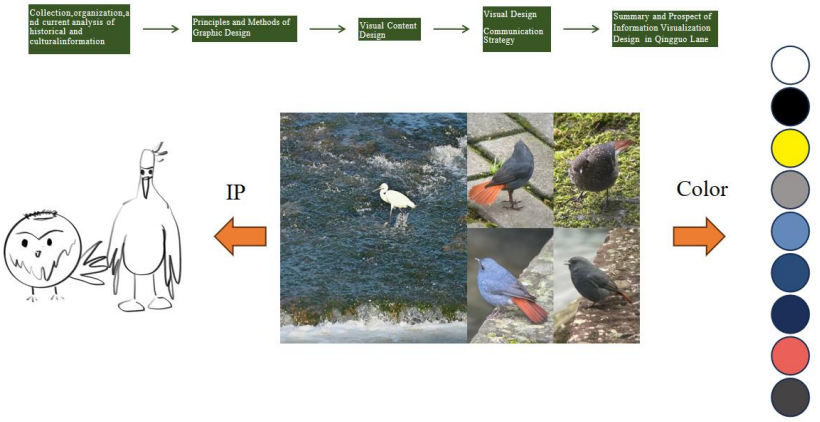
Physical display

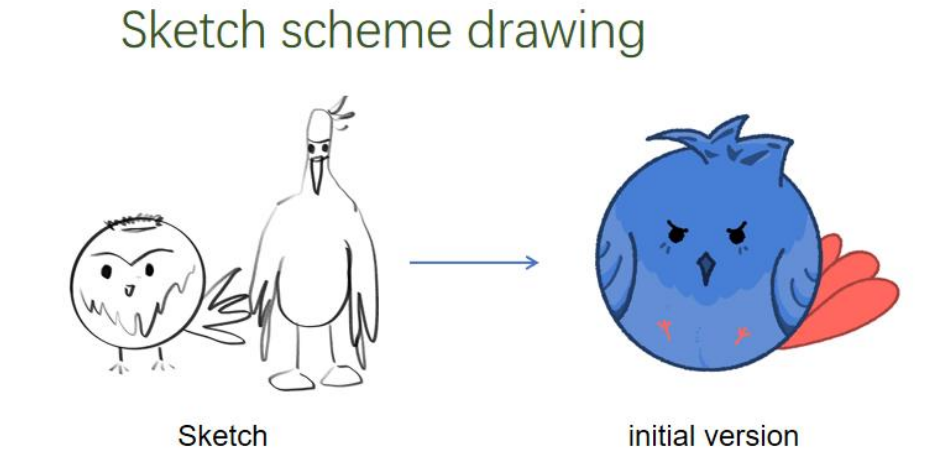


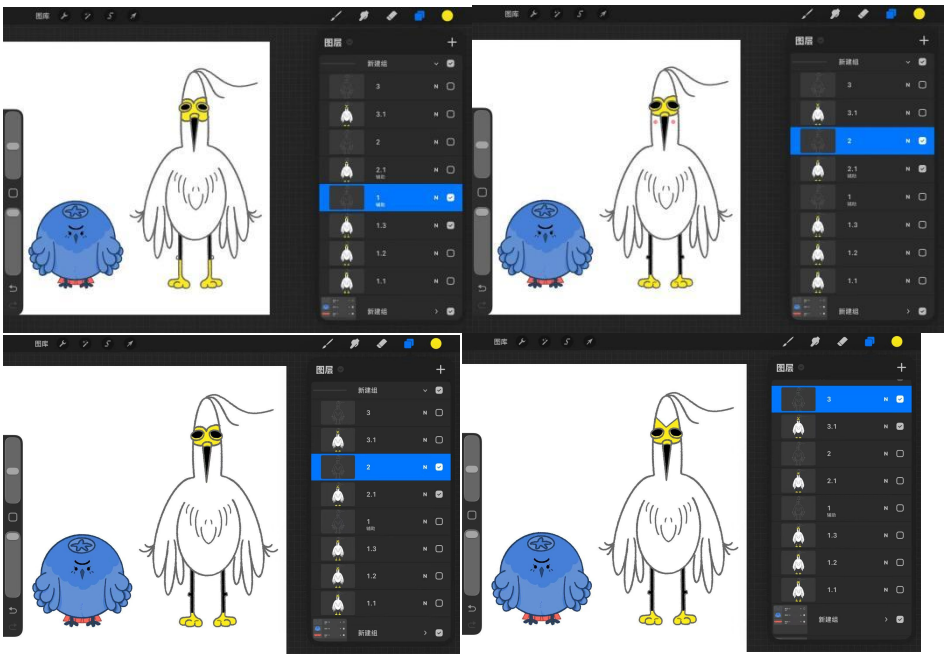
Docusign Envelope ID: 3A0A02E8-91A3-847B-80B7-CEA2319420DC

# APPENDIX B(sketch and project proposal)

Initial Design Sketches



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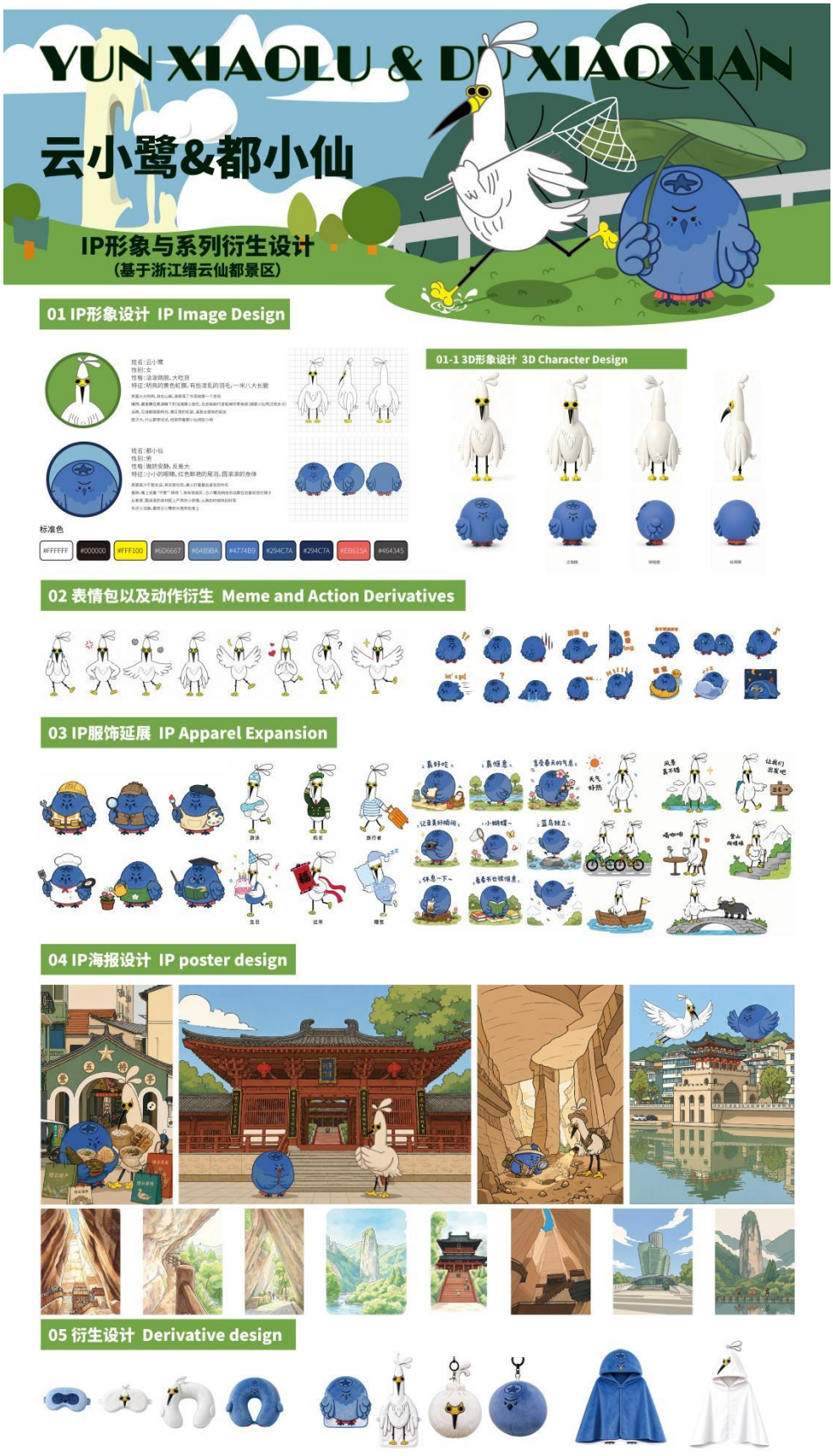
Final presentation



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## 01 IP形象设计 IP Image Design



姓名:云小鹭
性别:女
性格:活泼跳脱,大吃货
特征:明亮的黄色虹膜,有些凌乱的羽毛,一米八大长腿

表面大大咧咧,其实心细,游客落了东西她第一个发现
嘴馋,最爱蹲在鼎湖峰下的浅滩摸小鱼吃,也会偷偷叼游客掉的零食袋(被都小仙骂过很多次)
话痨,见谁都能聊两句,景区里的松鼠、溪鱼全是她的朋友
胆子大,什么都想试试,经常带着都小仙闯些小祸

标准色

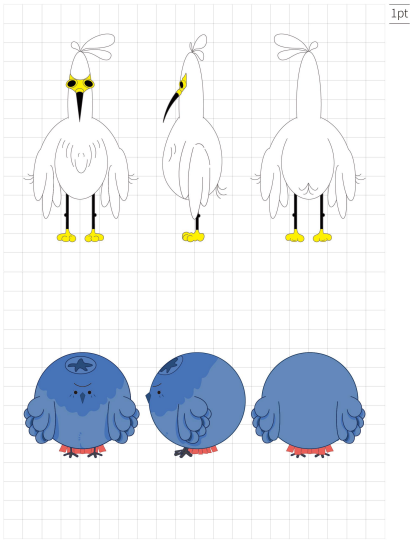
| #FFFFFF | #000000 | #FFF100 | #6D6667 | #6489BA | #4774B9 | #294C7A | #294C7A | #EB615A | #464345 |
|---|---|---|---|---|---|---|---|---|---|



姓名:都小仙
性别:男
性格:傲娇安静,反差大
特征:小小的眼睛,红色鲜艳的尾羽,圆滚滚的身体

表面高冷不爱说话,其实是社恐,被人盯着看会紧张到炸毛
傲娇,嘴上说着"不要""麻烦",身体很诚实,云小鹭闯祸他永远跟在后面收拾烂摊子
反差感:圆滚滚的身材配上严肃的小表情,认真的时候特别好笑
有点小洁癖,最烦云小鹭把水溅到他身上

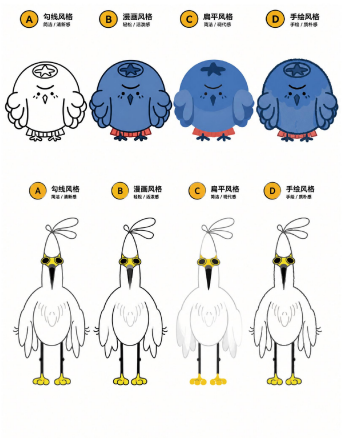
### 标准制图 Standard drawing




### 01-1 3D形象设计 3D Character Design




### 01-2 绘画风格 Painting style



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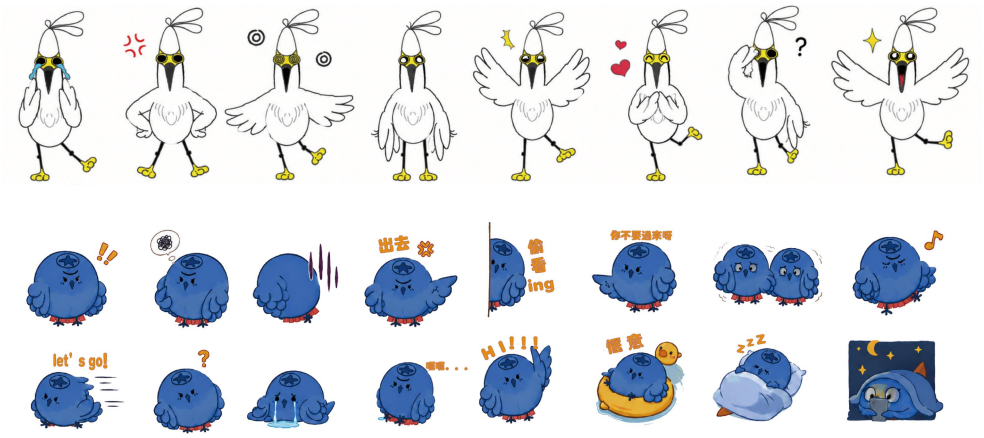
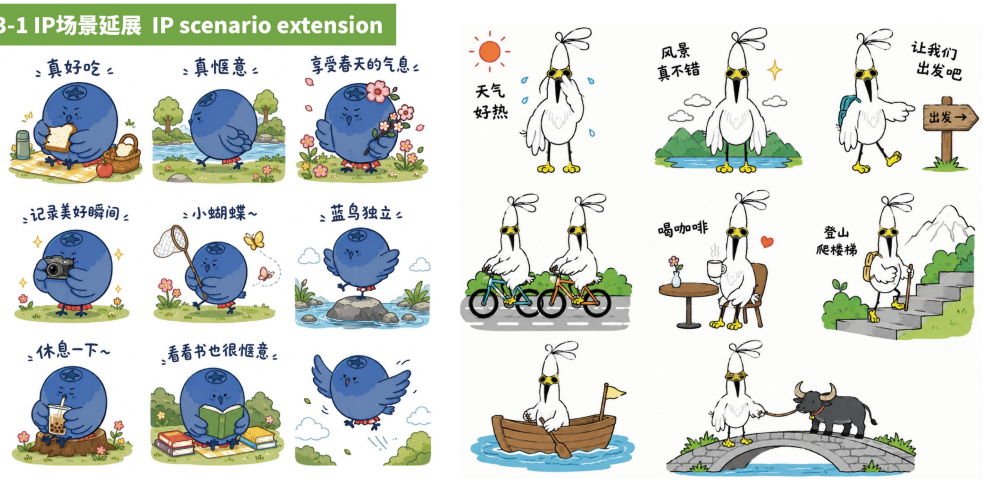
## 02 表情包以及动作衍生 Meme and Action Derivatives




## 03 IP服饰延展 IP Apparel Expansion




## 03-1 IP场景延展 IP scenario extension



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## 04 IP海报设计 IP poster design



## 05 衍生设计 Derivative design

