

Research on the Design Practice of Chinese Tea Packaging Under the Perspective of Brand Culture

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ABSTRACT

Discussing the basic strategy of contemporary Chinese tea brand packaging design from the perspective of brand culture and how packaging, as the core element of tea brand communication, influences consumers' purchasing judgment. According to the characteristics of cultural attributes of Chinese tea and packaging, the role of tea packaging in the dissemination of tea culture and the shaping of tea brand image is analyzed. Aiming at the status quo that China's tea industry is big but the brand is not strong, we put forward the design idea of using tea packaging as a carrier, integrating diversified cultural forms, and enhancing the image of China's tea brand. Tea brand packaging design is subject to multi-dimensional influences and is a product of the interweaving of history, humanity, aesthetics and modern life. Tea packaging with brand culture connotation can stimulate the interest of consumers, from the "brand story, identity, regional culture, the idea of creation" four aspects can effectively achieve the purpose of building tea packaging brand culture connotation.

Keywords: Tea culture, brand culture, tea packaging, design practice

INTRODUCTION

"Tea for drinking, from Shennong's". Chinese tea has become a necessity in the daily lives of the country's people in the process of historical accumulation and social integration spanning thousands of years. Tea not only plays an important role in the economic sphere, but also cuts across many fields such as literature, folklore, religion and tourism. The spirit of the Tea Ceremony is interpenetrated with the ideas of Confucianism, Taoism and Buddhism, and fused with poetry, painting, music and other art forms to jointly shape a unique cultural phenomenon. Zou Xia (2019) believes that "Both specific tea products and tea culture content related to tea have gradually become symbols and symbols of Chinese characteristics with the continuous development of society". Tea as an important carrier of Chinese culture, its packaging has become a container to carry the tea culture, but also a medium for Chinese and foreign cultural exchanges, communication and mingling. Tea packaging at different historical stages reflects the situation of social politics, economy, culture, life and foreign communication in each period, and also provides historical experience and ideological wisdom to contemporary art aesthetics and packaging design. Tea packaging plays a crucial role in tea brand image building. In modern society, with the consumer demand from purely functional consumption to the transformation of lifestyle and brand culture, tea packaging is no longer limited to the external performance of the product and become an important carrier of the brand's cultural connotation.

Tea packaging as an important part of enhancing the value of the tea brand, is a comprehensive reflection of the product characteristics and consumer groups of culture, aesthetics, emotional needs. Tea packaging is not only

able to directly enhance the consumer's desire to buy, but also a powerful means to establish affinity between the product and the consumer. How to enhance the brand image of tea products through the integration and penetration of traditional culture, national culture, tea culture, brand culture and other multi-cultural forms, using tea packaging as a bridge to inject more cultural information and emotional value into the Chinese tea brand, is the responsibility and problem in front of contemporary Chinese brand packaging designers.

LITERATURE REVIEW

China's domestic research on tea packaging began in the late 1950s on the discussion of tea packaging materials, in 1959 Jin Guofa published in the *"Tea"* on the *"straw fiberboard is a good material for tea packaging"* is the first public publication of the relevant tea packaging research literature. Influenced by China's social and market environment, the number of related studies had a large increase between 2015-2019, but showed a gradual slowdown of the research trend after 2019. The relevant research content mainly focuses on five aspects, including tea packaging materials, tea packaging function, tea packaging design, tea packaging culture, and tea packaging history.

Xu Lu (2018), editor-in-chief of China Decoration Magazine, analyzed how Chinese tea drink brands can enhance the added value of their products with the help of reasonable packaging forms to create a new brand image that fits the consumption characteristics of the times in the article *"From Product Packaging to Brand Packaging - Strategies for Product Packaging Design of Chinese Tea Drink Brands under the Background of Consumption Upgrading"*, taking "Small Can Tea" and "Xi Tea".

Hao Jiaying (2017), a graduate student at Tianjin Polytechnic University, pointed out in her master's thesis, *"Research on Branded Tea Gift Packaging Design Based on National Economic Strategies"*, that the value of both tea and tea has been diffused from the material level to the spiritual ideology, and that the significance and added value behind the tea has gone far beyond the definitional value of the tea itself in today's society, and that China's tea packaging design is more oriented toward branding. The Chinese tea packaging design is developing more in the direction of branding. The combination of traditional culture and modern design in tea packaging design can show the connotation of traditional Chinese culture and achieve the unity of culture, practicality and aesthetics of packaging.

Professor Xie Qi (2021) of Changsha University of Science and Technology, in the article *"Visual Image Design Enhancement Strategies for Anhua Black Tea Old Tea Brands in the Perspective of Ten Thousand Mile Tea Route"*, analyzed the characteristics of cultural heritage genes along the Ten Thousand Mile Tea Route in China with tea as the associated medium from the perspective of design and the concept of genes in biology. Through the extraction and translation of visual symbols, we analyze the application of these visual symbols in the main vision of tea packaging, as well as the function of packaging as a medium to enhance the effect of cultural communication.

This paper draws on the views of the three scholars mentioned above, and through specific research on typical brand packaging cases, summarizes the forms of expression and design methods of each cultural type in Chinese tea brand packaging.

METHODOLOGY

This paper belongs to comprehensive research, related to brand communication, national culture, tea culture

history and other disciplines of knowledge, involving data information, supporting theory, typical cases and design practice and other research links, so in the process of research integration of diversified research methods, mainly including:

Adopting the literature research method, through the keywords of "Chinese tea, brand packaging, design strategy" and other keywords, we combed through more than 30 related literatures, such as *"Research on the construction of genealogical map and inheritance path of cultural genes"*, *"Exploring the modern packaging and design of tea culture"*, etc., and collected a large amount of background information and development of Chinese tea packaging related to the present study, and demonstrated the logic and rationality of the integration of multiculturalism, brand positioning and tea packaging design, laying the foundation for reaching the research goal of this paper. The logic and rationality of the integration of multiculturalism, brand positioning and tea packaging design are demonstrated, laying the foundation for reaching the research objectives of this paper.

Adopting case study method: 6 typical tea brand packaging design cases such as "Zhou Shunlai" and "General Peak" were selected to analyze their brand positioning, cultural implantation and visual appearance, etc., and sort out the intrinsic connection between various brand culture forms and tea packaging design forms. The inner connection between various brand culture forms and tea packaging design forms is sorted out.

Adopting the field research method, we examined several main tea producing areas in China, such as Guangxi, Yunnan and Fujian, and visited and researched a number of well-known local Chinese tea enterprises, such as China Tea Group, Yunnan Dayi Tea Group, Guangxi Nongken Tea Group, etc., to collect industrial data and learn about their specific design strategies and practical experience in brand culture shaping.

Adopting the project practice method, the research process is targeted to undertake suitable design projects, the application of the theory of this study to guide the creative design of different types of tea brand packaging, according to the design effect of the work and market feedback results to further enrich the theory of this study.

ANALYSIS

Characteristics of Cultural Attributes of Chinese Tea and Packaging

Tea, along with Chinese history, has experienced the evolution of "medicine - food - drink" in three different forms, from daily drinking, hospitality and cultural exchanges throughout the thousands of years of the material life of the people and the spiritual world. Tea in the life of the country also plays the role of multiple social functions, involving functions from the daily beverage, health regimen, hospitality etiquette to the local characteristics of the gift, and even a country's gift. The cultural attribute characteristics of tea products are mainly reflected in the two aspects of material cultural genes and non-material cultural genes. *"Material cultural genes exist in the form of physical substances and are presented, transmitted and passed on through material materials; intangible cultural genes, also known as 'living culture', exist in the form of mental states and are expressed and passed on through oral narratives and personal behaviors"*(ZHAO Heling, WANG Jun, YUAN Zhongjin & MA Tao, 2008).

The first is the material culture gene (material properties) of tea, which has become the first of the world's three major beverages with its delicate and varied taste and health and wellness effects. In 1214 AD, the Japanese Rongxi Zen master in the "eating tea health records" at the beginning of the proposed "tea, the last generation of the elixir of health, the human family Yan Ling of the magic art. The valley of the birth, the place of the spirit of God. Humanity picked, its long life" point of view, focusing on the tea on the human physiology of health care

performance. The second is the non-material cultural gene (spiritual attribute) of tea, which is the key factor constituting its complexity. When tea has become a special cultural carrier in social life, in addition to the large number of poetic and literary works on the theme of tea that have survived to the present day, it has risen to become a way of self-cultivation for human beings. In the late Tang Dynasty, the monk Congming (Zen Master Zhaozhou) said "Eat Tea", connecting the tea-drinking realm of relaxation and comfort with the Zen state of mind that pursues tranquility and freedom from obstacles, and pioneering the precedent of "One Taste of Zen Tea," which constructed the consistency of the inner psychological experience of the tea-drinker by way of tea-drinking and Zen practice. Tea culture as a cultural carrier has become a kind of cultural carrier. Tea culture as a cultural carrier has not only used tea as a consumer product, but also incorporated in-depth cultural connotations, so that tea drinkers can feel the spiritual pleasure and attitude of handling things while drinking tea. *"The combination of material and spiritual, so that the rich content of these two formed a unique Chinese tea culture, tea culture has become one of the important parts of the Chinese cultural system"*. (Fei Xuewen, 2023)

With the internationalization of Chinese tea culture, tea packaging itself as a cultural form, from the design concept to the material structure shows the characteristics of design culture. (Li Rongde, 2023) From a cultural perspective, the image of tea packaging is essentially an external physical manifestation of cultural connotations. Under the premise of meeting the function of tea storage and transportation, designers inject unique cultural information and aesthetic connotation into tea packaging, giving consumers aesthetic enjoyment visually and feeling the humanistic ideas contained in the process of use, thus injecting new impetus into the enhancement of the image of tea brand. Tea products due to different regions, history, ethnicity and other factors to form the cultural characteristics, requires the designer not only to have good design skills, unique design concepts, but also must have a wide range of deep cultural literacy, in the process of tea packaging design, from the historical origins, regional cultures, characteristics of the category and other aspects of the depth of the tea products and brands of the exclusive cultural genes, synthesized graphics, symbols, styling, etc. The design language can be transformed into the material form of tea packaging.

Analysis of the current situation of Chinese tea brands

As the birthplace of tea, China monopolized the world tea market a hundred years ago, and is still the world's largest tea producer and consumer. According to the survey data of China Tea Circulation Association, China's tea output value has reached 318 billion yuan in 2022, and the global share of tea production has remained above 40% and continues to improve. In China, 90% of the population has had the experience of drinking tea, of which 47.5% are habitual tea drinkers. Hundreds of millions of consumers, for the development of Chinese tea brands provides a favorable market environment. At the same time, China's tea products cover six major types of tea, famous tea up to thousands of kinds of tea, but also the world's richest tea, the production of the most famous tea country.

But regrettably, compared to the huge scale of the industry and consumer population, in the global market, China is a big tea producer, rather than a strong tea brand. Wisdom Research Consulting released the "2023-2029 China Tea Chain Industry Market Situation Dynamics and Competitive Strategy Analysis Report" data show that China's existing tea-related enterprises more than 1.54 million, including more than 70,000 covering the planting and processing, branding, packaging and marketing of the whole industry chain enterprises, accounting for only 4.5%. The number of tea business entities is large and scattered, the overall scale is relatively small is one of the main factors restricting the development of China's tea brand. China Tea Circulation Association released "2022 China Tea Production and Marketing Situation Report" shows that in 2022 China's green tea production accounted for 58.28%, 90% of green tea sales in the country, while Europe and the United States, Central Asia, West Asia and other markets in black tea consumption accounted for about 70%, of which Kenya, India, Sri

Lanka for the United States and Europe, the top three sources of black tea imports. It can be seen that the product structure and the tea drinking preferences of the Chinese people to a certain extent affect the Chinese tea brand in the world market share and influence.

For the end market, consumers can easily list the Xihu Longjing, Junshan Silver Needle, Anxi Tieguanyin, Wuyishan Dahongpao and other regional public brands of famous tea, but involves benchmarking enterprise brand, especially the global famous brand but lack of, reflecting China's tea has a famous tea category without famous tea brand, industry and brand is not a strong and embarrassing status quo. 2023 on the list of China's top ten tea brands in the top three for the Chinese Tea, Eight Horse, Daiyi, of which the top of the list of China Tea Group 2022 annual sales of nearly 3 billion yuan. In strong contrast to the world's largest tea brand Lipton UK 2022 annual sales of 20 billion yuan, the top ten domestic tea brands annual sales of less than half of Lipton tea. *"In terms of China's more recognizable tea brands, there are certain problems with their industrial development, and one of the more prominent problems is that the visibility of regional public brands is much higher than the influence of the enterprise's own brand, which is not very favorable to the enterprise's own development."* (Meng Ru & Gu Yangli, 2021)

Tea packaging design practice based on brand culture

Constructing Tea Packaging with Brand Stories

Packaging in the brand image system is also known as the "product image", many products in the eyes of consumers do not have a concrete shape, more rely on packaging to form the image of the product perception, such as Coca-Cola curve bottle, Wanglaoji herbal tea red cans. In creating tea brand packaging image, companies and designers will often use the "brand story" approach. *"The so-called 'brand story' is the story of the beginning of the creation and the development process, condensing the brand motivation, spirit, vision and other plot, interesting stories. Brand story integrates the brand background, core values and emotions with the story, establishes a connection with the consumers, triggers the resonance of the mind, and makes the consumers enjoy the pleasure of the mind and become loyal followers."* (Zheng Shunyun, 2024) *"With the help of brand storytelling, brand concepts can be conveyed to consumers in the form of narrative performance, and by labeling the brand, fast and effective emotional communication with consumers can be realized. Telling a good brand story is the key path for enterprises to build a strong brand, brand story is not only a marketing strategy, but also a cultural phenomenon."* (Xu Man, 2020) In the recent history and culture of tea, there is no lack of classic tea branding stories such as Chairman Mao taking 200 grams of Wuyi Mountain Mother Tree Dahongpao as a national gift, and Marshal Chen Yi naming Emei Mountain Bamboo Leaf Green Tea. As a tea product with spiritual and cultural attributes, the ideal and easiest way for designers is to discover the brand story of tea. The basic logic is to build a brand culture core through the tea brand story, and then externalized into the visual image of the brand, so as to achieve the purpose of enhancing the cultural added value of tea products.

I designed the "Zhou Shunlai" jasmine brand packaging project as an example. In 2010, located in Guangxi Hengzhou Southwest Tea City, a 70 square meters of small store Xiangshunlai Tea Co. The original brand name "Xiangshunlai" means "fragrant" for jasmine flavor, "smooth" for good tea taste and "come" for welcoming guests. As a tea intermediary, its brand name contains product characteristics, consumer experience and corporate vision. If it is based only on the level of material properties of the product, the brand name and positioning of "Xiangshunlai" is correct. But when in 2010, shunlai tea industry established its own jasmine tea production line, for the consumer end market transformation production of jasmine packaging tea, to create a premium for the brand packaging of tea products, it is necessary to increase the cultural added value of the product. After the market strategy analysis, based on the material level of tea products in the early stage of the "Xiangshunlai" brand naming and positioning is difficult to quickly build a deep cultural connotation of the brand in a short

period of time. By sorting out the history of the development of Shunlai tea industry, I determined the "Xiang Shunlai" renamed "Zhou Shunlai" to "Zhou Shunlai" brand story to create a century-old brand image of the design strategy. Design strategy, the story line for the Qing dynasty since the Guangxu period, the founder Zhou Shunlai from the township peddlers and merchants of the goods, founded in 1886 Shunlai business, Shunlai jasmine tea through the late Qing dynasty, the Republic of China, the new China three times the inheritance of a hundred years, through a continuation of a hundred years of sincere business lineage to build a hundred years of old brand impression of the store.



Fig.1 《"Zhou Shunlai" Jasmine Tea》 Tea Brand Packaging Design for the Period of 2010-2016 /
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In the creative program, the Republic of China period when Shunlai business was in its heyday was set as the background of the story, a commercial street built by the Shunlai family with a mounted building (which is still in existence) as the spatial scene of the story, and the spirit of "a hundred years, honesty, inheritance, and craftsmanship" as the cultural connotation of the story. Early brand packaging design scheme using a very sense of age of the black and white comic strip form shows the Shunlai family in the Guangxu period travel business, the late Qing Dynasty and early Republic of China to build the number, the Republic of China during the heyday, after the founding of New China "three generations of stores" continued to exist and other four important

historical nodes, to create a series of Hengzhou local characteristics of tea products, to achieve the transformation of the Shunlai Tea Industry from intermediary to a local benchmark tea brand. The transformation of Shunlai Tea from a middleman to a local benchmark tea brand.

Although the brand image is a constant visual experience in the eyes of consumers, but with the progress of the times, consumer aesthetic preferences, ideology and even consumer attitudes are constantly upgrading, the development of a tea brand will often go through different stages of start-up, growth, maturity, change, etc. Tea, as a dual nature of both material and spiritual products, the image of its brand packaging must be changed in time with the market environment, while the brand story is an effective way to maintain the cultural lineage. The brand story is an effective way to maintain its cultural lineage. After 2015, with the rise of e-commerce platforms, the rejuvenation of the consumer group, the limited consumption of tea gifts and other aspects of the market environment changes and the rise of environmentally friendly packaging design concepts, Zhou Shunlai Jasmine Tea brand packaging image has also made corresponding upgrades. The brand upgrading plan uses brightly colored vector illustration to reinterpret the brand story of Shunlai Jasmine Tea's 100 years of fragrance, and the focus of the performance is sublimated from the external narrative scene to the internal brand spirit.



Fig.2 《"Zhou Shunlai" Jasmine Tea》 Tea Brand Packaging Upgrade Design / Design Works by Xiong Xuan

After the market survey of tea products on the e-commerce platform, I has reconstructed the commodity image of Zhou Shunlai jasmine tea by changing the packaging form and design style. First of all, product packaging reduction, break the gift-oriented traditional product system, in addition to retaining a small number of gift box packaging tea to deal with traditional sales channels, the rest of the product packaging to tinplate box / can, cardboard box, film bag-based, lightweight, standardized packaging form means lower packaging costs, and effectively realize the transformation of the product e-commerce; Secondly, the brand design style of rejuvenation, e-commerce platforms after the emergence of consumers are more After the rise of the e-commerce platform, consumers are more concentrated in the young and middle-aged people of the post-80s and post-90s. Aiming at the aesthetic preferences of youthful consumer groups, the overall visual language is optimized through subtraction, with the image of the goodsman of founder Zhou Shunlai as the brand IP, the brand logo simplifies the graphics, highlights the brand name, strengthens the visual impact, and at the same time, with the pink hue and jasmine pattern, it creates a youthful brand image of the product packaging and sales space.

When tea is designed as a product with cultural attributes, the brand story of tea also becomes a cultural phenomenon, and externalizes the corresponding visual language, constituting the cultural characteristics of tea brand packaging with special spatial scenes, period background and use context, and ultimately determining its design style, visual symbols and choice of performance techniques. The so-called brand image is not limited to the application of visual symbols such as logo graphics on various material carriers, but also must be effectively integrated into the brand space. Therefore, the tea brand image is not only flat, but also three-dimensional. As small as a box containing tea (packaging), to a house selling tea (sales environment), as large as an industrial yard (cultural park), are the components of a complete tea brand image. In the Zhou Shunlai jasmine tea brand space creation, the design team to a hundred years of Shunlai brand story as a vein, the production workshop and corporate showroom positioning Hengzhou Jasmine Tea Museum, the production park positioning of China's jasmine culture industrial park, with a rich South Pacific style of the riding building architectural style of the production park for the overall appearance of the 4A scenic spot transformation, expanding the park's visitor reception functions, through the form of integration of the tea tourism Through the integration of tea tourism, the park tells the story of Shunlai for a hundred years, tastes the fragrance of jasmine in Hengzhou, and further expands the consumer group to the cultural tourism and study market. Zhou Shunlai jasmine tea brand after 13 years of planning and design, has developed into a leading jasmine tea enterprises in Guangxi, China's top ten jasmine brand.

Special attention needs to be paid to the fact that brand storytelling is not a tried-and-true panacea. Brand stories can be created, but not fabricated. Once a hot "Small Can Tea", when its "eight tea masters handmade" brand story was more serious people with factual data to puncture, the product was once reduced to IQ tax synonymous. A good brand story can create a reasonable premium for tea products, but a fabricated brand story will ultimately overdraw consumer trust. Brand authenticity drives brand uniqueness. *"Brand uniqueness is the key to a brand's identity, while brand essence is the main component of brand uniqueness. Brands are revitalized with a focus on the combination of brand authenticity and history."*(Wang Ru, 2023) Therefore, the brand story must have a factual basis, there can be a certain degree of artistic processing, but can not be fabricated out of thin air, false brand story will eventually be discarded by consumers along with the product.

Constructing Tea Packaging with Identity

American humanist Abraham Harold Maslow first proposed the famous Hierarchy of Needs Theory in 1943, which deals with the human need for belonging and respect, i.e., when the basic survival and security needs are satisfied, human needs rise to the level of social belonging. *"In the current overcapacity, the product to get benign development, should pay more attention to people's social attribute needs, such as the need to be*

respected and the need to realize self-worth, which can be attributed to the social attribute needs, the right product packaging, is to meet the social needs of people in an important way, it is low-cost and effective."(Pan Hu, 2021) In recent years, the popularity of Hongxingerke sportswear and Huawei Mate60 cell phone is the result of the brand's construction of the consumer group's patriotic identity, and the use of products with social attributes to let consumers' patriotic feelings and national pride find their belonging. The underlying logic of consumer psychology is to realize the identity of a specific consumer circle by consuming products with specific values, and this strategy is also applicable to the construction of tea brand image.

If a tea brand's message focuses on "natural and organic quality without residue, fresh and smooth taste with sweetness", it is clear that the demand for its products stays at the material level of physiology and safety. *"Baudrillard argues that in postmodern society all consumer goods, when they are consumed by people, are no longer products of production, but a series of symbolic systems symbolizing a certain kind of prestige, status, and desire. It is no longer the use-value of the object that people consume, but the meaning given by the symbols."*(Yu Yuanpei, 2008) When the consumer life into the well-off, the consumption of tea products naturally rise to the spiritual level. How to build a deep spiritual core of tea brand packaging without mentioning the brand story has become a difficult problem in front of designers. Through the packaging to fully demonstrate the brand personality, to meet the consumer's cultural experience and emotional belonging to the needs of the product to distinguish between user groups, to build identity is an effective way to solve this problem.

Take my planning and designing Guangxi Hezhou "General Peak" tea brand packaging as an example. "General Peak" tea produced in Zhaoping County, Hezhou, the enterprise was founded in the 1980s, for the old brand of state-owned tea enterprises. Since ancient times, the famous mountain produces famous tea, many domestic tea to the origin of the famous mountain for the name, such as Huangshan Mao Feng, Junshan Silver Needle, Wuyishan Dahongpao, etc., by virtue of the reality of the beautiful scenery of the famous mountain, the ecological environment to enhance the popularity of tea; or relying on the rumors and anecdotes of tea and historical celebrities, to enhance the product's spread of the reputation of the consumers, such as the Qianlong emperor named the Imperial tea of the Xihu Longjing, Chen Yi Marshal for the nomination of Emei Mountain Bamboo Leaf Green, and so on. But the "General Peak" tea suffering from the origin of neither the General Peak a mountain, nor a general, many attempts to famous mountains, famous generals as the theme of the brand story, but the lack of factual basis for the construction of the brand culture, the effect is not ideal.

"Generals Peak" tea enterprise has been founded for more than 40 years, has a certain degree of popularity in Guangxi, can not change the brand name method to reconstruct the brand culture. Through the deconstruction of the existing case name, I extracted "General" as the core vocabulary of the brand culture and abstract processing, so that it is no longer confined to the specific character image of a general, so as to rise to a spiritual temperament. Since ancient times, Chinese people have praised brave generals and generals with "Tiger General", which originated from "Three Kingdoms Zhi-Wu Zhi-Zhuge Jin Biography" in which "I would rather control the world with a talented tiger general", and Li Bai of Tang Dynasty in "Gift to Zhang Xianghao" in which "Tiger Generals are like thunderbolts". The tiger general is like thunder, and the general army patrols to the east", meanwhile, the tiger symbol is also an important certificate for generals to exercise military orders in ancient times. Therefore, the image of the tiger and the spirit of the general are a perfect match. The general in ancient times corresponds to the consumer identity of "leader", "successful person" and "struggler for success" in modern society, and the tiger as a bridge can realize a high degree of compatibility between the cultural connotation of "General Peak" tea brand and the identity of consumers. Tiger" as a bridge, can realize the 'General Peak' tea brand culture connotation and consumer identity highly compatible. In the era of abundant material products, tea products not only satisfy the physiological needs of the material level, consumers are in the process of tea consumption to complete the personalization and self-identity, so as to obtain psychological satisfaction.

"Product packaging tailored to the needs of the individual consumer's emotions to better reflect their personality traits and deepen their personal temperament and charm, so as to gain the favor of more consumers. The rise of the demand for personalized customization is dedicated to becoming the first choice of a few people and a symbol of their individuality."(Pan Hu, 2021)



Fig.3 《Jiang Jun Mountain》 Tea brand packaging design / Design Works by

The English poet Siegfried Sassoon (1886-1967) wrote the classic line "In me the tiger sniffs the rose.", which means that the busy and ambitious will be overcome by gentleness and beauty. The idea is that a busy and ambitious ambition will be overcome by gentleness and beauty, and will be able to feel the beauty peacefully. In the brand copywriting, the slogan "In me the tiger sniffs the rose." is used to position the brand appeal of "In me the tiger sniffs the rose." It means that no matter whether you are a successful person or a person who is striving for success, even if you have a busy life, you should reserve a little bit of time every day to reward your efforts

with a cup of good tea. In the main image of the campaign, a close-up of a hand saluting tea is used, and the rising tea gas in the cup evolves into the image of a tiger, with the tagline "Shogun Peak, To Success" as the main visual symbol, thus establishing an emotional link between the tea brand and the identity of the target group. For the pattern of the product packaging, I extracted some of the original materials of the representative tiger pattern from the architectural constructions, artifacts, and costumes of the Shang and Zhou, Qin and Han Dynasties, and optimized the shape and structure of the tiger pattern in the form of hand-painting from the three dimensions of the depth of culture, the thickness of history, and the temperature of the hand, in order to retain the heavy sense of history of the traditional pattern, and at the same time to meet the technical requirements of the modern packaging and printing.

The upgraded brand packaging image of "General Peak" tea breaks the earlier routine of fabricating brand stories, abandons the image of figurative generals and mountain peaks, and uses the tiger element as a spiritual symbol linking the identity of generals and successful people, targeting the consumers' inner emotional needs for belonging, and labeling consumers with a specific identity through the language of design, whose psychological logic is to make consumers link to the same personalized group, thus redefining their own identity by using the social nature of tea products, and ultimately influencing consumer choice. The logic is to make consumers link the same personalized group, use the social nature of tea products to redefine their identity, thus enhancing the stickiness of the tea brand packaging, and ultimately affecting the choice of consumers.

Building tea packaging with regional culture

Culture is the product of long-term social practice and conscious activities of human beings, tea, in addition to the growth of the natural environment, but also with the origin range of landscape, ethnicity, history, customs, religion and other various cultural forms to form a specific cultural space.

When these cultural forms and tea products organic fusion, it constitutes the cultural core of the local tea brand packaging. In a certain sense, the tea brand packaging culture is the tea product packaging activities embodied in the humanities concept, that is, through the product packaging form and connotation to meet the psychological needs of tea consumption, emotional experience and cognitive judgment of the brand. Tea brand packaging local culture consists of two forms of material culture and spiritual culture. Material culture is the cultural phenomenon composed of objective things in the real world, such as the representative natural landscape of the tea area, production processes, ethnic customs, artifacts, clothing, characteristic buildings, which can be directly felt through the five senses of the cultural form, which is the external appearance of spiritual culture; while the spiritual culture exists more in the conceptual ideas of people, which is the inner power of the material culture, based on the specific material culture derived from the common ideology and ideology of the ethnic groups. It is the inner power of material culture, which is derived from the ideology and cultural concepts (such as life value, morality and ethics, aesthetic interest, cultural ideals, etc.) shared by the community, and is further manifested as the so-called corporate culture or circle culture in business activities. *"Tea products as a carrier, so that the tea culture and local culture fit, not only with the development of the regional brand of tea to form a cultural symbol with local characteristics, but also with the prosperity and development of local culture to promote the development of the regional brand of tea, and further enhance the loyalty of consumers to the regional brand of tea, enhance the competitiveness of the regional brand of tea."*(Chen Xiangyan, 2022)



Fig.4 《San Sheng Po》 Tea brand packaging design / Design Works by Xiong Xuan

Taking my planning and designing of "San Sheng Po" tea brand packaging as an example, it utilizes Sanjiang Dong's characteristic costumes, architecture, songs and dances and other material cultural elements, as well as the spiritual and cultural characteristics of the rice farming nation, such as modesty and optimism. Sanjiang Dong Autonomous County in Liuzhou, Guangxi Province is a famous Dong settlement and folk culture tourism area in China, with the richest Dong history, folk culture resources, known as "China Dong see Sanjiang". The tea plantation is located at the junction of Gui Zhou, Guang Xi and Hu Nan, which is the main peak of Longji Ravi mountain range, and also the birthplace and spiritual home of Dong culture, known as the "holy mountain" of Dong. Therefore, after I made the brand positioning of "San Sheng Po" tea as "Dong sacred mountain, Dong sacred tea", I designed the brand logo of "San Sheng Po" tea by using the traditional Chinese character "三" as the prototype, and integrating the most representative elements of Dong architecture, such as drum tower, wind and rain bridge, and people in Dong patterns, and further simplified and abstracted the brand packaging graphics. After that, we further simplified and abstracted the brand packaging graphics, and extracted the color scheme from the Dong traditional costumes to form the complete "San Sheng Po" tea brand visual symbol system. The brand visual symbol system was finally formed. In the middle and low-end series of cardboard boxes, aluminum film bags and other tea product packaging, various material cultural forms such as the village architecture of the Dong ethnic group, the image of ethnic characters and the Duoye Dance are shown in the form of illustrations. From the level of cultural forms, spirit comes from material and is higher than material. Therefore, in the high-end gift package design of "San Sheng Po" tea, I utilizes the three representative spiritual totems of "sun, moon and man" on the stone tablet of "Xuanping", the sacrificial place of the Dong people, to externalize its spiritual

connotation into material representation. I used the three representative spiritual totems of "sun, moon and man" on the stone tablet of "Xuanping", externalized their spiritual connotations into material representations, and created the images of three gods: the sun, the moon and the ancestor. The sun god teaches production skills and is in charge of the daytime of the Dong family, and the scenes of hard work in rice plowing and construction show the Dong's dexterity and diligence in labor; the moon god teaches music, song and dance and is in charge of the nighttime of the Dong family, and the entertaining scenes of singing and dancing show the Dong's passionate and romantic spirit of arts and crafts; and the god of the founder, Sasu, nurtured the ancestors of the Dong people, and is in charge of the Dong family's prosperity, and the scenes of the two children's games symbolize the Dong people's family's passion and romance; and the scenes of the two children's games symbolize the Dong's family's spirit of love. The scene symbolizes the endless life of the Dong family.

Even for the same region of tea products, the use of the same national cultural elements, through the material and spiritual two different cultural forms can be designed to differentiate the product packaging image. Of course, a tea area within the scope of the national culture, there are other cultural forms can be integrated into the tea brand packaging design. For example, I designed the Guangxi Baise City, "Baise red" tea public brand image, its tea Baise is not only the origin of tea, "Gui tea" main production area, the birthplace of the Zhuang people, but also the holy land of the revolution, Comrade Deng Xiaoping in 1929, led by the people of the Zhuang townships here to achieve a far-reaching Baise Uprising victory. Design program. The use of the revolutionary flag, the victory of the charge and tea three elements constitute the main brand logo, "a good tea full of revolutionary friendship" brand slogan indicates the "Baise red" brand name source, but also maps the Zhuang people with a hot tea soup warming the Red Army's arduous journey to the revolution. Revolutionary journey of the Red Army's hard times. Tea packaging design extracted from the history of Baise Uprising and Zhuangxiang style material, *"The use of Zhuang ornamental modeling techniques to reproduce the scenes of the Baise Uprising, showing the deep revolutionary friendship between the Red Army and the Zhuang people, and through the silhouette abstraction and textual metaphors to show the Baise Revolutionary history of the important figures."* (Xiong Xuan, 2020) Packaging production using kraft cardboard, white iron, enamel material, with five-pointed star buckle, enamel mouth cups and other packaging structures, to create a "Baise Hong" tea brand specific sense of the times and humanistic feelings, so that the product packaging set of functionality, narrative and decorative as a whole.





Fig.5 《Bai Se Red》 Tea brand packaging design / Design Works by Xiong Xuan

"Regional culture is a representative and recognizable cultural resource composed of several cultural symbols. From a design perspective, regional culture cultural and creative products are the material carriers of the regional culture symbol system, and the decoding and dissemination of cultural symbols are realized through design forms." (Li Chun, Sun Fengxiao, Jiao Yang & Qin Jingyan, 2021) Whether it is related to folklore, history, artifacts of the material culture form, or related to national beliefs, revolutionary sentiments of the spiritual culture form, origin, tea and tea and other specific attributes must be corresponding to it, and externalized into the text, fonts, logos, illustrations, modeling and other visual elements of the brand packaging, so as to establish an intrinsic link between the local culture form and the local tea brand packaging. Tea brand packaging with local humanistic spirit can spread the excellent cultural information of the tea area in daily tea consumption, and realize consumers' recognition of the excellent local culture.

Constructing tea packaging with the concept of "The Tao and Artifact in one".

In traditional Chinese thought, "Tao" is the intangible, abstract, essential spiritual concept and thought existence, while "Artifact" is the tangible, figurative, sensual object or thing. The concepts of "Tao" and "Artifact" are reflected in the traditional Chinese artefact-making activities as "Tao" is the social and cultural connotations carried by the objects, and "Artifact" is the practical functions produced by the objects. The concept of "Tao" and "Artifact" is reflected in the traditional Chinese artefact-making activities as "Tao" is the social and cultural connotations carried by the objects, and "Artifact" is the practical functions produced by the objects, both of which are dependent on the external figurative structure of the objects. "Embodying and conveying abstract ideas or reasoning through concrete objects" "Theory is fundamental, technology is secondary" "Emphasis is placed on intrinsic moral cultivation and reasoning, meaning that technology and concrete tools are despised". These concepts run through the core ideas of traditional ancient Chinese artefact-making, such as the bronze vessels of the Shang and Zhou dynasties, whose objects carried far more spiritual ideology than their own practical functionality. Contemporary design pays more attention to the integration of humanistic spirit in design practice, and pursues the dependence and co-existence of reasonably practical and applicable functions (Artifact), beautiful and structurally scientific forms (form), and profound cultural connotations (Tao) in design works. The so-called "The Tao and Artifact in one" means that tangible objects convey intangible cultural spirit and individuality, thus realising the harmony and unity between people and external objects, people and their hearts, and people and nature. Based on the concept of "The Tao and Artifact in one", the form of the tea packaging

itself can also be designed as the spiritual and cultural totem of a tea company's brand. When a tea packaging at the same time has a beautiful and smooth shape and structure, reasonable and practical storage function and rich and deep cultural connotation, its design concepts, not only can pay attention to the abstract "Tao" (culture, spirit, symbols), but also to pay attention to the concrete "Artifact" (material, technology, function), to become an excellent piece of tea packaging. (material, technology, function), in order to become an excellent design work.



Fig.6 《Gu Yun》 Liu Pao Tea Packaging / Design Works by Xiong Xuan

Take my design of "Gu Yun" tea brand packaging as an example, the main visual symbols, the shape and the text are all centred around the theme of "bronze drum". Bronze drums are an important tool for the Zhuang, Yao, Miao and other Southwest ethnic minorities. "Those who had bronze drums were called chiefs and received the esteem of the people", Sui Shu - Geography; "The loud and magnificent bronze drums are the best and can be exchanged for a thousand oxen, and the slightly worse ones can be exchanged for seven to eight hundred oxen. If a person acquires two or three bronze drums, then he can be called the king of the tribe." The History of Ming Dynasty: Biography of Liu Xian; "The most precious of the Zhuang is the bronze drum, and those who have it have great power." Guangzhou Comprehensive History. Bronze drums have great economic value among the ethnic minorities of the Southwest China, with one drum being worth a thousand head of cattle. They also have great political value, as the acquisition of two or three bronze drums can make you a local chief. The social status of the bronze drums is like the bronze tripods in the central plains of the Shang Dynasty and Zhou Dynasty, which are symbols of divinity, power and wealth.

The main visual symbol of the "Gu Yun" tea brand packaging uses positive and negative, isomorphic graphic techniques, integrating typical symbols such as bronze drums, herons and frogmen in the first Guangxi World Heritage "Huashan Rock Painting" into the word "Gu Yun" in cursive script, reflecting the integration of

Guangxi's local tea ceremony with traditional Chinese culture. The word "Gu Yun" embodies the integration of Guangxi local tea ceremony and traditional Chinese culture, and the image of the frogman and the Bronze drum forms the seal of the word "drum", which strengthens the theme. As the main part of the package, the tea canister is based on the prototype of "Lengshui Chong" style Bronze drum, and Guangxi Nixing pottery is used as the raw material, which makes use of the natural double pore structure of Nixing pottery to optimize the aging environment of Liupao tea and improve the quality of tea. The combination of three representative intangible cultural heritages of Guangxi, Nixing pottery, bronze drums and Liupao tea, presents the "Gui Tea" flavor with strong "Luoyue" cultural connotation. The frog statue on the top of the jar is a typical structure on the top of the bronze drum in the "Lengshui Chong" style, and it is an important cultural totem of the Zhuang farming culture; the internal space structure in the shape of a frog gives it the function of a lifting handle on the lid of the jar, which adds a sense of experience in the use of the container, and better embodies the concept of "The Tao and Artifact in one".



Fig.7 《Ge WU Zhi Zhi》 Black Tea Packaging and Tea Set / Design Works by Xiong Xuan

The packaging in the form of "The Tao and Artifact in one" is generally applicable to tea brands with high packaging cost, high selling price and high premium space. The experience of packaging use gives it functionality, the decorative sense of packaging form gives it aesthetics, and the humanistic sense of design connotation gives it artistry, and the organic fusion of the three makes the form of tea packaging itself both industrial products and works of art. The organic integration of the three makes the tea packaging form itself both industrial products and works of art with dual characteristics, and through the artistic temperament presented by the apparatus to create a high premium space for tea products.

Build a general version of tea packaging with characteristic culture

Universal version of the tea packaging is a relatively common but also relatively special form of packaging. The universality of generic tea packaging is that there is no specific brand, corporate information, often through the color to distinguish between the categories of tea, through the packaging grade corresponds to the price of tea products. General version of the tea packaging by the packaging manufacturer to determine their own themes, styles of design and production, mainly for such as small and micro-tea enterprises, tea stores and tea customers, such as the number of packaging batch requirements of less consumer groups, is a retail tea packaging products,

the number of sales is often from a few to dozens of varying. General version of the tea packaging in the past concentrated in the tea market packaging stores, representative brands such as Timeless, Yi Tong, Jin Huitong. When e-commerce has become the mainstream sales channels, packaging companies around the world have to rely on Taobao, Tmall, Jingdong and other e-commerce platforms to carry out business, large packaging companies on the monopoly of the market has been broken, the domestic production and sales of generic version of the tea packaging presents a blossoming situation.

General version of the tea packaging depending on its different materials, processes and has a large price span, from a few cents / a bag of aluminum film, dozens of yuan / set of cardboard gift boxes to hundreds of yuan / set of wooden gift boxes, and even thousands of yuan / set of handicraft tea packaging, rich packaging form and price, so that the general version of the flexibility of the tea packaging for different grades of types of tea products, for the small and micro-tea enterprises and individual consumers, has a high For small and micro tea enterprises and individual consumers, it has higher cost performance. For production enterprises, the universal version of the tea packaging can fill the business needs of the production off-season, effectively reducing the idle rate of equipment and personnel.



Fig.8 《Jin Xiu Ming Xiang》 Universal Tea Packaging / Design Works by Xiong Xuan

General version of the tea packaging, although there is no specific brand information, but you can choose a specific performance of the subject matter, so that it presents a unique regional, national and cultural characteristics of tea. Take the "Jinxu Mingxiang" universal edition tea packaging as an example, which I designed for these target customers of Guangxi Liu Bao tea producers in 2022. This set of packaging design program uses a large number of cultural elements of Guangxi Zhuang, the outer box pattern with isomorphic approach, the Zhuang frog totem and the shape of the tea leaves combined, the internal decorative Zhuang brocade

pattern, indicating the theme of the Zhuang tea culture ideas; the outer box layout set up enough white space, for the later printing of the exclusive brand and product logos; The tea canister is based on Guangxi "Lingshan" style Bronze drum modeling redesign, the canister body carving Zhuang brocade two continuous pattern, simple and stylish modeling and integration of Zhuang national aesthetic characteristics of artifacts; Tea canister material selection of Guangxi unique Nixing pottery, the use of its unique double pore structure to effectively eliminate the Liupao tea production process of the warehouse flavor, for the mellowing of the quality of the tea to provide excellent storage space, Liupao tea and Nixing pottery two non-heritage cultural card of the combination of a complementary. The generic version of "Jinxiu Mingxiang" tea packaging has been recognized and loved by many Guangxi enterprises and consumers since its launch, and the annual sales of a single package is nearly three million RMB. It can be seen that the general version of tea packaging into a certain region, national representative cultural elements and ideas, can effectively enhance the cultural and artistic packaging itself, to meet the consumer market differentiated cultural aesthetic needs.

FINDINGS

Tea is a product with a profound history and cultural heritage, after thousands of years of development of "medicine - food - drink", and in modern society further evolved into various new types of tea and widely loved by young consumers. It can be seen that the tea consumption form and consumption behavior is accompanied by the changing times and dynamic development, but the understanding of culture, the pursuit of aesthetics and the inner self of the illumination is the constant spiritual aspirations of generations of tea drinkers. Tea brand packaging design is influenced by multi-dimensional, is history, humanities, aesthetics and modern life intertwined product. Excellent tea brand packaging needs to reach the spirit of Chinese tea commonality, local tea culture local, corporate tea brand exclusivity among the three integration, from the micro level is the tea enterprises to deal with the changing market environment of individual business behavior, from the meso level is the local local culture in the face of the loss of the plight of the form of innovation in the dissemination of the way, from the macro level in the process of global integration of the Chinese nation's excellent culture and the continuation of inheritance. At the macro level, it is the continuation and inheritance of the excellent Chinese culture in the process of globalization.

CONCLUSION

China is the hometown of the world's tea, with the longest historical process, the deepest cultural heritage, the most perfect production techniques, the most extensive consumer groups, but these advantages have not been able to transform into the global market for the greatest brand influence, which is the majority of Chinese tea enterprises regret, but also the Chinese tea brand packaging designers shoulder social responsibility. Social history, humanistic ideas and aesthetics of the times and other factors play a role in the tea brand and packaging design, as the designer should deeply understand and grasp these influencing factors, through effective design strategies will be the brand packaging and different production areas, tea cultural temperament of the combination of the product full of personality and color, cultural heritage and humanistic temperature; at the same time, it should be concerned about the changes in the needs of the young consumer groups, and continue to innovate design concepts and methods to meet the market's needs. At the same time, we should also pay attention to the changing needs of young consumer groups and continuously innovate design concepts and methods to meet the dynamic development of the market and continue the brand journey of Chinese tea from the long history to the modern market.

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