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## DESIGN OF CITY CULTURAL AND TOURISM PRODUCT BRAND IP IMAGE

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*This article explores the role of brand IP image design in urban cultural tourism products, emphasizing its significance in inheriting and innovating urban culture. It analyzes modern design trends and discusses the challenges and opportunities for designers in balancing globalization and localization, with a focus on protecting cultural diversity. It is noted that effective IP design can enhance market value, preserve local cultural characteristics, and promote the inheritance and innovation of culture in the context of globalization.*

**Key words:** urban cultural tourism products, brand IP image design, urban culture, user experience, digital technology, visual storytelling.

### INTRODUCTION

Culture is like a «user manual» accumulated through human interaction with nature, recording our concepts, behaviors, institutions, and created objects. From the perspective of cultural semiotics, design essentially transforms this «manual» into something visible and tangible through visual language. For instance, Chinese blue and white porcelain is not just a container the patterns on it tell the story of Eastern aesthetics. The sleek appearance of an iPhone is not just aesthetically pleasing but it also reflects the cultural psychology of modern humans pursuing efficiency. Design serves as both a translator of culture and a driver of cultural renewal. The design of a good city cultural tourism product brand IP image should do the same.

### PURPOSE

The purpose of this paper is to analyze current trends in the design of IP images of urban cultural tourism product brands, and their impact on the city's brand image with cultural connotations and competitiveness in the market using such tools as visual storytelling, brand coherence, and digital technologies.

### RESULTS AND DISCUSSION

The brand IP image design of modern urban cultural tourism products is increasingly focusing on visual storytelling. By incorporating elements of a city's history, culture, and customs into the design, the brand IP image is no longer just a static logo but becomes a vehicle for telling the city's stories [1]. For example, the «Datang Everbright City» in Xi'an, Shaanxi Province, China, has successfully attracted a large number of tourists and enhanced their sense of identity with the



city's culture through IP image design that combines Tang Dynasty culture with modern tourism experiences (fig. 1).

At the same time, with the widespread use of digital platforms, the sensory and visual aspects of the brand IP image of urban cultural tourism products need to maintain consistency across different media [2]. Designers must create a flexible and unified visual system to ensure that the brand image remains consistent in both online and offline communications. For instance, Hangzhou's «Ten Scenes of the West Lake» in Zhejiang Province, China, has achieved brand consistency across tourism promotion, cultural and creative products, and digital media through unified IP image design, enhancing the dissemination of the city's culture (fig. 2).



**Fig.1.** IP image design of Datang City



**Fig. 2.** The Ten Views of West Lake project in Hangzhou

To cater to modern consumers' preference for simple and clear design styles, the brand IP image design of urban cultural tourism products is increasingly trending towards minimalism. Adaptive design allows the IP image to be flexibly applied in different scenarios and media [2]. For example, Chengdu's "Panda IP" in Sichuan Province, China, has successfully been applied in urban promotion, cultural and creative products, and public facilities through simple design language and high adaptability, becoming a symbol of the city's culture (fig. 3).

With the popularization of immersive technology, AR (Augmented Reality) and VR (Virtual Reality) are increasingly being applied in the brand IP image design of urban cultural tourism products. Through AR/VR technology, tourists can interact with the city's culture, gaining a more enriched travel experience. For instance, the Palace Museum in Beijing has utilized AR technology to combine historical relics with virtual scenes, offering tourists an immersive cultural experience [2].

Through AR and VR technologies, designers can create interactive and immersive experiences that bring the city's culture to life. IP image designers are not only creators but also guardians and innovators of culture. By combining traditional elements with modern language design, designers can breathe new life into ancient cultures [3]. For example, the cultural and creative IP products



launched by the Palace Museum integrate traditional dragon patterns and auspicious cloud designs into modern everyday items, preserving the essence of the culture while attracting the attention of the younger generation. Similarly, some international brands have begun to incorporate local cultural elements into their IP design to win over local markets. For example, KFC has universally adopted the classic "Colonel Sanders" IP image globally, but in the Chinese market, the brand also tries to integrate local cultural elements, launching holiday-limited packaging and related products with Chinese characteristics. Brands such as Louis Vuitton, Nike, and Ferrari have also made similar moves.

However, this integration is not easy. Designers need to find a delicate balance between globalization and localization, avoiding the simplification or commercialization of cultural symbols. Only in this way can IP design protect the diversity and uniqueness of cultures in the wave of globalization.

In this process, IP design is not just a visual innovation but a deep exploration and expression of culture. Designers need to deeply understand the core of urban culture and translate it into an IP image that is recognizable and appealing [1]. For example, Chengdu's "Panda IP" not only captures the globally renowned symbol of the panda but also conveys the city's relaxed and inclusive character through its design, successfully creating a brand image that combines international appeal with local characteristics (fig. 4).



**Fig. 3.** Advertising of cities in the project  
«Panda IP»



**Fig. 4.** Panda symbol in Chengdu's  
«Panda IP»

In the future, as globalization deepens further, IP design will face more challenges, but it also holds immense opportunities. Designers will need to navigate the balance between global trends and local cultural features with sharper insights and creativity, making IP design an important carrier for the dissemination of urban culture, and safeguarding and promoting the diversity and uniqueness of cultures.



## CONCLUSIONS

The brand IP image design of urban cultural tourism products serves as both a translator of the city's characteristic culture and a driver of cultural renewal for the city. Good IP design should be like a hybrid – possessing the genes of the city's traditional culture while also embodying the freshness of modern aesthetics. Future IP image design should not only solve problems but also act as a time machine connecting the past and the future. By integrating elements of the city's characteristic culture, design can not only enhance the market value of the product but also protect and pass on local cultural characteristics against the backdrop of globalization, achieving the lively inheritance and innovation of culture.

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## ЛЯН Цзяюе, ЯЦЕНКО М. ДИЗАЙН ІР-ІМІДЖУ БРЕНДУ КУЛЬТУРНО-ТУРИСТИЧНОЇ ПРОДУКЦІЇ МІСТА

Ця стаття досліджує роль дизайну ІР іміджу бренду у культурно-туристичних виробках міста, підкреслюючи їх значення в збереженні та інноваціях міської культури. Проаналізовано сучасні тенденції та виклики в дизайні, нові можливості для дизайнерів у збалансуванні глобалізації та локалізації, враховуючи захист культурної різноманітності міст. Зазначено, що ефективний дизайн ІР іміджу може підвищити ринкову вартість товарів, зберегти місцеві культурні особливості та сприяти впровадженню інновацій в культурний сектор в умовах глобалізації.

**Ключові слова:** культурно-туристична продукція міста, дизайн брендового ІР іміджу, культура міста, досвід споживача, цифрові технології, візуальна демонстрація.