

The Value Perception and Reconstruction of Cultural Heritage in Chinese City Culture Brand Design

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Abstracts

City image Creation requires cultural branding. The construction of an urban cultural brand first requires exploring the unique competitiveness of the city itself. The uniqueness of a specific nation, regional history, cultural tradition, and lifestyle reflected in cultural heritage plays an irreplaceable role in shaping urban cultural brands. However, constructing urban cultural brands with cultural heritage resources has a single dimension of value recognition and meaning interpretation. To better upgrade the work of cultural heritage protection to urban image and shape urban cultural brand, the study proposes from the perspective of meaning-driven innovation in the design field by changing the cognitive context of cultural heritage, broadening the cognitive dimension of value, and optimizing the communication space. To redefine the contemporary significance of cultural heritage; to reconstruct the relationship between cultural heritage and urban cultural brand design from the perspectives of local environment, cultural context, experience interaction, etc.; to explore and obtain urban discourse from the diachronic and immediacy aspects of cultural heritage resources right path. The research conclusions are as follows: it affirms the importance of cultural heritage in constructing urban cultural brands, recognizes and reconstructs its value through methods such as transforming time and space context, and shapes the urban artistic image. This study provides valuable insights into the interactions between cultural heritage, urban development, and urban culture in China.

Keywords: The Value Perception and Reconstruction; Cultural Heritage; Culture Brand Design

Introduction

With China's long history and deep cultural heritage, the intricate relationship between cultural heritage and city branding is crucial in shaping the national identity of a city in China's contemporary urban development landscape. China's rich cultural heritage, a history spanning thousands of years, and diverse traditions and artistic legacies form the bedrock upon which Chinese cities build their unique identities.

China's cities increasingly recognize the immense value of their cultural heritage: ancient temples, historic districts, traditional crafts, and folklore. Cultural heritage, as an essential traditional artistic lineage of the country, brings together the city's historical, cultural, scientific, and aesthetic values and plays a vital role in mitigating the problem of the fractured artistic lineage of traditional towns.

For a long time, my country's urban construction process has paid less attention to soft culture, especially cultural heritage with significant historical and cultural value. The current fundamental theories on urban cultural brands and value cognition mainly focus on researching

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urban cultural brands' connotations, characteristics, functions, protection, development, utilization, etc. Research on the perception of cultural heritage value mainly focuses on historical significance, cultural and symbolic importance, architectural and artistic value, etc. However, research results combining the two are currently rare. The "Implementation Plan for Cultural Protection, Inheritance, and Utilization Project" issued by the National Development and Reform Commission in 2021 sincerely implements Xi Jinping's Thoughts on Socialism with Chinese Characteristics for a New Era and the spirit of the 19th National Congress of the Communist Party of China. It implements the inheritance and development of cultural heritage. The plan states: "With environmental protection as the core, we should explore cultural heritage resources, make traditional neighborhoods and historical cities in the city a space for urban display, and completely protect the soil and conditions for the survival of cultural heritage."

Many cities in China have begun to attach importance to the importance of "local" culture to regional development and understand the value of "local" concepts and cultural belonging in cultural heritage construction. Dan and Zhenggang (2015) took Zhengzhou, one of the "Eight Ancient Capitals of China", as the research object. Through observation, comparison, and summary of the inheritance and innovation of its urban cultural brand construction, they summarized how to build the hometown of the Yellow Emperor and the Yellow River ecological cultural tourism into a world-level cultural tourism brand. Nianxing (2011: 14-19.) analyzed the essential characteristics of Pingyao cultural protection for the world cultural heritage of Pingyao Ancient City and explored the multi-dimensional construction of the dominant interface and primary path for the symbiotic integration of traditional and modern systems. In this way, a positive outward expansion was formed. The cognitive schema has developed a unique Pingyao experience in the Jinzhong Cultural and Ecological Reserve. Yanting and Chuwei (2019: 270-274.), based on the development process of Tangshan's industrial heritage in different periods, proposed a study on the urban promotion strategy of the industrial estate under all-media visual communication to enhance the public's understanding of urban heritage culture and pass on the inheritance of urban industrial culture and publicity. Effective strategies such as city brand image provide decisions for protecting and reusing industrial heritage in Tangshan and even across the country. Nana et al. (2011) took Qingdao, the world's sailing capital, as an example, and excavated and sorted out marine cultural heritage, used multiple subjects to participate in the protection and utilization of Qingdao's maritime cultural heritage, and created a blue cultural tourism brand to enhance Qingdao's Marine cultural heritage and blue culture construction.

Research Objectives

Objective 1: Unraveling the Cultural Threads in Chinese Urban Branding: Recognize the contemporary value of urban cultural heritage by changing the cognitive context of cultural heritage and broadening the cognitive dimension of value.

Objective 2: From Past to Present: Evaluating the Impact of Cultural Heritage Reconstruction on Urban Brand Perception in China.

Objective 3: Cultural Continuity and Urban Transformation: Enhance the value perception and urban tourism value of China's urban cultural branding.

Literature Review

1. City perception and cultural branding

In 1984, Kevin Lynch, an American urban theorist, wrote the book *City Intentions*. According to Lynch, K. (1984), "For any city, there exists a corresponding set of mental images in the minds of people experiencing the city. Helping to form these images are the five elements of paths, boundaries, areas, nodes, and landmarks." And as urbanization accelerates, the identification of cities begins to blur.

As American scholar Robert Jervis (1978: 167-214) said, "National image is a key resource in international relations." Contemporary cities must focus on shaping soft power, such as cultural exchange, city image, and cultural influence, while building hard capacity, such as roads, buildings, and electricity. The competition of soft power is a new space for the game between territories in the era of globalization. In this context, how to let people know about a city and form a good impression of the city needs to be consciously designed in the urbanization process of the city's cultural brand. Consciously creating a city's cultural brand requires the town to answer the question of "who am I" and clarify the question of "where am I."

(1) Objective Knowledge of the City Itself through Cultural Self-awareness

To answer the question of "who am I," this paper borrows the concept of "cultural self-awareness" by the famous Chinese sociologist Mr Fei Xiaotong. Cultural self-awareness means that people living in a particular cultural history circle have self-knowledge of their culture and have a complete understanding of its development history and future. In other words, it is the self-awakening, self-reflection, and self-creation of culture(Xiaotong, 2003: 23-27). He said, "Only based on knowing one's own culture and understanding and coming into contact with many cultures can one be in a position to establish one's position in this multicultural world that is taking shape, and then, through autonomous adaptation, join with other cultures to take advantage of their strengths and complement their weaknesses, and together establish a basic order with a common identity and a set of principles of coexistence in which many cultures can peacefully coexist, express their respective strengths, and join hands in development. The principle of coexistence is a principle of peaceful coexistence and development."

According to the viewpoint of cultural self-awareness, in the process of designing a city's cultural brand, it is necessary to know and understand a city's own culture and respect its own culture in the contemporary context to honestly know its own city's culture, to know "who I am," and to correctly view and find the strengths of the city's culture in the context of comparison, to build cultural self-confidence.

(2) Clarifying Perceptual and Social Contexts through Temporal and Spatial Contextual Shifts and the Concept of 'Local'

The spatio-temporal context involves immediacy and ephemerality, not only spatial orientation but also temporal perception. China's cultural heritage is generally closely related to the agricultural society, and in the information age, the concept of "local" is a concept of thinking and awareness of the times. It emphasizes that the design object should not only be connected with the space of the location but also have a close relationship with the emotion of local human history. Therefore, cultural heritage should not only consciously continue the tradition in city culture branding but also explore the value implication of the tradition (Lu & Shaokang, 2020: 40-45). This requires a shift in temporal and spatial contexts and the concept of "local" thinking to solve the problem of "where am I."

Spatio-temporal transformation and the 'local' view emphasize the need to establish a relationship between the design object and the site in which it is located, clarifying the field and context. According to this thinking, today's city is no longer the urban model of the past but has shifted from housing, living, and entertainment to ubiquitous immersive interaction. This conception sees the city as more important to fulfill the social needs of contemporary people for immersive perception and experience. Therefore, field and context respond to "where am I" in the information age. For a city, clarifying "who I am" and "where I am" is a prerequisite for creating a city's cultural brand and constructing a city image.

2. Value Perception of Cultural Heritage

(1) Conceptualization of Cultural Heritage

Cultural heritage is closely related to nationalism and the establishment of the nation-state system in the 19th century. It usually emerges and changes with the social development process of the country, nation, or group. This kind of wealth is accompanied by a substantial inheritance, which constitutes the unique cultural characteristics of the country, government, or group and has uniqueness, irreplaceability, and irreversibility (Vecco, 2010: 321-324). Cultural heritage can be divided into two types: first, tangible cultural heritage, including ancient relics, buildings and architectures, and historical sites with archaeological and artistic value; and second, intangible cultural heritage, that is, all kinds of traditional creative expressions and cultural sites that exist in ghostly form, are inherited from generation to generation, and are closely linked to human life. Cultural heritage contains human thinking about the world, is a crystallization of wisdom, a treasure of civilization, and an essential product of social life.

Based on the above definitions, cultural heritage has a cohesive and identifying effect on groups, teams, and even individuals in a territory. The protection and transmission of cultural heritage require firstly that the inheritors can recognize the corresponding skills subjectively and that they become part of their skills through the subject's evolution, and only then can we talk about transmission and continuity (Bouchenaki, 2003). Therefore, cultural heritage protection and inheritance is an artistic self-awareness process. The construction of a city's cultural brand requires the general recognition of the people, and cultural heritage contributes to forming this group's identity and cohesion. Therefore, shaping the city's image and designing the city's cultural brand requires full recognition and reconstruction of the value of cultural heritage.

(2) Value Perception of Cultural Heritage

Perceiving one's value in the protection of cultural heritage.

Article 3 of the Intangible Cultural Heritage Law of the People's Republic of China, which was adopted at the 19th meeting of the Standing Committee of the Eleventh National People's Congress on 25 February 2011, stipulates that "intangible cultural heritage embodying the excellent traditional culture of the Chinese nation and having historical, literary, artistic and scientific values shall be protected by measures such as transmission and dissemination." (Ping, 2011: 68-74). The value criteria of cultural heritage are historical value, literary value, artistic value, and scientific value. The above four dimensions of value are put forward from the perspective of the project's conservation work and, to some extent, are also the basis of judgment for selection. Cultural heritage's historical, literary, artistic, and scientific values provide the foundation and material for designing the city's cultural brand.

Tapping the urban tourism value of cultural heritage under the integration of culture and tourism.

In globalization, local governments have marketed cultural heritage as the "unique selling point" of each place as a tourism target to pursue economic value. In March 2018, the State Council's institutional reform plan was submitted to the first session of the 13th National People's Congress for consideration and adoption of the merger of the Ministry of Culture and the National Tourism Administration. The establishment of the Ministry of Culture and Tourism illustrates that the concept of cultural and tourism integration and cultural and tourism operation thinking has become strategic at the national level, providing a guarantee for the optimal development of the cultural and tourism industry from the height of power reconstruction. According to State Councilor Wang Yong, the integration of culture and tourism aims to "enhance and manifest cultural self-confidence, co-ordinate the development of cultural undertakings, cultural industries, and tourism resources, improve the country's cultural soft power and the influence of Chinese culture, and promote the integrated development of cultural undertakings, cultural industries, and tourism"(Chaozhi & Minmin, 2020: 79-83).

Grasp the modern value of cultural heritage in urban cultural brand-building.

Urban cultural brands need to carry the memory of the city's past prosperity, and more importantly, they need to reflect the vitality of the future. Hu Yan, deputy director of the Intangible Cultural Heritage Department of the Ministry of Culture and Tourism, introduced when attending activities related to the 7th China Chengdu International Cultural Heritage Festival on October 17, 2019: my country has established special funds to protect cultural heritage. Since the "Intangible Cultural Heritage" Since the promulgation of the Cultural Heritage Law, the cumulative investment has exceeded 7 billion yuan. At the same time, 29 provinces, autonomous regions, and municipalities across the country have issued local regulations. At the moment, the government's emphasis on this is nothing more than a response to two significant questions: How to maintain the subjectivity of the Chinese nation in the development trend of globalization? Why must we re-understand and correctly grasp the value of traditional culture in modernization? In the significant era of reform and opening up, China Against this background, the economy continues to develop rapidly, and people's lives are gradually achieving subsistence and clothing and moving towards a moderately prosperous life. At the same time, the wave of globalization is approaching, all of which have led to the decline of China's traditional lifestyle to varying degrees. The high level of attention paid to cultural heritage is a natural response of Chinese society to the rapid changes in contemporary culture and national lifestyles. Fully understanding the value of the times of intangible cultural heritage is not only to comply with the cultural demands of the people but also a shortcut to urban cultural brand design.

Research Scope

Based on the research results, Jinan City was selected as the final result to be described.

Jinan City is the capital city of Shandong Province, also known as "Spring City." It is the province's political, cultural, economic, financial, and educational center. It is an essential strategic city in the middle and lower reaches of the Yellow River and the southern wing of the Bohai Rim Economic Belt. It is one of the earliest national historical and cultural cities announced by the State Council.

Specific research area: Jinan Baihuazhou area, the most complete and extensive existing traditional characteristic neighborhood in Jinan. It is rich in historical relics and has outstanding cultural value. Focus on protecting historical relics, retaining the texture of streets and lanes, continuing the historical context, protecting the spring water environment, and creating a characteristic style of "every house has spring water and every household has weeping poplars" and building it into a typical neighborhood suitable for the development of the cultural and leisure industry, and enhance Jinan in the Ming Dynasty cultural tourism value. At the same time, the area contains many elements of material heritage and intangible cultural heritage, which laid a good foundation for us later to establish an original database of brand visual elements.

Research Methodology

This research employs a qualitative research approach to explore the intricate dynamics of value perception and the construction of cultural heritage in China's urban cultural brand development. The study primarily utilizes two qualitative research methods: literature research and content analysis. The literature research involves an in-depth review and analysis of existing scholarly articles, reports, and other academic sources related to cultural heritage preservation, urban branding, and public perception in the context of Chinese cities. This method allows for a comprehensive understanding of theoretical frameworks, historical contexts, and previous research findings, providing a solid foundation for the study's conceptual framework.

The content analysis method focuses on examining various textual, visual, and multimedia materials related to urban cultural branding initiatives in China. This includes analyzing official documents, promotional materials, websites, social media content, and visual representations associated with cultural heritage sites and urban development projects. This method aims to identify patterns, themes, and narratives surrounding the representation and perception of cultural heritage in the context of urban branding efforts. By combining insights from the literature research and content analysis, this study seeks to unravel the underlying factors that shape value perception and contribute to the construction of cultural heritage in the urban cultural brand building process in Chinese cities. The qualitative nature of these methods allows for a nuanced exploration of stakeholder perspectives, public sentiment, and the sociocultural significance of urban cultural brands, providing valuable insights into the complexities of heritage conservation and branding in rapidly evolving Chinese cities. The following is a summary of the path analysis and practical cases of cultural heritage value reconstruction.

Research Results

Paths to Reconstruct the Value of Cultural Heritage

1. Transform the Interpretation Context

Cultural heritage is rooted in regional development history. Hence, the protection of cultural heritage needs to be considered in the historical development process of the entire human being, country, nation, and city. Cultural heritage protection must change with the changes in historical processes and achieve creative transformation and innovative development based on respecting tradition without losing its roots (Honggang, 2005: 74-78). The presentation of the historical process needs to be oriented to the cognitive population of the information society, but also to delve into the evolution of cultural heritage in different

times and spaces. For example, the use value of Jinan shadow puppet-making technology as a folk handicraft has remained the same in contemporary times. Only by changing and interpreting the time and space context and allowing the public to understand the shadow puppet production process and the critical historical origins of this city can people perceive the great value of cultural confidence.

Accurate translation of information and practical expression of a region's culture must rely on the local spatial and temporal environment and human ecology. Spatial and temporal relations should not only consider the time factor but also social factors and human cognitive factors. Conveying emotions without the spatial and temporal environment may make it difficult for the audience in a different time and place to appreciate the message's atmosphere, value, and significance. Through the transformation, people in the information age will recognize the historical importance of traditional cultural heritage, which will help to realize cultural consciousness and facilitate the design of city cultural brands based on cultural consciousness.

2. Broadening the Cognitive Dimension

Broadening the cognitive dimension of value refers to identifying cultural heritage in terms of its literary, artistic, scientific, technological, and historical value while focusing more on its educational and social value. Cities have broken away from their past function of enhancing the efficiency of work collaboration by gathering people. As mentioned earlier, cities are no longer what they used to be but have become a social field of immersive perception and experience. Digital lifestyles have taken up much of people's time, and in the objective world, people's attention is increasingly dispersed. City culture brands must use the digital social context to enable people to better perceive and identify with them in communication. Therefore, it is necessary to highlight the innovation of meaning further and strengthen the educational, entertainment, and social attributes of cultural heritage in the construction of urban culture. At the same time, the language of urban cultural heritage with solid regional symbols should be used to form a "local" view of people's perception of urban culture and identify with the objective field of the city where they live.

3. Optimizing the Role of Platforms

It is optimizing the social role of cultural heritage dissemination space carriers, i.e., transforming traditional display spaces into urban cultural and leisure areas and transforming cultural management and service institutions into platforms for cultural and leisure experiences and sharing and co-creation, such as platforms for ancient cities and historic and cultural districts. The cultural heritage of each town has made some achievements in displaying and spreading urban culture. However, it is still more often portrayed as a model, and the function of cultural display alone can no longer meet the diversified and high-quality needs of the public for cultural consumption. As emphasized by General Secretary Xi Jinping in the 19th National Congress report, "Socialism with Chinese characteristics has entered a new era, and the main contradiction in China's society has been transformed into the contradiction between the people's growing needs for a better life and unbalanced and insufficient development." Following the concept of innovation of meaning, it is necessary to shift the positioning of cultural heritage traditions from displaying knowledge to constructing new meanings by re-conceptualizing the relationship between practices and the needs of people's lives nowadays, and the audience needs to shift from passive visits to active participation.

4. Cultural and Tourism Development

Develop sustainable cultural tourism initiatives around the host city. Create guided tours interactive and multimedia experiences to inform visitors about the historical and cultural significance of the site. Implement an effective branding strategy to promote the development of the city's cultural heritage brand. Develop compelling narratives and visual identities that communicate the site's unique value. Also, utilize digital platforms, social media, and cultural events to engage a wider audience. The most effective way to shape a city's cultural identity is to treat people as valuable 'productive assets' in the delivery of cultural services, rather than just passive audiences, and to actively guide them from passive experience to active participation (Sofield & Li, 1998: 362-392.).

Case Practices of Cultural Heritage Contributing to the Design of Urban Cultural Branding

The author was commissioned by the Jinan Lixia District Government and Baihuazhou Management Committee to plan the brand image design program for the Baihuazhou Historical and Cultural Quarter in Jinan in 2022-2023, and the following case study illustrates the practical thinking on the reconstruction of the value of cultural heritage in the design of the city's cultural brand.

1. Overview

Site Overview: The Baihuazhou area has a history of nearly 1,000 years so far. It is the concentration area of ancient official offices, mansions, and residential houses, and from this, the central business district of the ancient city of Jinan was created. In 2008, it became the first batch of national cultural and tourism neighborhoods through the evaluation of the National Development and Reform Commission and the Ministry of Culture and Tourism. Baihuazhou is mainly formed by the confluence of Pearl Spring springs, flowing northward into Daming Lake, and is an integral part of the water system of Jinan Old Town. Total land area of 41.78 hectares, Covering a total area of 41.78 hectares, the site has more than 80 spring water systems, such as Furong Spring, Tengjiao Spring, Maundy Spring, etc., of which 19 are 72 famous springs in the past dynasties, making it the world's only ecological sample of a cold spring habitat. In addition, the area has 34 provincial and municipal cultural heritage buildings, making the ancient city worthy of its name. Baihuazhou Area is an essential symbol of Jinan's historical and cultural heritage, with abundant remains and outstanding historical and cultural value. The focus is on protecting historical remains, preserving the texture of the streets and alleys, continuing the historical lineage, sorting out and watching the spring water environment, introducing business modes, and restoring the characteristic features of "spring water for every family, poplar for every household," to create a distinctive neighborhood suitable for the development of cultural and leisure industries and enhance Jinan's cultural and leisure industry. It will also restore the characteristic style of "spring water in every house and poplar in every house" and turn the area into a typical neighborhood suitable for cultural and leisure industries, thus enhancing the value of cultural tourism in Jinan.

Overview of cultural heritage resources: The block is rich in tangible and intangible cultural heritage and is the most complete and extensive existing traditional characteristic block in Jinan City. There are 9 provincial-level cultural relics protection units and 17 municipal-level cultural relics protection units within its jurisdiction, which are valuable in history, humanities, scientific research, and other aspects. Baihuazhou Historical and Cultural Street, a landmark building in the old town of Jinan Quancheng, is in the process of renewal and

development. Among the many structural factors that affect the transformation of ancient cities, historical, regional, commercial, and publicity are indispensable factors.

A preliminary questionnaire survey showed that respondents generally need to know about the city's cultural resources. Especially when promoting urban tourism goals, local cultural resources must receive more recognition. Therefore, with the help of meaning-driven innovative design thinking, realizing people's credit and choice of local culture has become the core goal of design.

2. Planning Concept and Method

Taking the construction of the city's cultural image and the design of the city's cultural brand as the source point and taking the innovation of meaning in the context of the integration of culture and tourism as the guide, emphasizing the local cultural characteristics, stressing the relevance and generational sense of integration and symbiosis, and highlighting the cultural diversity, it positions the branding of the brand image of Baihuazhou Area of Jinan City as the cultural business card of the people's understanding of Jinan. The specific methods are as follows:

(1) Discuss the Present Through History and Dig Deeper into Cultural Characteristics

With the help of the neighborhood's unique historical and cultural heritage and intangible cultural heritage items, combined with Jinan's historical and cultural resources, we can deeply explore Jinan's spring water culture, celebrity culture, and Qilu culture. In the specific planning, simple display methods are abandoned. Still, the cultural heritage itself and the cultural ecology it generates and evolves are combined to shape the artistic language of the local area and help the people realize cultural cognition, emotional identification, and behavioral drive. For example, Jinan is a famous "Spring City" in China. As early as the pre-Qin period, Qi State was close to Li Mountain in the south and built a city between Shuoshui and Lishui to protect the capital. Later, the springs converged to form Daming Lake. Since ancient times, the beautiful natural landscape has attracted many literati and elegant people to gather here for fun, exchange, and creation.

According to historical records, Wangfu Pond, now located in the south-central part of the neighborhood, became a place for nearby residents to visit and enjoy the spring during the Tang and Song dynasties. Wangfu Pond was originally called Grey Spring. During the Ming Dynasty, it was placed in the courtyard of Prince De's residence and became the private spring of the prince's residence, hence the name "Wangfu Pond." Then, we can use the "story of the spring" to extend the "story of the brand." Two monotonous things can hardly arouse people's cognitive interest in local culture. Therefore, "the historical origin of Wang Fu Pond" was extended as a brand design symbol in the planning process. With the help of this famous cultural origin, it can quickly stimulate public interest in the story of "the past life and present life of the Wangfu Pond in Baifuazhou" and effectively enhance the public's knowledge of Jinan's urban culture. Similarly, the relevance of multiple intangible cultural heritage items can be constructed from the spring water culture of the neighborhood to form a thematic regional spatial and temporal vein.

(2) Bringing the Surface to the Point and Using the Strength to Highlight Cultural Diversity.

Mainly embodied in the intangible cultural heritage, on the contrary, to overcome Jinan's current intangible heritage projects scattered, the level is low, and the craft class and item type resources need to be more status quo by combining the spring culture, historical allusions, and other cultural theme lines, extending and enriching the Jinan artistic vein, integrating the non-

heritage point-like resources to form a cultural face of the display, giving the public a rich and diverse knowledge of Jinan's urban culture. During the planning process, Jinan's folk culture, such as Jinan shadow puppets, rabbit king, Jinan paper-cutting, Jinan Lu embroidery, Xuan paper branding, and other such scattered non-heritage projects were combined with the local unique traditional folk culture to form a storytelling context. The above is a point-by-point approach and constantly transforms the interpretation of the spatial and temporal context, but always adhering to the concept of the local so that people can appreciate the richness of the culture of this piece of land in Jinan, and in this way, to build up cultural self-confidence.

(3) People-oriented, Build System Relevance and Sharing.

In terms of design strategy, to make the process effective, the planning adheres to the human-centered design concept, adopts the design method of activity business mapping, and divides all stakeholders in the block into three levels: core layer (Government authorities, visiting audiences), closely related layers (inheritors, research bases, intangible cultural heritage enthusiasts), and cooperation layers (tourism companies, suppliers, etc.). The connection and construction of various links in the system are carried out in the four dimensions of material circulation, economic circulation, information circulation, and personnel circulation to realize the organic nature and growth of the system in the block. Based on this method, focusing on the core goals determined at the beginning of the planning, through multi-party participation, with the help of co-creation and sharing design strategies and cooperation mechanisms, the public's recognition of this regional culture can be achieved, and with the help of the co-creation, cooperation, and exchange process, The new relationship forms a proactive choice to change customer focus. Use projects to drive cultural tourism and improve the quality of life, ultimately enhancing the city's artistic image and building a city's cultural brand.

In the actual design, Jinan City's distinctive local culture and cultural heritage resources were integrated, and spring water was used as the main object to connect the city's cultural heritage to create a new brand image design plan. The recognition and reconstruction of the value of cultural heritage is a critical development path for exploring urban cultural brands, which directly gives the region the ability to develop creatively.

Conclusion

Cultural heritage is a strategic resource for cities to demonstrate their uniqueness in globalization: it plays an irreplaceable role in improving a city's competitiveness and cohesion and enhancing its sense of belonging and identity. Recognizing and reconstructing its value through transforming time and space contexts can help form a new urban cultural brand and shape its image.

Cultural heritage is characterized by continuity and revitalization: This study will contribute to a paradigm shift by emphasizing the importance of cultural continuity and regeneration. Understanding a heritage site's historical context and cultural nuances can meaningfully integrate it into city cultural branding campaigns.

Digitization and virtual experience of urban cultural heritage will be the future development direction: This research will explore innovative methods for cultural heritage protection, using virtual reality, augmented reality, and digital storytelling platforms to provide immersive experiences and bridge the gap between the past and the present.

Integrating cultural heritage into sustainable urban development strategies: Protecting cultural heritage contributes to sustainable tourism, economic diversification, and environmental protection. By promoting friendly practices, cities can ensure the long-term safety of natural and cultural heritage, creating a balance between economic growth and the preservation of traditional culture.

In the digital context, how people perceive and understand the world has changed. On the premise of fully recognizing the rational value of tradition and forming cultural consciousness, urban cultural brands must not only meet the needs of sustainable and healthy development of the city but also comply with the current people's cultural consumption needs and communication habits; this is a direction worthy of continued research.

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