

Analysis of China Chic Brand Concept

-- Taking "Qiao Zhi" as an Example

Ying Shen*, Simin Chen, Zijing Wang

North China University of Technology, Beijing 100144, China

Abstract

In recent years in China, with the advancement of material life brought about by technological development, local culture, as a spiritual pillar, has become more and more important, and more young people have joined the China Chic market, bringing vigorous vitality to the consumer market. As consumers, designers or entrepreneurs, they are exploring the possibilities of traditional culture and pushing the market to a stage of rapid development. In this paper, we will try to analyze the history of the establishment and development of a number of China Chic brands, analyze their growth models and marketing strategies, and seek the path for Chinese brands to reset the peak of traditional culture in order to make a reference for the future growth of the brands, taking a brand case as an entry point.

Keywords

China Chic; Traditional Culture; Brand Marketing.

1. Background Analysis of "Qiao Zhi" Brand Development

1.1. The Hot Market of China Chic

When we talk about the Chinese traditional cultural and creative market, we should first clarify the concept of China Chic, what is China Chic? Where does it come from? What will it bring? And why is it coming? In this section, let's find the answers to these questions one by one.

The term China Chic easily reminds us of the concept of national products that emerged a century ago, which was born in the midst of the "national salvation" movement. Although it ended in vain due to the background and limitations of the times, the initiative put forward at that time undoubtedly still influences the market today. After that, national products gradually lost in front of imported goods, so that for a long time, domestic sales of goods are shrouded in the dark cloud of imitation and inferior quality, this phenomenon has only been improved in recent years. This phenomenon has only been improved in recent years. With the 18th National Congress of the Party as the time point, the development of many fields in the new era has progressed by leaps and bounds, and the impression of national products has quietly undergone a metamorphosis, no longer the wretchedness of the past, and has become synonymous with independent design, excellent quality and good value. During this period, more and more products designed by Chinese design talents with Chinese traditional culture as the base also surfaced in front of people, they form a raging wave in the market, China Chic is so here.

What goods are included in this fast-growing market? What kind of goods can be classified as such? Now there is no strict rules and regulations, but from its name we can make a preliminary judgment to identify. Long-established national brands are making new attempts to upgrade and update their products, so they naturally fit the meaning of "Chinese" and "trendy", while newer national brands are not far behind in this regard and are also trying to be at the forefront of creation. Naturally, they are all to be classified in the China Chic market. In addition to

traditional products, products with cultural and creative nature are sweeping the entire consumer market, various museums are scrambling to launch cultural and creative products that bring cultural relics into people's lives in another way, they may not have a brand name, but the culture they rely on is enough to be among the China Chic market. In addition to physical products, film and television works and IP images are also part of the market. Excellent creations such as "I am repairing cultural relics in the Forbidden City" have attracted the attention of the market with a deep cultural base, and the excavation and use of traditional culture has shown extraordinary adsorption power in film and television creation and audience selection.

The rapid growth of the China Chic market in recent years can be attributed to several factors. First, it is the improvement of technology and creativity, China's manufacturing environment is improving, more and more emphasis on independent design, focus on originality, so rich in design China Chic products quickly opened up the market; second, is the policy support, in 2016, the country introduced force "on playing a leading role in brand to promote the supply and demand structure In addition, after the 18th National Congress, the inheritance and promotion of Chinese traditional culture has become a new trend in society, which naturally makes the China Chic The high degree of traditional culture is the most direct and huge torch that contributes to the market of China Chic. The collision of oriental aesthetics and modern art not only meets the demand for fashion, but also shows the rich cultural heritage, so consumers naturally accept such products enthusiastically. The change of the main force of the consumer market also invariably affects the products, young people gradually become the main force of consumption, when choosing products, they care about the cultural depth, freedom of personality, fresh and unique, these characteristics can be easily extracted in the China Chic products, then the products are chosen by these young people is inevitable; the public and The chemical reaction between the public and the China Chic is also rapidly expanding the market, China Chic is rooted in the public's sense of cultural identity, with national cohesion, as opposed to the previous years of looking outside, more consumers will focus on products rich in local culture. Forcing brands to continue to explore Chinese culture and thus start creating. The brands' enrichment and promotion of related products have also brought more consumers' attention to the China Chic products, forming a two-way cycle that has jointly heated up the China Chic concept and market. There are more compound reasons than just the ones mentioned in the article to drive the China Chic market, and there are more reasons to expand this market to its current volume.

It is not only the market that chooses the China Chic, but also the China Chic that chooses the market. Its emergence brings a new atmosphere to the market, brings new possibilities for traditional culture, provides new choices for consumers, and provides new soil for creators. It is dependent on traditional culture and grows, but also drives more people to think about and participate in the exploration of traditional culture, which started from the sale of physical products and now has driven different consumer areas. The future of the China Chic market is promising because it is not independent, but is nourished by countless roots. With enough soil, sunlight and water, we can foresee its flourishing branches and leaves, and the gathering of wood into a forest.

1.2. The Rising Attention of Huafu

Huafu is a term used to refer to the traditional costumes of Chinese, a nation with a large population and a long history. Due to various reasons such as the difficulty of preserving fabric artifacts leading to a small number of excavations and the order of construction of ethnic cultural systems, traditional costumes are a young branch in the overall research, and it is mind-boggling to see that the results achieved so far alone have caused an uproar in the market.

In recent years, with the in-depth research and cultural promotion of Chinese traditional costumes, the related market is developing like wildfire. Data is the most intuitive reflection of the public's attention to a thing, according to statistics, the Traditional Chinese Costumes market size has exceeded the 10 billion mark in 2021, a figure of 190 million in 2015, an increase of 100 times in only seven years, which shows its growth rate.

The growth of the Traditional Chinese Costumes market depends on the spread of the culture. Research groups and Traditional Chinese Costumes enthusiasts have organized themselves to wear traditional costumes appropriate for various festivals, to conduct festive feasts, restore ancient scenes, parade displays and other activities, bringing Traditional Chinese Costumes closer to everyday life and modern people, so that more people can appreciate the beauty of Traditional Chinese Costumes, try to wear it and learn about this culture. Some museums also hold exhibitions, lecture sessions, and runway shows on specific dates. Compared to Traditional Chinese Costumes enthusiasts, museums seem to have more authority and have more money and materials to plan a wonderful display, and these events are exhibited offline and online at the same time, and are kept, so that even if you are not in the same city and do not have the right time to go to the site, you can still feel the charm of Traditional Chinese Costumes.

1.3. The Development of China Chic Clothing

China-Chic is one of the more rapidly growing and mature parts of the Chinese traditional clothing market, and there are already many brands that have been successfully created and welcomed by consumers. In the summer of 2022, "Te bu" launched a series of sky ride, following the ancient orderly dressing rules of the season, using breathable materials, to create a sense of breathing summer cool way. Among them, the skirt of the Big Rain Time series has a strong sense of silhouette and adopts adjustable drawstrings to facilitate coping with different scenes and weather; the Moire pattern sun protection clothing uses warm-sensitive materials to draw the print, and the cloud pattern changes color when the temperature produces changes, shifting between dark gray and light green, with a vivid temperament, as if real flowing clouds linger around. This series, which is not only referenced from traditional clothing from the surface pattern, has won a lot of praise from consumers once it was launched, which can be seen that the China Chic clothing part of the overall development is indeed at the forefront, in the market most of the products still stay in the imitation of cultural relics, the pursuit of physical national style, clothing designers have gradually in Not only can they see the sarongs worn by the ancients under the summer heat, but they can also think about their rationality and conclude that the silhouette of the garment, the warp and weft of the fabric, and the weaving method all work together to build a cool summer garment.

The popularity of the current China Chic clothing market is obvious to all and the future is promising, with both the developed and potential markets showing its infinite possibilities. Its success is not accidental, but the inheritance of traditional culture and economic development situation is inevitable, is the manufacturing end, the supply side, the consumer side of the three fully adapted to the results, whether the goods are qualified or excellent in quality, design, value for money, in addition to the added measure of cultural connotation, which forms a new consumer view belonging to this generation of young people, under the influence of this consumer view, many brands have delivered a score We are happy to see such a scene, and hope that the brands in the market can get rid of the rigid application and create modern trendy clothes with real traditional charm.

2. Analysis of "Qiao Zhi" Brand

2.1. Brand Positioning

The new generation of young people, with the rise of e-commerce and the high standard of material life, has gradually become the main force of consumption, and they are the main force of consumption in the market of China Chic. But young people not only play the role of consumers in the China Chic market, they are also the creators. We often say that young entrepreneurs are not only the new generation of the market, but also the most vigorous force, and "Qiao Zhi", like the whole market, also shows the power of youth in all aspects. In the seven years since the brand was founded, the team is all post-90s, and even post-00s. Young people are looking for community identity in consumption and creation. Regardless of their status in the market, they have the same demand for products, and what they need to create or buy is not only the necessity to cover their bodies, but also the clothing that can express their personality, pursuit, philosophy and other ideological content. They are open and tolerant enough, but also strict and picky enough, they demand accuracy in mastering traditional costume culture, and at the same time, they demand courage in creating new trendy clothes, which lays a good foundation for the market of *Huafu* related to Traditional Chinese Costumes, and makes the synergistic development of traditional culture into clothing products a mainstream trend, and also sounds the alarm for each The alarm bell of the merchants, if not enough respect for traditional culture, there is a risk of being eliminated from the market.

Among young people, the female group has a significant advantage over the male group in terms of spending power in clothing, they can buy a wide range of goods, but also easier to spend for clothing products. The "her economy" is a term that inevitably emerges when women become the main consumers, representing the production and marketing of goods designed more for women and more in line with women's purchasing wishes. The female-dominated consumer market has its own characteristics. Simply put, women's consumption is characterized by a clear purpose, they not only consume for themselves, but also bear the heavy responsibility of making choices for their families. Want to improve themselves, participate in learning, social labor and socialization make women see the broad social scene, young women choose to focus on themselves and improve their internal and external quality, according to the survey report of 2020 Female Consumption Characteristics Analysis Report, women's concern in re-education has increased by 76%, they are no longer doddering flowers, but independent growing trees; but due to the social, However, due to the influence of social and physiological structure, women's shopping is easily influenced by emotions and the surrounding environment, and they will use flowers and jewelry to please themselves and heal their wounds. These characteristics make the "her economy" present high quality products with cultural values and emotional needs, and "Qiao Zhi" is also clear about its positioning in the market, and has taken into account women's needs as much as possible, from the consideration of clothing size, color matching, to the presentation of models. From the discretion of the size of clothing products, color matching, to the presentation of models, the choice of words for store promotion, "Qiao Zhi" is respecting women and encouraging them to be themselves, thinking about women's aesthetic and emotional identity needs, and such ingenuity has also given the brand a foothold in the market.

Regardless of gender, the word "fashion" is a constant topic among young people, and the pursuit of new is their constant pursuit, and the word "tide" in the "national tide" is also a reflection of the market positioning itself as The word "tide" in China Chic is the embodiment of the market positioning itself as a fashion. The reason for the formation of the China Chic is that it fits the pattern of other fashions, but with some differences. "It is a style that is not monolithic, but rather diverse and individualized, with a similar creative background but with a variety of flowers. The difference between "national fashion" and "non-national fashion" lies

more in the national and ethnic sense than in the general sense of social class. In a nutshell, this fashion trend is a competition between local Chinese fashion and international mainstream brands in the land of Chinese youth consumption. The China Chic brands have seized this opportunity and have combined themselves with "fashion" and "trend" to build a windproof and stress-resistant forest together. Qiao Zhi" is also among them, linking its studio not only with Chinese clothing, but also with "music festivals", "rock", "famous paintings" and other fashion factors. "The studio is not heavy and old-fashioned, but full of freshness and vitality.

2.2. Design Concept

The main products of the "Qiao Zhi" brand can be divided into two categories: traditional Traditional Chinese Costumes and Han element clothing. In terms of traditional Traditional Chinese Costumes design, it has gone through a lot of exploration since its establishment, and has formed the current design method with excavated cultural relics as the main foothold and modern aesthetics as the auxiliary.

Although they are both Chinese costumes, they require different ways of thinking and expression. The brand's main collection for 2021, the Western Region Chronicle, presents customers with a rich image of women from the Tang Dynasty along the Silk Road. The whole Western Region series is mainly in the restoration style, and most of the artifact references come from the ancient tomb complexes of Astana in Xinjiang during the Tang Dynasty, and some references come from the collection of Zhengcang Yuan, with a total of six sets of products in the series and more than ten artifact references. For example, the "Lady playing chess" is a restored design based on the "Lady playing chess silk painting" unearthed in M187 of Xinjiang Astana in the Tang Dynasty, which is not feasible to be completely restored due to the fragmentation of cultural relics. The light and dynamic image of ladies is created through the costume. Another set in the same series, "Dance and Music with Magpie Pattern", is derived from the "Dancing Maid", an artifact excavated from M206 of the Astana Tomb in Xinjiang during the Tang Dynasty, which is an equivalent restoration of the image of a dancing maid in the early Tang Dynasty. The draped collar shirt is woven with the most representative pattern of the Tang dynasty, the back of the magpie brocade and the belt of the diamond brocade are also exclusive brocade materials, and the red and yellow 52 striped interlocking behen skirt is also a representative of the Tang dynasty inter-color skirt, which is dazzling when walking and swinging. The combination of the four items is the Tang Dynasty dancer's maid in action, and such traditional Chinese costumes with high degree of restoration and dynamism occupy a significant proportion of all the clothing products of the "Qiao Zhi" brand.

Independent design of Traditional Chinese Costumes is a necessary skill for every Traditional Chinese Costumes store, and how to make it unique and stand out from the rest is a question that most designers need to think about. Design is different from technical manufacturing and restoration, restoration needs aesthetic and cultural accumulation, design also needs originality support, independent design products show the taste of each business, so in the process of design, aesthetics and originality are indispensable. The designer of "Qiao Zhi" did not slack in this, did not perfume consumers and themselves with elements collage, she loves tradition, but also loves science fiction and rock, the two collide, resulting in bright flowers and fire, the collision of colors and comedy effect became the brand's independent design proposition. This innovative and traditional cultural style has resulted in the works "Glowing Song Pastel" and "Popping Jacket", for the former, the designer said in an interview: "I want to design a traditional Chinese Costumes that looks like a gentle lady during the day. When night falls, when the flashing lights, neon lights and dance music start to stir, you can regain the feeling of hot blood, restlessness and letting go of everything, and this dress is the expression of the contradiction and unity within people." She wore the traditional Chinese Costumes to the scene of Strawberry Music Festival and also posted it on social media platforms, which caused

all kinds of voices. Time has come and gone, and the designer's attempt is clearly bold and beneficial to the brand in terms of sales and popularity, and the later sequel has won over consumers.

In addition to traditional Chinese clothing, the brand is also committed to creating a more everyday, lifestyle "Han element" clothing. The brand's collection is designed to provide more options for those who love traditional culture but are unable to wear it frequently due to various factors such as work and family environment. This series has received a strong response from the market, which is a very successful step in expanding our customer base.

The "Han Elements" category has a large number of highly designed garments and several well-known collections, such as "City Project" and "Undefined UTOD", as an example, we can make a simple analysis of the design of "Qiao Zhi" brand Han element clothing. The "City Project" is, as the name suggests, a design based on the theme of "city", and the series is most typical of the rectangular arrangement of cutting to simulate the city's skyscrapers, as well as the use of black and white colors, which are rarely used in traditional Chinese clothing, to present a rhythmic and bright group of dresses. In addition to the color scheme, the choice of shape and cut is also very close to the theme of "city", with simple lines and a dry closure, fitting the needs and atmosphere of urban working women, not too eye-catching in the workplace, but also unique and special.

"It is not easy to distinguish the theme from the name of the series, but the moment you see the series, you can understand that it is a series of designs to explore the development of Traditional Chinese Costumes without any fault. According to the shop owner, the full text of "UTOD" is "undefined traditional objects design", the designers get inspiration from the silhouette and structure of traditional costumes, and explore the many possibilities of the continuation and evolution of traditional elements to today without any restrictions. The concept is reasonable, interesting and in line with consumers' imagination, allowing each consumer to experience the feeling of slowly moving from history to today. This series can be seen as a link between tradition and modernity, so that the brand's traditional Traditional Chinese Costumes and Han element fashions are not separated from each other, and at the same time, weaving a dream world that blossoms in the city for consumers, who can see the overlapping time in a trance by wearing these clothes.

3. Marketing Methods of China Chic Brand

3.1. Brand Marketing of "Qiao Zhi"

The overall marketing of "Qiao Zhi" brand focuses on innovation and is also widely gainful. It can form feedback according to the development trend of the marketing environment and make timely changes in marketing mode, product design and store operation by combining all aspects of its own conditions, and is good at catering to new market trends. Its current marketing mainly relies on social media platforms and related activities to achieve.

The "Qiao Zhi" brand was small in the beginning, and the models in the store were taken by the owner himself, but after its scale gradually expanded, it still maintained this practice due to the influence of the owner's own social account. Most of the China Chic brands are young, so it is difficult for them to invite celebrity endorsement as much as other old brands, and they generally adopt a more coquettish approach, such as shaping their brand as an image, inviting netizens related to traditional cultural circles to co-brand, and the owner's personal social image. Similar to the "Qiao Zhi" brand, "Thirteen Yu" studio has co-branded with the ancient style singer Yin Lin, and has also co-branded apparel with Guochuang Games, while "Qiao Zhi" chose the latter, with a more independent style in the market. Qiao Zhi" chose the latter, with a

more independent style to stand up in the market. As social accounts are more personal and store style, they attract consumers with higher brand stickiness, which makes it easier to make transactions, and expand the influence of the store by word of mouth, taking photos and sending them to personal social accounts, and forwarding publicity, etc. These soft propaganda are mainly led by consumers, which is more credible and easier to be accepted by the recipients, who are also screened by social platforms, mostly the same Hobby, similar experience of the same age group, they have a natural attraction between them, which makes the development of new customers is effectively reduced the difficulty.

"Qiao Zhi" still has not opened a physical store, but maintains the online sales method. This online sales method has greatly reduced the cost of operating the store, but has the disadvantage of lacking physical reference, but this disadvantage has been minimized in the cooperation with the museum. In addition, under the impact of the new crown epidemic, the survival of online stores is relatively easy for offline stores, without the cost of frontage, the pressure of excessive stockpiling of goods, and the need for store maintenance, which can greatly reduce the probability of store bankruptcy. Stores in several large social media platforms have independent accounts, will release store new products or evaluation of video, with a small cost to form a large publicity effect. In addition, there will be a variable amount of interaction with consumers, such as forwarding consumers back to the picture, the establishment of a small platform for communication, which allows consumers to have more communication and interaction. In these interactive behavior, consumers will pay more attention to the relevant culture, enhance the desire to consume, but also more sense of belonging, consumers and stores, consumers and consumers are closer, for the store's goodwill and user viscosity also naturally increased.

Although the brand "Qiao Zhi" has not set up offline stores, it does not mean that it has also given up offline marketing opportunities. In April 2021, "Qiao Zhi"'s "Western Region Special Series - 'Gaochang Story'" was shown at the "National Silk Museum" in China. The "National Silk Traditional Chinese Costumes Festival" at the Silk Museum was the first offline showcase and received a good response. The event is very influential among Traditional Chinese Costumes lovers and is leading the way for Traditional Chinese Costumes fashion in the new year. Whether it's the style, the color scheme or the accessories, the clothes from the show will create a trend in the market afterwards. Unlike a typical show, the event's runway show is accompanied by museums and lectures, which means that the costume designs need to have a considerable cultural base in order to not look timid or out of place. Therefore, participation in this event is itself a recognition of the participating brands and clothing. It can be said that "Qiao Zhi" can seize this opportunity to reach the situation of online and offline joint promotion, so that its marketing has the momentum of cooking oil.

3.2. Marketing Approach of China Chic Brands

The boom of the China Chic market is partly based on the emerging digital media, which tend to choose online means to attract consumers and allow them to immerse themselves in scenario-based shopping without leaving home. In terms of marketing channels and marketing models, the digital economy has enriched the choices of the China Chic brands, with live shopping, online soft advertising, social account promotion, social platform interaction and other rich marketing methods having obvious advantages over traditional marketing methods. greater impact, easier access to new features of consumption and publicity repercussions. With the support of big data, online marketing is also more accurate to match the individual needs of customers, seeking a win-win advertising relationship for both the market and consumers, which has a significant advantage in the current situation where the market is mainly customer-oriented. The market classification of China Chic is rich, and they are grouped with each other or expanded outward, forming a special marketing method of interactive co-branding or cross-

border marketing, this way two or more brands pool their resources and sell together, attracting the independent consumers of each brand, during which they may fall in love with other participating brands. It also allows consumers who love some of the brands at the same time to increase their adhesion to the brands, which increases the quantity and quality of effective consumers attracted compared to independent campaigns.

The success of the China Chic brands relies on traditional Chinese culture and fashion elements, and on the external level, they use a lot of Chinese elements to build their visual system, whether it is "Qiao Zhi", "Li Ning Whether it is "Qiao Zhi" "Li Ning""Forbidden City"IP or other brands, their promotional materials are filled with elements that are immediately reminiscent of China, so that people gradually form an impression of the brand as a Chinese trendy product. We also mentioned earlier the old national brands, a category of China Chic brands that now seem to have a unique advantage, they do not need excessive marketing, they already have enough influence, at this time, their choice is to expand the category and innovative technology. "Wu Yutai" itself is a traditional Chinese tea business, but in recent years the development of traditional tea and milk tea combination drinks, tea ice cream, etc. have been widely followed and well received, attracting a large number of young consumers, opening up a new market.

The marketing strategy of the whole China Chic market is unique in the traditional market, not from the perspective of individual brands, and can be said to be a China Chic in itself. It attaches importance to the consumer's sense of participation and experience, often using a variety of technologies to present sensory effects, accompanied by beautiful scenes and a coherent story line, so that consumers can immerse themselves in it, understand the product better, and have a closer sense of connection to the brand; cross-border cooperation is also a common marketing scheme in the China Chic market, not only the above-mentioned This kind of cross-border cooperation is also a common marketing solution for the China Chic market. Innovation is the root of the survival and marketing of the China Chic market. Through innovation in sales, we can break the limitation of the China Chic audience and attract more age groups, and we can also grasp the market trend in time and make reasonable layout planning, which is conducive to the long-term and healthy development of the market.

References

- [1] Liu Sha. "The fashion psychology interpretation of China Chic consumption". *Decoration*, no.10, pp. 18-23,2021.
- [2] Zhu Shuai. "Chinese fashion, Chinese style and the rise of Chinese design subjectivity". *Decoration*, no. 10, pp.12-17,2021.
- [3] SunJia. "Young people and traditional culture: a new China Chic that goes both ways". *Art Observation*, no. 11,pp.30-31,2021.
- [4] Ma Rongzhen. "Reflections on the marketing and communication strategy of the National Tide brand". *Youth Journalist*,no.20,pp.117-118,2021.
- [5] Guo Guoqing. "The marketing code of the rise of new national products under the national tide". *People's Forum*, no.03,pp.84-87,2022.
- [6] Zhu Mengrui, Chen Xin. "Research on the image design of national fashion brands under 'her economy'". *Western Leather*,vol.44,no.10,pp.112-114,2022.