Leveraging Traditional Patterns in China's National Design Trends: A Case-Based Study on User Experience and Business Strategy

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Abstract
Traditional patterns have become a prominent decorative feature within China's "National Design Trends," drawing considerable consumer interest. As a distinctive

design movement, these trends embody the fusion of traditional cultural elements with contemporary consumer demands. Design trends are continually evolving, and those resonating with current public preferences tend to gain widespread acceptance and appreciation. Against this backdrop, it is both theoretically and practically important to identify the traditional patterns present in the National Design Trends and to examine their manifestation and influence on user experience. This qualitative research utilises semi-structured interviews with Generation Z, the principal demographic engaging with China's national design trends, to investigate their experiences and perceptions regarding traditional patterns. The study reveals that, within the scope of China's "National Design Trends," traditional patterns can be classified into six thematic categories encompassing a total of 36 distinct patterns. By analysing consumers' encounters with traditional pattern design, it becomes possible to understand how these patterns are reinterpreted and applied within contemporary design contexts, and how such elements function across three categories of product experience for users. From the perspectives of business and marketing, the results emphasise that integrating traditional patterns into product design can augment consumer interaction, reinforce cultural branding, and affect purchasing behaviour. These findings offer a reference framework for categorising patterns pertinent to national design trends, thereby assisting designers in adopting a more focused and inventive approach when selecting and employing traditional patterns. This insight is particularly valuable during the initial design phase and provides a foundation for further practical exploration of traditional cultural elements.

Keywords: Traditional Patterns, Traditional Culture, Modern Design, Pattern Innovation, User Experience

Introduction

At present, traditional patterns have emerged as a significant decorative feature within China's "National Design Trends," garnering considerable attention from consumers (Han et al., 2022). As a distinctive design phenomenon, national design trends embody the integration of traditional cultural heritage with contemporary consumer demands. Given that trends continually evolve, those aligning with prevailing public preferences are more readily embraced and widely disseminated. Within this framework, it is both theoretically and practically valuable to identify traditional patterns present in National Design Trends and to examine their representation and influence on user experience. Existing research has undertaken multidimensional analyses concerning the forms and meanings of specific patterns within this trend. Nevertheless, a review of the literature indicates that although studies on Chinese traditional decorative patterns are extensive, their findings remain fragmented and lack systematic cohesion (Zhang & Yang, 2023). These investigations have not effectively classified types of traditional patterns that simultaneously capture consumer interest and satisfy experiential requirements. Furthermore, there is an absence of thorough exploration into the relationship between user experience and the

transformative process of traditional patterns. In response, this study aims to identify the primary categories of traditional patterns within national design trends and to explore the rationale behind their application through a multidimensional analysis of user experience.

Research Objectives

1. To investigate the classification and contemporary reinterpretation of traditional patterns within China's national design trends.
2. To explore the influence of user experience, with a particular focus on Generation Z consumers, in shaping the perception and acceptance of traditional patterns in modern product design.
3. To assess the effects of traditional pattern design on consumer engagement, emotional attachment, and purchasing behaviour within the framework of national design trends.

Research Questions

1. In what ways are traditional patterns classified and reinterpreted within the framework of China's national design trends?
2. How does user experience shape Generation Z consumers' perception and acceptance of traditional patterns in contemporary product design?
3. What effects does traditional pattern design exert on consumer engagement, emotional attachment, and purchasing decisions in the context of national design trends?

Literature Review

National Design Trends

The phenomenon of national design trends is not unique and has been widely discussed across various countries. Although terminology may differ from one nation to another, the core concept is rooted in the National Innovation System (Fagerberg, 2017), which fosters the innovative advancement of the design industry and its associated activities. Furthermore, design innovation has increasingly become the principal element in defining a nation's image at the national level (Liu et al., 2018). From a branding perspective, national design trends can be analysed through the Brand Identity Prism (Zwakala & Steenkamp, 2022), which illustrates how cultural and historical components influence brand perception. The incorporation of traditional patterns within national design trends corresponds with Kapferer's six dimensions of identity: physique (visual attributes), personality (cultural narrative), culture (heritage), relationship (consumer connection), reflection (target demographic), and self-image (consumer's perception of identity). This framework emphasises how national design trends contribute to constructing a distinctive Chinese cultural brand identity in the global marketplace.

A bibliometric analysis examining journal literature on Japanese, Scandinavian, and Chinese design from 2000 to 2023 clarifies the stylistic features, identity, and research trajectories in these regions. Japanese design concentrates on health, service, earthquake resilience, and accessibility. Nordic design prioritises societal and environmental concerns, focusing research on medical design, social innovation, and sustainability. In contrast, Chinese design highlights traditional culture, Chinese style, and local characteristics, often adopting a comprehensive and integrative approach (Sheng, 2023). This differentiation reflects product differentiation strategies, whereby enterprises utilise unique cultural elements to distinguish their offerings in the market. Unlike Japan and Scandinavia, where functionality and human-centred design predominate, Chinese national design trends place cultural heritage at the forefront as a defining factor. In the commercial sphere, brands have effectively utilised national design trends to develop cultural branding strategies. For instance, Gucci has incorporated Chinese embroidery patterns into its luxury collections, while Nike's "CNY Collection" features traditional Chinese symbols in sneaker designs to appeal to consumers who value cultural identity. These international examples demonstrate how traditional patterns can function as branding instruments, strengthening cultural bonds and market positioning.

Traditional Patterns

From ancient times, traditional patterns have been widely employed as ornamental features on the surfaces of artefacts such as pottery, bronze vessels, and gold relics. As history progressed, these designs extended their presence to porcelain, furnishings, architecture, and other domains, mirroring the aesthetic ideals and craftsmanship standards of their respective eras. In contemporary design, traditional patterns have experienced a resurgence, being innovatively fused with modern aesthetics. Research in this area often emphasises the intersection of design theory and practical implementation. Studies predominantly address sectors including product design (Anwar et al., 2024; Yu-Ming et al., 2023), packaging (Tang & Liu, 2021), fashion design (Gao & Yezhova, 2023), and animation (Zhang et al., 2022). Designers harness these patterns to evoke favourable emotional reactions among consumers, recognising the value of historical design elements as a creative resource (Suci et al., 2022). This trend may be understood as a form of neo-retro style, characterised by the reinterpretation or adaptation of cultural patterns from various historical periods (Kulczynski & Hook, 2024). Many studies on traditional patterns focus on different aspects in various researches, with common perspectives including: (1) Studies based on dynamic or temporal contexts. (Tian et al., 2024); (2) The formal characteristics of traditional patterns, such as abstract or figurative. (Avital, 2001; Sun & Ab Aziz, 2023); (3) Focusing on subject matter and thematic content (He et al., 2023); and (4) Focusing on cultural characteristics (Wang, 2023).

User Experience and Consumption Trends Under National Design Trends

In recent years, national design trends have become increasingly influential across diverse industries, with consumers placing heightened importance on the concept of a nation's "image" in their purchasing choices. This phenomenon is particularly evident within marketing and communication strategies that leverage national identity. A country's image encompasses a broad impression formed through the interplay of its political environment, cultural heritage, economic conditions, products, and citizenry (Buhmann & Ingenhoff, 2015). For consumers, national image frequently serves as a key factor influencing product selection, enriching the overall user experience and encouraging buying intentions (Costa et al., 2016; Roth & Diamantopoulos, 2009).

Nevertheless, research investigating the relationships among brand image, overarching national identity, and specific national associations reveals significant variation in consumer perceptions depending on cultural backgrounds. For example, individuals from collectivist societies such as China are more inclined to view certain symbols as manifestations of national pride and identity, which evoke stronger emotional connections, compared to consumers from individualistic cultures like the United States (Jin et al., 2020). This divergence may arise because collectivist cultures rely more heavily on external indicators, including the nation's reputation and the brand's societal standing, whereas individualistic cultures focus predominantly on tangible product features such as performance, quality, and materials (Jin et al., 2020). Supporting this, Chinese scholars Yan et al. (2024) demonstrate that heightened awareness of visual symbols significantly amplifies consumers' perception of social presence, leading to collective enthusiasm that drives a desire for repeated engagement and ultimately boosts repurchase intentions.

Furthermore, consumer-focused research within the scope of China's national design trends largely concentrates on the younger demographic. The "2024 Youth National Design Trends Brand Co-Creation Conference," convened by China Youth Daily, published the "2024 Youth National Design Trends Brand Power Observation Report," which disclosed that 78.9% of young participants expressed a stronger willingness to purchase products incorporating cultural elements. Additionally, 80.7% perceived national design trends as a defining style standard for contemporary youth. This authoritative research report reflects the strong recognition of cultural elements and national design trends by the younger generation, particularly focusing on Gen Z consumers. For brands and designers, this serves as an important market signal, indicating that more Chinese cultural elements, especially those that align with the aesthetic and cultural identity of young people, should be integrated into design and marketing strategies.

Brand Identity Prism and Its Role in National Design Trends

The Brand Identity Prism is a prominent conceptual tool that delineates how brands construct their identity through six fundamental facets: Physique, Personality, Culture, Relationship, Reflection, and Self-Image (Ponnam, 2007). This framework is especially pertinent within the realm of China's national design trends, where traditional patterns transcend mere decoration to become significant cultural signifiers that contribute to brand identity formation. Within these trends, the Culture dimension assumes particular importance, as brands incorporate traditional Chinese patterns, symbols, and heritage components to bolster both authenticity and emotional resonance. The Physique dimension, which concerns the brand's concrete visual characteristics, is shaped directly by iconic patterns such as the Loong, Peony, and Cloud patterns. Furthermore, the Self-Image and Reflection aspects underscore the ways in which consumers view themselves and wish to be seen by others through their choice of products.

Research shows that Chinese consumers are increasingly favoring brands that successfully integrate traditional cultural elements with contemporary aesthetics, thereby affirming their national pride and individual identity (Liu, 2020). Research conducted by Paek et al. (2021) highlights that branding rooted in heritage significantly fosters consumer trust and loyalty, while Kayacan (2023) stresses the critical role visual symbols play in distinguishing brands within competitive markets. Utilising Kapferer's Brand Identity Prism, companies can deliberately embed traditional patterns into their branding strategies to forge deeper emotional bonds with consumers and strengthen their market position.

Materials and Methods

Research Approach and Justification

This research employs a qualitative methodology, utilising semi-structured interviews to investigate how Generation Z consumers interpret and interact with traditional patterns within the framework of China's national design trends. The qualitative approach is well-suited for this study as it facilitates a comprehensive exploration of user experiences, emotional responses, and cultural meanings—dimensions that quantitative methods alone may not fully capture (Rivera, 2018). Guided by Desmet and Hekkert's three-level theory of product experience, this study systematically examines the ways in which traditional patterns affect consumer perception, emotional involvement, and purchasing behaviour. Gaining insight into these processes is essential for businesses and marketers seeking to incorporate cultural heritage into contemporary branding and product design initiatives. The relevance of this research extends to business and marketing disciplines by offering an understanding of how brands can strategically utilise traditional cultural patterns to boost consumer engagement, distinguish their products, and cultivate emotional

bonds with their target market. National design trends function not only as aesthetic expressions but also as influential mechanisms for brand positioning and narrative development, thereby providing valuable guidance for organisations aiming to integrate cultural heritage with brand identity, particularly in appealing to younger consumers.

Identification of Traditional Patterns Based on User Experience

Researchers conducted interviews with Generation Z youth, the primary audience for national design trends, and analysed these interviews to identify traditional patterns prevalent in contemporary national design trends. The process comprised several stages: initially, participants' ages were verified to fall within the 1995–2010 range defining Generation Z. Next, within the theoretical framework of user experience, participants were asked to engage online with selected cultural and creative products featuring traditional patterns, sourced from museum-affiliated cultural and creative stores. Following this interaction, respondents answered interview questions grounded in their first-hand experience of browsing these products.

Research Sample

This investigation centres on Generation Z consumers, those born between 1995 and 2010, who are the predominant force shaping China's national design trends. This generation is marked by a pronounced cultural awareness, active participation in digital environments, and a tendency towards consumption driven by meaningfulness and personal relevance. Such characteristics position them as a crucial audience for enterprises aiming to weave traditional Chinese patterns into modern product innovations. Their buying behaviour is largely influenced by factors such as visual allure, emotional engagement, and perceived cultural genuineness—elements that lie at the heart of national design trends. To capture insights from this demographic, a purposive sampling technique was utilised, targeting individuals with prior experience purchasing culturally Chinese products, an affinity for traditional Chinese designs, and a foundational knowledge of the current landscape of national design trends within China. This deliberate selection enhances the study's practical applicability to commercial settings by focusing on consumers who are already engaged with the cultural dimensions of the market. The approach is consistent with market segmentation theory, which advocates the identification of consumer clusters based on shared behavioural patterns, interests, and cultural connections. By concentrating on this defined segment, the research delivers actionable guidance for brands seeking to cultivate strong relationships with Generation Z consumers through culturally resonant product design.

Data Collection

Screening Process

This study is grounded in the fundamental aspect of China's "national design trend,"

which lies in the harmonious integration of traditional cultural elements with contemporary design practices. The research sample was bifurcated into two principal categories: initially, cultural and creative products exhibiting traditional pattern designs sourced from museum-affiliated retail outlets; subsequently, the traditional pattern prototypes associated with these modern artefacts. Utilising a user experience-focused interview methodology, the investigation systematically identified and scrutinised the traditional patterns prevalent within China's national design trends. This analytical framework facilitates a multidimensional and multi-layered examination of the embedded cultural elements within these products, drawing on the perceptual and experiential feedback of the principal consumer cohort.

By probing consumers' interactions with traditional pattern designs, the research elucidates the processes through which these patterns are contemporarily reinterpreted and incorporated within modern design paradigms, alongside their influence on three distinct facets of consumer experience. To guarantee the accuracy and comprehensiveness of the empirical data, modern design cases were meticulously selected from cultural and creative outlets affiliated with museums. As of 20 May 2024, China is home to 6,833 museums, approximately 2,500 of which have embraced cultural and creative design initiatives. Although museum-affiliated creative stores constitute a supporting rather than a primary focus, their inclusion lends authoritative backing and objectivity to the sources of pattern design exemplars.

The research selection procedure (see Figure 1) commenced by considering museums featured in the official documentary series National Treasure, produced by a reputable Chinese institution and extensively discussed within academic circles . This series advocates the modernisation of traditional cultural symbols, guiding contemporary creative content toward traditional cultural roots. To augment sample diversity and unearth further latent value, the study incorporated other prestigious entities such as the National Library, art museums, and museums recognised through popular vote. This use of data triangulation, as recommended by Patton (1999), mitigates potential bias arising from reliance on a singular data source, thereby enhancing the trustworthiness of the findings.

In the initial screening, 38 museums congruent with national design trends were identified (refer to Figure 2). The subsequent phase excluded museums without formal online cultural and creative retail spaces, narrowing the sample to 24 institutions. In the final phase, based on the criteria of presence of traditional pattern designs and corresponding modern design cases, a precise alignment was established to match traditional patterns with their contemporary applications, thus ensuring the relevance and robustness of interview material. Participants were invited to engage directly with these products in the 24 museum-affiliated creative stores. Ultimately, through the application of the user-centred interview framework and participant feedback, 36 pattern designs sourced from 15 stores were chosen for detailed analysis.
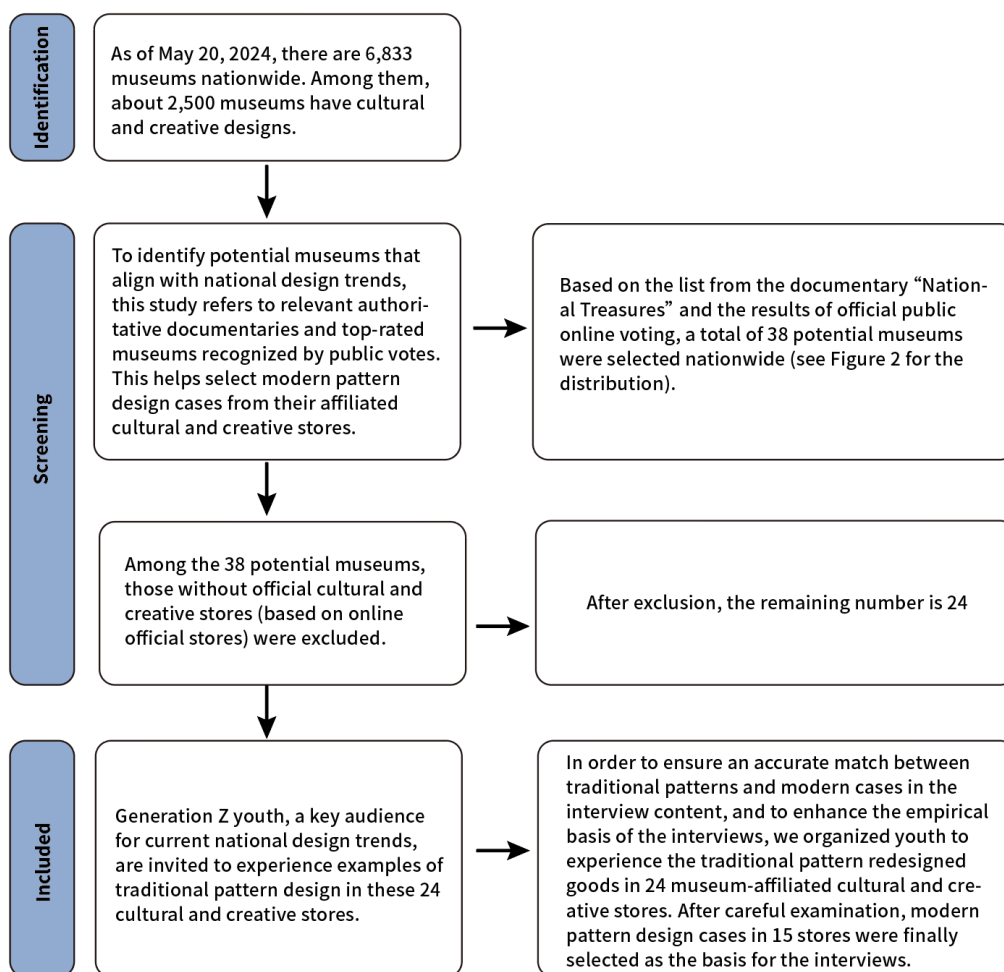
Identification

As of May 20, 2024, there are 6,833 museums nationwide. Among them, about 2,500 museums have cultural and creative designs.

Screening

To identify potential museums that align with national design trends, this study refers to relevant authoritative documentaries and top-rated museums recognized by public votes. This helps select modern pattern design cases from their affiliated cultural and creative stores.

Based on the list from the documentary "National Treasures" and the results of official public online voting, a total of 38 potential museums were selected nationwide (see Figure 2 for the distribution).

Among the 38 potential museums, those without official cultural and creative stores (based on online official stores) were excluded.

After exclusion, the remaining number is 24

Included

Generation Z youth, a key audience for current national design trends, are invited to experience examples of traditional pattern design in these 24 cultural and creative stores.

In order to ensure an accurate match between traditional patterns and modern cases in the interview content, and to enhance the empirical basis of the interviews, we organized youth to experience the traditional pattern redesigned goods in 24 museum-affiliated cultural and creative stores. After careful examination, modern pattern design cases in 15 stores were finally selected as the basis for the interviews.

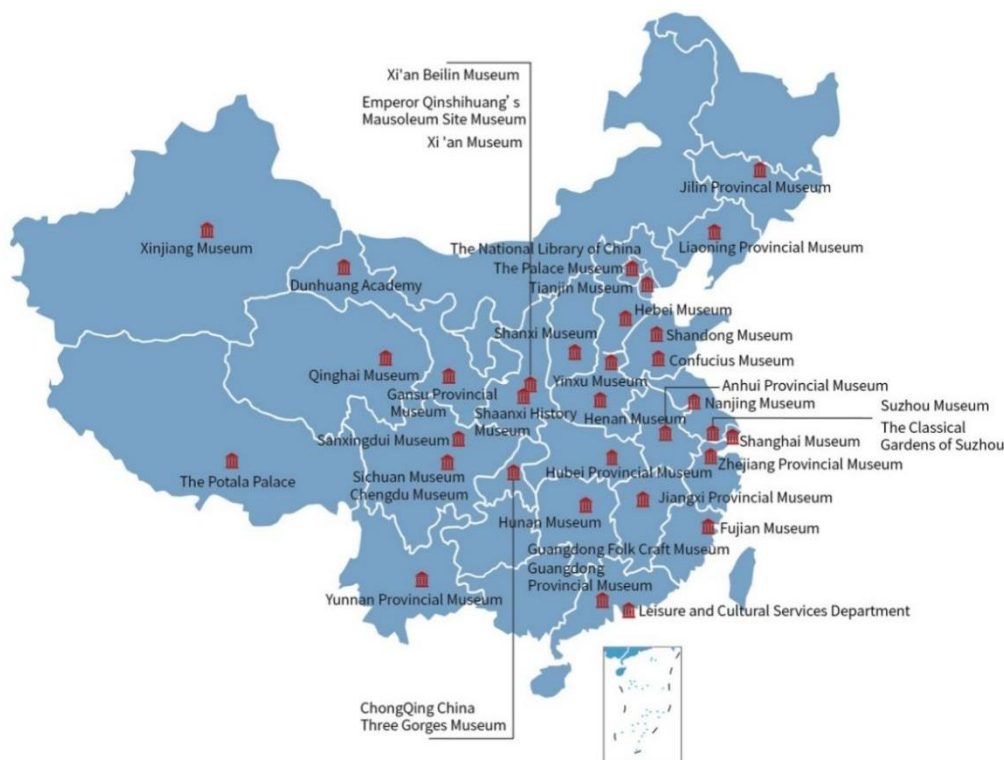**Figure 1:** Screening Process.

Figure 2: Potential Sample Distribution Nationwide.

Participant Demographics and Other Materials

Purposive sampling is employed to target specific research objectives or distinct groups. This method is a vital phase in deliberately segmenting a user population prior to data collection, enabling researchers to obtain more accurate and direct insights. Such precision facilitates the identification of issues and the development of effective solutions. In this study, purposive sampling focuses on Generation Z individuals. The "National Design Trends" have emerged as influential among younger demographics (Workman et al., 2019). Furthermore, the critical perspectives held by this youth cohort regarding products and phenomena associated with these trends align closely with the aims and requirements of this research. Figure 3 provides a summary of the participant profiles for the interviews conducted. A total of twenty Generation Z respondents, defined as those born between 1995 and 2010, were involved. Selection criteria included prior experience in purchasing Chinese cultural products, an appreciation for traditional Chinese patterns, and a foundational understanding of contemporary national design trends within China.
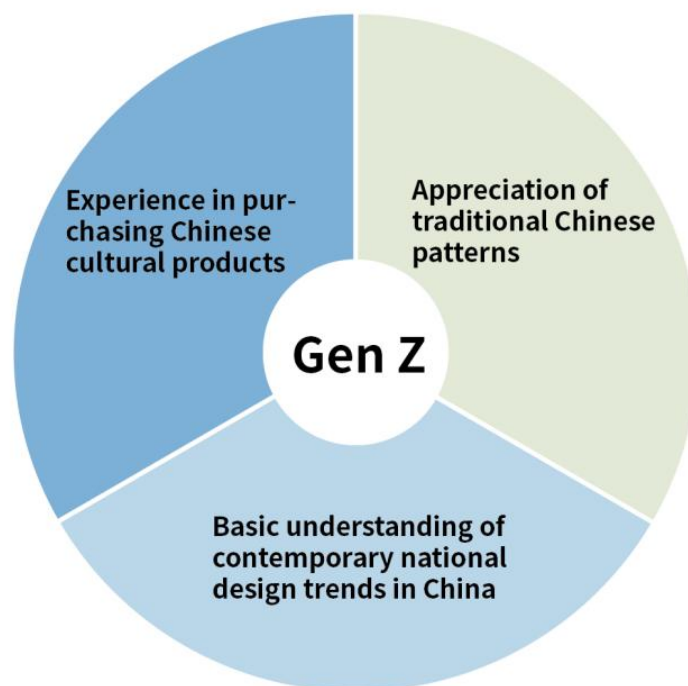

Figure 3: Profiles of the Participants in this Interview.

This study is grounded in the theoretical framework of user experience, specifically adhering to Desmet and Hekkert's three-level theory of product experience, which comprises aesthetic experience, meaning experience, and emotional experience. These three dimensions collectively capture the multifaceted perceptions users hold when engaging with products, offering detailed and structured guidance for the formulation of interview questions (see Table 1). Prior to conducting the formal interviews, participants were tasked with engaging in an experiential activity, during which they explored products featuring traditional pattern designs available in the cultural and creative stores affiliated with 24 selected representative museums.

Table 1: Interview Framework Based on User Experience.

Dimension	Questions
Aesthetic Experience	Which products impressed you because of its use of a certain pattern shape or art style?
	Does the use of patterns as decorative elements influence your evaluation of the product?
Meaning Experience	Which traditional patterns do you think hold special significance or inspiration for you when applied in modern design?
	Which patterns do you think successfully blend traditional culture with modern design? Please give us some examples.
Emotional Experience	During the experience, did any of the traditional pattern designs on the products touch your emotions and trigger empathy or recognition?
	If you were to choose from among them, which packages or products with traditional patterns would you choose as gifts for friends or family members as a way of exchanging emotions? Please explain why.

Findings

Through thematic coding of interviews with 20 participants, identified as A1 to A20, this study extracted 36 traditional patterns (subthemes) grouped into six overarching themes. A summary of the traditional patterns observed within the context of national design trends is provided in Table 2.

Plant Patterns

Table 2 categorises plant patterns into eight distinct sub-themes: the Three Friends of Winter, Lotus, Peony, Bao-Xiang Flower, Persimmon Calyx, Pomegranate, Peach, and Curly Grass patterns. These patterns, derived from natural elements, represent a concentrated form of artistic expression. The development of these plant patterns saw a crucial turning point during the Wei, Jin, and Northern and Southern Dynasties, largely propelled by the spread of Buddhism. During this period, the Lotus, Bao-Xiang Flower, and Curly Grass patterns became widespread decorative choices. Moving forward to the Tang Dynasty, the Peony gained prominence as a symbol of the imperial court, its popularity heavily influenced by the preferences of the ruling elite. The Song Dynasty placed great emphasis on "literati art," which led to the frequent use of the "Three Friends of Winter"—pine, bamboo, and plum—in both stationery and apparel.

Table 2: Summary of Coding Results.

Primary Theme	Sub Themes	Codes
Plant Patterns	Three Friends of Winter Pattern	I find that modern calligraphy products featuring the "Three Friends of Winter" Pattern symbolize resilience, inspiring me to stay true to my original aspirations and move forward courageously in my work.
	Lotus Pattern	For a while, in search of inner peace, I bought this lotus patterned necklace for daily wear. It became a symbol of my pursuit of tranquillity, and in moments of anxiety or unease, touching the necklace served as a way to bring myself back to calmness.
	Peony Pattern	I thought of the Peony Pattern because it symbolizes "wealth and prosperity."
	Bao-Xiang Flower Pattern	After observation, I believe the design of the Bao-Xiang Flower Pattern scarf beautifully integrates traditional and modern elements.
	Persimmon Calyx Pattern	The Persimmon Calyx Pattern cleverly incorporates the auspicious phrase "good fortune comes" and copper coin elements. Users can touch and rotate the decoration, symbolizing the wish for good luck to arrive.
	Pomegranate Pattern	I never imagined that the Pomegranate Patterns from the Dunhuang caves could be designed as a beautiful decoration on a museum's paper tape!
	Peach Pattern	I have bought the Peach Pattern bookmark from the Xi'an Museum. It caught my eye at first sight.
	Curly Grass Pattern	I was captivated by this Curly Grass Pattern bracelet carved in a strong ethnic art style.
Animal Pattern	Bird Pattern	I was pleasantly surprised to find that the Bird Pattern, which symbolizes success in exams, has been transformed into a modern necklace decoration. I bought it right away. I really like its meaning.
	Fish Pattern	Fish Patterns in my mind signify good luck, especially when fish and water are combined, they are considered to be symbols of wealth.
	Tiger Pattern	The "Five Poisons" Tiger Pattern fridge magnet reminds me of childhood memories of the Dragon Boat Festival.

	Lion Pattern	The Lion Pattern on this cup seems to be leaping or running, displaying power and speed. Especially when I'm tired from work, drinking water from this cup always gives me a boost of energy. Power full！
	Deer Pattern	The art of Dunhuang Deer mural is skilfully integrated into the decorative pattern of practical cups, showing the perfect combination of art and life.
	Butterfly Pattern	Butterfly bookmarks are used for decoration and add a fun touch to monotonous life.
	Zoomorphic Mask Pattern	The Zoomorphic Mask Pattern is applied to the glass, making it more valuable than similar products.
Auspicious Pattern	Loong Pattern	The National Museum of China released a neck pillow featuring the Loong Pattern design known as the "First Loong Under Heaven."
	Phoenix Pattern	The Phoenix Pattern is outlined in gold thread on the silk scarf, simplifying traditional lines and blending with modern fashion elements.
	Kylin (Chinese Unicorn) Pattern	For my brother, I'd choose the Kylin Pattern to wish him success in his studies.
	Four Gods Pattern	This Four Gods Pattern gaming mouse pad is visually beautiful, and it's common in ancient style games, often used for weapons or scene decoration.
	Flying Apsaras Pattern	Traditional Flying Apsaras Patterns Evolve into Cartoon Style in Modern Designs.
	Door God Pattern	I always thought the Door God Pattern was only used on doors, so I was very surprised to see it appear on modern packaging bags.
	Eight Immortals Pattern	The Eight Immortals Pattern inspires me to be resilient in the face of adversity and to guard goodness and good fortune.
	Auspicious Characters	Packaging with auspicious words such as "Fu, Lu, Shou and Xi" has become a popular trend in the modern gift market.
Human Figure Pattern	Elegant Lady Pattern	I think the design of the Elegant Lady Pattern in the Xi'an Museum's store is very successful.

	Hermits Pattern	From the product positioning point of view, the Hermits Pattern can maintain the original connotation and attributes, applied to modern products.
	Ying-Xi Pattern	The Ying-Xi Pattern is reminiscent of the warmth of family.
	Figure Narrative Pattern	Traditional Figure Narrative Patterns give a sense of personality and story to the product, making it easier to remember and love.
Geometric Pattern	Hui Pattern	Hui Pattern refrigerator stickers restore the appearance of ancient cultural relics, beyond ordinary decorations, become cultural symbols and aesthetic carriers, highly commemorative value.
	Lian-Qian Pattern	Lian-Qian Pattern is commonly found in ancient objects, but the Guangzhou Arts and Crafts Museum of Cultural and Creative Arts has designed it in a fashionable way.
	Fang-Sheng Pattern	I interpret the Fang-Sheng Pattern as a symbol of balance and harmony, with its structure providing a sense of psychological comfort.
	Pan-Chang Pattern	I believe Pan-Chang Pattern is widely used, with a simple design that is unlikely to cause aesthetic fatigue.
	Ru-Yi Pattern	The Ru-Yi Pattern is not only used for decoration but has also been designed as a teapot handle, making tea drinking more convenient. Compared to its traditional functional use, it shows a significant improvement, highlighting the ingenuity of the design.
Landscape Pattern	Water Pattern	The design of the Water Pattern water warmer bag is skilfully integrated into the Neolithic water pattern pottery elements, full of creativity.
	Cloud Pattern	Taking the Cloud Pattern as an example, this element has undergone many forms of evolution since ancient times, and we should not be limited to a single pattern form, but should have a sense of the whole.
	Natural Scenery	What resonates is the Natural Scenery.
	Pavilion and Architecture Pattern	The Pavilion and Architecture Pattern on the fridge magnet evokes my longing for the poetic life of the ancients and resonates with the aesthetics of traditional culture.

Later, throughout the Ming and Qing periods, fruit-themed patterns such as the Persimmon Calyx, Pomegranate, and Peach emerged as notable decorative patterns, often combined with other elements and applied on a variety of surfaces including ceramics and furniture. Beyond their historical significance, these patterns serve modern brands by helping differentiate products and evoke emotional resonance, especially within lifestyle and home décor industries that seek to convey a sense of peace and authenticity through nature-inspired aesthetics. Within the contemporary "national design trends" movement in China, plant patterns continue to play a pivotal role in connecting consumers with cultural heritage while enriching their emotional and symbolic experiences. One interviewee reflected, "The 'Three Friends of Winter' pattern on a calligraphy set at the Palace Museum's cultural and creative store reminded me of the noble moral standards traditionally associated with Chinese scholars. Seeing such patterns integrated into modern products gives me a sense of cultural continuity. They imbue products with soul and cultural significance, allowing us to experience the artistic beauty and cultural strength in our daily lives" (A-12). Another participant, with a background in literature, shared, "The Lotus Pattern resonates with me beyond its mere appearance. It always brings a sense of calm and serenity. In light of the intense pressures surrounding employment today, the Lotus serves as a symbol of inner peace and purity, encouraging me to stay composed and pursue personal growth despite external challenges" (A-5).

Animal Pattern

Table 2 reveals that the animal pattern category comprises seven sub-themes: Bird Pattern, Fish Pattern, Tiger Pattern, Lion Pattern, Deer Pattern, Butterfly Pattern, and Zoomorphic Mask Pattern. During the Neolithic era, painted pottery frequently featured various animal patterns, with Bird and Fish Patterns exhibiting a pronounced degree of abstraction. The Shang Dynasty marked a significant stage in bronze craftsmanship, characterised by enigmatic and solemn designs, notably including Deer and Zoomorphic Mask Patterns. In the Han Dynasty, the emergence of tomb culture saw burial chambers richly decorated with stone and brick carvings, often depicting Tiger and Lion Patterns. Although the specific details of these patterns varied, their overall design language remained consistent. These animal patterns commonly symbolised protection against malevolent forces and disasters, as well as conveying authority and social status. Following the Tang Dynasty, animal patterns with auspicious connotations gained popularity, with the Butterfly Pattern becoming particularly prominent.

In contemporary branding, especially within the fashion and consumer electronics industries, animal patterns are utilised to evoke vitality, movement, and protective qualities. For example, luxury brands often integrate animal imagery into accessory designs to strengthen brand storytelling and resonate with consumer psychology. Modern interpretations of animal patterns place greater emphasis on the overall visual impact, adapting designs through selective addition or

subtraction to suit different reproduction techniques. As one interviewee noted: "After examining these contemporary animal patterns, it is evident that they perpetuate the dynamic essence found in Han Dynasty art, frequently portraying animals in motion. The Deer Pattern cup available at the National Treasure official cultural creative store left a strong impression on me. It strips away ornamental details, preserving only the essential silhouette and symbolic traits of the deer. The use of curved lines accentuates the sense of movement, highlighting the central theme and delivering a striking visual appeal paired with an elegant simplicity" (A-10).

Auspicious Pattern

Table 2 illustrates that the auspicious pattern's theme encompasses eight distinct sub-themes: The Loong Pattern, Phoenix Pattern, Kylin (Chinese Unicorn) Pattern, Four Gods Pattern, Flying Apsaras Pattern, Door God Pattern, Eight Immortals Pattern, and Auspicious Characters. Historically, these patterns emerged as symbolic creations devised to invoke divine protection and promote harmony amidst the unpredictability of natural forces. A close examination reveals that many of these designs incorporate features from various animals—such as those found in the Loong, Phoenix, Kylin, and Four Gods patterns—each composed through an amalgamation of different animal iconographies. Additionally, these patterns depict figures from Chinese mythology, including the Flying Apsaras, Door Gods, and the Eight Immortals. The category of Auspicious Characters consolidates symbols denoting prosperity and well-being, primarily embodied in the characters "Fu, Lu, Shou, and Xi," representing blessings, professional success, longevity, and happiness, respectively. In contemporary commercial applications, these auspicious patterns are frequently utilised in product packaging and marketing materials to evoke positive associations and enhance consumer perception, especially during culturally significant periods such as the Lunar New Year, when brands leverage these images to stimulate consumer enthusiasm and increase sales.

These auspicious patterns, venerated over millennia, have seamlessly transitioned into modern daily life as emblems of good fortune. According to interviewees, traditional patterns now adorn a variety of everyday objects—ranging from neck pillows and socks to mobile phone cases and keychains—thereby embedding cultural symbolism in ordinary consumption. One participant remarked: "During the Spring Festival, the paramount traditional celebration for the Chinese people, families customarily affix formidable Door God images to their entrances as a symbol of safeguarding household tranquility and repelling malevolent spirits. I was therefore intrigued to observe the Door God Pattern incorporated atop certain product packaging today. This fusion of tradition and modernity acts as a temporal bridge, imparting a sense of protection that spans generations, allowing individuals to experience the comfort and cultural warmth of ancestral customs in their everyday lives" (A-10).

Human Figure Pattern

As illustrated in Table 2, the theme of Human Figure patterns comprises four distinct sub-themes. The progression of these patterns mirrors the prevailing social customs and cultural ethos of their respective eras. The portrayal of specific figures not only emphasises their defining traits but also serves as a symbolic articulation of societal values and aspirations. For instance, the Elegant Lady Pattern epitomises the ideal behavioural norms and aesthetic ideals expected of women, while the Hermits Pattern conveys a longing for elevated spiritual pursuits. The Ying-Xi Pattern represents hopes for familial continuity and generational prosperity, whereas the Figure Narrative Pattern narrates historical or mythological tales, celebrating heroic and legendary personages.

Over time, these patterns have amalgamated into a collective cultural consciousness, embodying particular hopes and visions. Within the realms of advertising and brand communication, human figure patterns function as narrative devices that express heritage and corporate ethos. International fashion houses, such as Dolce & Gabbana, have incorporated Renaissance-inspired human figure imagery in their promotional campaigns to reinforce artistic and historical affiliations. Likewise, in the Chinese market, heritage brands like Pechoin utilise the Elegant Lady Pattern on packaging to evoke classical beauty ideals and connect with consumers driven by nostalgia. The incorporation of human figure patterns in product design enables brands to convey authenticity and cultivate deeper emotional engagement with their audience.

Analysis of participant responses revealed that the intrinsic meanings embedded within traditional Human Figure patterns persist within contemporary national design trends, albeit often presented in a more informal, engaging, and interactive manner. One interviewee remarked, "I find the Elegant Lady Pattern design showcased at the Xi'an Museum's cultural and creative store particularly successful. While the design preserves the form of ancient attire and styling, it reinterprets it through a modern cartoon aesthetic. This approach fosters an immediate sense of connection with traditional culture, making it highly accessible. Such innovation allows me to move beyond a purely intellectual appreciation of history and instead establish a relaxed and enjoyable rapport with it. Similarly, the Hermits Pattern is rendered in this style, which I personally find very appealing" (A-12).

Geometric Pattern

The theme of Geometric Patterns encompasses five sub-categories: Hui Pattern, Lian-Qian Pattern, Fang-Sheng Pattern, Pan-Chang Pattern, and Ru-Yi Pattern. These traditional patterns are characterised by a high level of abstraction, achieved through structured combinations of points, lines, and surfaces. The Hui Pattern conveys a rhythmic aesthetic through interconnected looping lines; the Lian-Qian

Pattern emerges from the continuous overlapping of identical circles by a quarter arc; the Fang-Sheng Pattern consists of two congruent rhombuses aligned at their corners, frequently appearing in historical architecture and furniture design. The Pan-Chang Pattern, with its coiling lines, delivers a seamless visual flow, while the Ru-Yi Pattern symbolises the shape of the auspicious "Ru-Yi" through dynamic alterations in line and form. Collectively, these designs reflect an abstract visual language through which individuals historically articulated aspirations for harmony, fortune, and prosperity (Ba et al., 2024).

In the retail and branding sectors, geometric patterns serve as effective tools for product differentiation and identity creation. Prestigious fashion houses such as Hermès and Fendi utilise geometric patterns within their textile lines to forge instantly recognisable visual identities. Within the Chinese context, luxury fashion brand Ne-Tiger incorporates traditional geometric elements into its collections, successfully merging cultural heritage with contemporary elegance. Additionally, the inherent flexibility of geometric patterns makes them particularly suited to digital media, where they enhance the visual coherence of websites, social media platforms, and user interfaces.

The development of geometric patterns from antiquity to the digital era has consistently unfolded within a framework of formal structure and stability. While designers have experimented with internal variations, the fundamental compositional logic has been preserved. Contemporary advancements in design and technology have enabled more intricate manipulations of line, angle, and spatial arrangement. These refinements have introduced a heightened sense of depth, dimensionality, and spatial progression, expanding the possibilities of geometric design in modern contexts. As one interviewee observed: "I used to associate the Lian-Qian Pattern mainly with ancient artefacts. However, the modern reinterpretation at the Guangzhou Arts and Crafts Cultural and Creative Museum struck me as highly contemporary. The base and background incorporate a continuous Lian-Qian Pattern, exhibiting symmetry and spatial extension. The designer skilfully paired this geometric pattern with vivid floral elements, using contrasting colours and overlapping layers to break the pattern's visual uniformity. This approach imbued the design with a lively sense of depth and dynamism" (A-8).

Landscape Pattern

Based on the categorisation in Table 2, the Landscape Pattern theme comprises four distinct sub-themes: Water Pattern, Cloud Pattern, Natural Scenery, and Pavilion and Architecture Pattern. These patterns typically amalgamate natural and man-made elements such as mountains, rivers, bridges, dwellings, and architectural structures. In the commercial sphere, landscape patterns are frequently employed in experiential marketing strategies and immersive brand narratives. For example,

premium hospitality chains like Aman Resorts incorporate traditional landscape imagery within their interior aesthetics and promotional content to evoke a sense of serenity and cultural depth. Likewise, in sectors such as tea and wellness, companies like TWG Tea utilise landscape-themed packaging to emphasise their association with nature and authenticity. The use of landscape designs in branding serves to establish a visually distinctive identity, particularly resonant with contemporary consumer values centred on sustainability, mindfulness, and heritage.

Modern interpretations of landscape patterns extend beyond their visual form, aiming to establish a profound connection between the pattern and its medium. Designers now strive to evoke deeper emotional resonance by constructing symbolic associations between the pattern and the product it adorns. This approach fosters a more immersive and affective consumer experience. As articulated by one respondent: "Silk scarves are widely recognised as symbols of feminine elegance. The Natural Scenery Pattern, particularly inspired by the iconic painting 'A Thousand Miles of Rivers and Mountains' exhibited at the Palace Museum, conveys sentiments of maternal devotion and enduring love, akin to the stability and grandeur of a mountain. Presenting such a scarf to one's mother is not merely a gesture of aesthetic appreciation, but also an emotional tribute to her unwavering support and nurturing presence" (A-4).

Discussion

This research adopts a qualitative approach grounded in the user experience framework, employing semi-structured interviews to explore the representation of traditional patterns within China's "National Design Trends." As the interviews progressed, recurring themes began to surface across participant responses. Once data saturation was achieved—marked by the emergence of repetitive content—no further interviews were conducted. Drawing upon the insights shared by the interviewees, and incorporating their personal experiences and expertise, the researchers identified a total of 36 traditional patterns. These were categorised under six thematic areas and refined by cross-referencing with existing literature and eliminating duplicate coding. The identified patterns reflect both the ongoing trajectory of national design development and evolving consumer preferences.

The outcomes of this study hold substantial relevance for commercial applications, especially in areas such as brand identity, product differentiation, and consumer interaction(Hu, 2021). Businesses that incorporate traditional pattern elements into their design strategies are more likely to forge meaningful emotional bonds with consumers, distinguish their products in saturated markets, and reinforce cultural legitimacy within their promotional efforts. In the following section, the study applies Desmet and Hekkert's theoretical model to analyse how these traditional

design elements contribute to three core facets of user product experience: aesthetic, symbolic, and emotional.

Aesthetic Experience

The aesthetic experience is fundamentally a perceptual response that arises from an individual's immediate sensory engagement with an object. It encompasses initial reactions elicited through visual, auditory, or other sensory modalities, focusing on the formal and structural features of a design. This form of experience is primarily intuitive, highlighting the visual allure and compositional harmony of an object, independent of interpretative meaning or symbolic association. Within the context of national design trends, aesthetic experience pertains to consumers' first impressions of traditional patterns, including how elements such as line quality, structural arrangement, symmetry, and colour schemes attract visual interest upon initial contact.

Theoretically, Vivas (1937) conceptualised aesthetic experience as a heightened state of "attention" directed towards the intrinsic form and arrangement of an object, independent of any connotative or associative meanings. Similarly, Crilly et al. (2004) contended that the aesthetic dimension of product experience is rooted in fulfilling the sensory expectations of users, primarily through stimuli engaging sight. In this research, the aesthetic experience framework is applied to assess the formal qualities and visual appeal of traditional patterns when employed in contemporary design applications. Earlier scholarly work on the aesthetic dimensions of traditional patterns can be broadly categorised into two main streams:

Study on Patterns of Regularity and Orderliness

These investigations primarily concentrated on the visual attributes of traditional patterns specifically their contours, linear configurations, and structural arrangements— summarising formal principles such as symmetry, equilibrium, and interlacing (Friedenberg, 2018). Nonetheless, such research has tended to emphasise regular and highly structured patterns, resulting in limited applicability to more asymmetrical or organically composed designs. Moreover, these studies frequently overlook the deeper cultural symbolism embedded within the patterns, offering only superficial formal analysis without addressing their historical or societal significance.

A Comprehensive Study of Form and Meaning

Another stream of scholarship investigates the interplay between visual form and cultural symbolism. For instance, Xiaoju (2023) explored the cultural significance of traditional patterns and emphasized the importance of formal innovation in the design process, presenting the core principles for applying traditional patterns in product design. Furthermore, Guo and Dechsubha (2024) comprehensively analyzed

the cultural symbols of a region in China using semiotic theory, emphasizing the importance of not only showcasing the symbolic forms but also delving deeper into their cultural connotations. Despite offering valuable insights, the limited scope and small sample sizes in these studies reduce the generalisability of their conclusions.

To address these limitations, the present research draws on interviews with younger demographics and incorporates a diverse array of traditional patterns from multiple categories and origins. This approach establishes a more robust basis for analysing both the aesthetic attributes and the embedded cultural meanings of these patterns. Unlike single-pattern studies, this investigation undertakes comparative analysis across a range of designs, considering formal aesthetics alongside interpretative feedback from contemporary audiences. In doing so, the study uncovers the broader design significance of traditional patterns through the lenses of systematicity and stylistic variety.

From a commercial standpoint, the visual allure of traditional patterns significantly influences brand image and consumer engagement. Businesses in sectors such as high fashion, premium goods, and interior decoration have effectively embedded Chinese traditional elements within their product designs, reinforcing themes of exclusivity and cultural sophistication. Notable examples include brands like Gucci and Louis Vuitton, which have incorporated Eastern stylistic features into their limited-edition offerings to heighten visual distinctiveness and market appeal. Interview data further illustrate how form directly informs consumer perception of patterns. For instance, backpacks from the Guangdong Folk Art Museum's creative store preserve the structural clarity of the Lian-Qian pattern, evoking a strong sense of cultural familiarity. Likewise, the Deer Pattern cup available at National Treasure's official cultural store harnesses simplified contours and bold colour contrasts—particularly the juxtaposition of red and white—to evoke motion and vitality in a modern design language. These observations underscore the strategic potential of traditional patterns in product packaging and branding, especially in competitive retail contexts where visual impact plays a crucial role in attracting attention and promoting brand recall.

Meaning Experience

Meaning experience refers to the psychological engagement wherein individuals assign personal or cultural significance to a product through cognitive activities such as interpretation, memory retrieval, and symbolic association (Rudd et al., 2019). This dimension of experience transitions consumers from a superficial sensory reaction to a more profound engagement with the embedded cultural narratives and symbolism within traditional patterns. Within the framework of national design trends, the fusion of cultural heritage and contemporary aesthetics transcends visual appeal, fostering a deeper reflection on traditional patterns and their relationship to personal and collective identity. This phenomenon reflects a wider cultural awakening in consumer behaviour, whereby individuals increasingly seek cultural affirmation through their purchasing

decisions. Studies show that positive cultural meaning associations can significantly enhance consumers' purchasing intention and cultural identity.(Wang et al., 2022).

For businesses, these insights underscore the strategic value of cultural narratives in marketing. Brands that integrate meaningful traditional patterns into their product lines are more likely to cultivate consumer trust and emotional loyalty. A notable example is Li-Ning, a prominent Chinese sportswear company that has effectively incorporated traditional Chinese calligraphy and symbolic patterns into its apparel collections. This has positioned the brand as culturally authentic and aligned with the rising national identity. As pivotal elements in the evolution of national design, traditional Chinese patterns have not only endured over centuries but have gradually become powerful emblems of contemporary self-expression. These patterns act as visual repositories of historical, cultural, and social traditions while simultaneously conveying deeper ideological values (Wong et al., 2018).

Nonetheless, current scholarship on meaning experience remains constrained. Designers often reinterpret traditional symbols through a contemporary lens, but such reinterpretations typically follow a unidirectional model, whereby meaning is conveyed from the designer to the consumer without adequate space for consumer engagement. This limits the depth of cultural resonance, as the symbolic designs may fail to address the evolving cultural expectations of modern audiences (Shavitt & Barnes, 2020). Consequently, many pattern-based designs do not achieve the desired level of interactivity and cultural intimacy, diminishing the extent to which consumers internalise traditional values. To strengthen consumer identification and market relevance, enterprises should adopt participatory design strategies, including co-creation, interactive digital media campaigns, and platforms for user-generated content, enabling consumers to customise or reinterpret traditional patterns within modern contexts.

Addressing these limitations, the present study investigates how meaning is constructed through the integration of traditional patterns in contemporary design by combining consumer interviews with user experience analysis. This dual approach highlights the consumer not merely as a passive recipient but as an active co-creator and interpreter of cultural symbols. Through design, consumers are afforded a means of self-expression, enabling them to connect deeply with underlying cultural metaphors (Hekkert & Cila, 2015). Furthermore, cultural memory is recognised as a dynamic, socially situated construct that reflects shared values and collective identity within a cultural milieu (Moalosi et al., 2016). The widespread adoption of traditional patterns in contemporary design applications has facilitated their integration into everyday life. This trend not only encourages consumers to re-engage with their cultural identities but also fosters critical reflection on the intersection between heritage and modern living. Simultaneously, it illuminates the socio-cultural significance underpinning consumption choices. As such, national design trends do not merely respond to consumers' desires for trendiness and personalisation but also serve to invigorate and reinterpret local cultural heritage, thereby injecting renewed dynamism into traditional culture.

Emotional Experience

Emotional experience has evolved from an abstract notion within user experience and design to a pivotal factor influencing consumer purchasing decisions, satisfaction, and intentions (Pansari & Kumar, 2017; Sharma et al., 2023; Wong, 2004). Emotional branding has emerged as a strategic approach wherein businesses incorporate cultural patterns into their products to foster emotional engagement. For instance, Starbucks has successfully introduced seasonal packaging featuring traditional patterns during festivals, evoking nostalgia and cultural resonance that strengthen consumer connection. These experiences encompass a broad spectrum of emotions, including affection, fear, aspiration, and pride, and are conceptualised as structured and purposeful responses shaped by multiple variables (Cowen et al., 2019). Forlizzi, based on Dewey's perspective, explains that emotional responses can be categorized into two types: emotional statements and emotional expressions. The former refers to immediate, instinctual reactions often triggered by external conditions or physiological impulses, while the latter denotes sustained, interconnected responses that leave a lasting psychological imprint.(Forlizzi et al., 2003; Ho, 2014).

However, the significance of emotional experience extends beyond momentary emotional satisfaction. It involves the creation of holistic, enduring experiences that can be revisited and reinterpreted over time, imbued with richer significance. Such experiences transcend individual affective responses and are intimately linked with collective memory and cultural continuity. Within the framework of national design trends, the use of traditional patterns exemplifies emotional experience by eliciting resonance through both aesthetic appeal and the transmission of cultural values. At the heart of national design trends is the reinterpretation of traditional Chinese culture through a contemporary lens, aiming to harmonise visual appeal with cultural substance. This evolution is anchored in shared public memory and is often expressed through "emotional consumption," a phenomenon characterised by a longing for the past (Gonzalez-Cavazos et al., 2025). Designers, therefore, must prioritise the creation of emotionally compelling designs that can provoke reflection and retain meaning over time, ensuring their products maintain emotional relevance beyond the point of sale.

The current study further underscores the essential function of emotional experience in the contemporary adaptation of traditional patterns. For example, the Flying Apsaras Pattern, originating from the Wei, Jin, and Northern and Southern Dynasties, was initially introduced via Buddhism and subsequently adapted into a distinct symbol of Chinese artistic heritage. Its modern reinterpretation exemplifies cultural innovation, transitioning from a traditionally solemn aesthetic to a more engaging and contemporary style, thereby satisfying current consumer desires for both cultural depth and enjoyment. Conversely, the modern iteration of the Ying-Xi Pattern preserves its conventional symbolism associated with prosperity and fertility. By giving tangible form to collective memory, it stirs an emotional chord tied to familial aspirations, aligning well with the emotional consumption paradigm.

Through the dual channel of visual design and symbolic meaning, traditional patterns are adeptly reimagined to meet the emotional expectations of today's consumers, fostering an ongoing emotional rapport. As such, emotional experience is not merely the outcome of aesthetic pleasure and symbolic interpretation but represents a profound cultural engagement. It transcends fleeting emotional reactions, centring instead on sustained emotional expressions developed over time through continuous interaction between the consumer and cultural imagery (Scarantino, 2017).

Relationship Between the Three Types of Experience and Traditional Pattern Design

Although this study has examined aesthetic, meaning, and emotional experiences in depth from a theoretical standpoint, these dimensions do not function independently in practical design contexts; rather, they are interwoven and exert reciprocal influence. In design practice, it is common for two or even all three types of experiences to coexist within a single work, with emotional experience often occupying a central role. Emotional experience may arise not only as a result of aesthetic or meaning-based encounters but also subsequently shape consumers' holistic evaluation and perception of the product.

Throughout the design process, these three experiential dimensions dynamically interact through the incorporation of traditional patterns, collectively offering consumers a more profound and comprehensive engagement. Specifically, aesthetic experience draws initial attention through direct sensory perception, meaning experience enriches understanding by conveying cultural significance, and emotional experience amplifies the effects of the former two by eliciting empathetic responses from users. This interplay facilitates a harmonious balance between form and content, fostering active consumer involvement.

Grounded in these three facets of user-product experience, the present study not only addresses the demands of national design trends but also delves into identifying particular traditional pattern types that satisfy diverse consumer preferences, while investigating their contemporary manifestations. Through systematic analysis, it was found that aesthetic experience centres on the user's visual enjoyment of the pattern, meaning experience emphasises the communication of deeper symbolic content, and emotional experience predominantly stimulates users' empathetic engagement with the emotional resonance embodied by the pattern as a cultural symbol. This multifaceted investigation offers both theoretical foundations and practical insights for the application of traditional patterns in modern design.

Conclusion

This study seeks to identify traditional patterns within China's "National Design Trend" framework by employing user experience theory. Through semi-structured interviews conducted with mainstream audiences engaged with national design trends, thirty-six traditional patterns were categorised under six principal themes: Plant patterns, Animal

patterns, Auspicious patterns, Human Figure patterns, Geometric patterns, and Landscape patterns. The contemporary reinterpretation of these traditional patterns is fundamentally anchored in three experiential dimensions: aesthetic experience, meaning experience, and emotional experience. Furthermore, the application of user experience theory provides a robust analytical framework to assess consumers' overall recognition and acceptance of traditional patterns, thereby facilitating a meaningful alignment between traditional cultural elements and modern consumer demands. These findings contribute a valuable reference for the classification of patterns within national design trend projects, enabling designers to make more focused and innovative decisions regarding the selection and utilisation of traditional patterns. This is especially pertinent in the preliminary phases of design, offering critical guidance and stimulating further inquiry into traditional cultural heritage.

Limitations of the Study

This study acknowledges several limitations. Firstly, the sample comprised only 20 participants from Generation Z, which may not comprehensively reflect the wider consumer population. Secondly, the research was confined to China's national design trends, thereby restricting the generalisability of the findings to international contexts. Moreover, the qualitative methodology employed constrains the ability to statistically extrapolate the results. Lastly, external influences, including prevailing market trends and brand strategies, were not thoroughly examined, although they could significantly impact consumer perceptions of traditional patterns.

Future Directions

Future research ought to investigate the influence of traditional patterns on global branding strategies, expanding the scope beyond China to evaluate cross-cultural consumer perceptions. Furthermore, quantitative approaches could yield more comprehensive insights into the effect of national design trends on purchasing behaviour. Studies focusing on digital integration, including the application of artificial intelligence and augmented reality in interactive cultural branding, would also prove valuable for businesses. Finally, exploring sustainability-oriented cultural design may assist companies in aligning traditional aesthetics with environmentally conscious consumer preferences in contemporary markets.

Conflict of Interest

The authors declare no conflict of interest.

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