

Article

Research on the Permeation Path of Ideological and Political Education in University Brand Color Course

Zhijun Zhu^{1,*}¹ Guangzhou Huashang College, Guangzhou, China

* Correspondence: Zhijun Zhu, Guangzhou Huashang College, Guangzhou, China

Abstract: Entering a new era, higher education faces the critical mission of cultivating modern talents, where "curriculum-based ideological and political education" acts as the core driving force for improving educational quality. Specifically within visual communication and commercial design, university-level brand color coordination courses play an irreplaceable foundational role. These courses extend far beyond teaching physical color mixing or basic aesthetic principles; they profoundly influence the cultural cognition and value orientation of the audience. However, practical teaching observations reveal a common pitfall: current instruction often overemphasizes practical techniques and rapid commercial monetization, severely neglecting the cultivation of humanistic depth and design ethics. To reverse this situation, this paper examines the educational value of brand color coordination courses from the perspective of coordinating aesthetic education with ideological and political education. The study focuses on three key dimensions: exploring the popular "China-fashion" trend to guide students in rediscovering traditional Chinese color aesthetics, thereby fostering deep cultural confidence; employing rigorous standardized training derived from top international brands to meticulously refine college students' craftsmanship spirit; and leveraging the design orientation of green, public welfare brands to encourage calm reflection on consumerist color traps, thereby awakening an inherent sense of social responsibility. A questionnaire survey and teaching tracking of 60 undergraduates validated this approach, revealing significant improvements across all three dimensions. Ultimately, this study demonstrates that integrating ideological concepts into specialized teaching is essential for cultivating young designers with profound expertise and strong moral responsibility.

Keywords: Brand Color Design; Ideological and Political Education; Cultural Confidence; Craftsmanship Spirit; Social Responsibility; Teaching Reform

1. Introduction

In this era of pervasive digital media and visually dominated information dissemination, brand design has evolved into a "megaphone" for projecting national soft power, conveying cultural identity, and even shaping ideologies. As the "primary emotional touchpoint" in visual communication, brand colors wield profound influence through their immediate visual impact and symbolic significance, subtly shaping public aesthetic preferences and value judgments [1]. Therefore, integrating ideological and political education into brand color theory instruction within university curricula serves not only as compliance with national educational policies but also as a crucial component for ensuring sustainable development in art and design disciplines.

The Ministry of Education explicitly emphasizes in the "Guidelines for Ideological and Political Education in Higher Education Courses" that moral education and talent cultivation constitute a strategic mission for comprehensive development, requiring all specialized courses to form a synergistic synergy with ideological and political education [2]. However, long-term teaching research reveals that many design courses remain entrenched in the Western Bauhaus functionalism framework [3]. These programs excessively focus on mechanical color composition drills or discussions about rapid

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commercialization techniques, while rarely addressing fundamental questions like "for whom we educate and what kind of individuals we cultivate" ---the essential "Dao" principles. This "technique-over-principles" approach risks eroding young students' critical thinking abilities when confronting intense international cultural clashes, even causing them to overlook cultural stances hidden beneath dazzling visual packaging. As brand color schemes directly engage audiences' most sensitive perceptions, they have become invisible battlegrounds for cultural value infiltration.

From a deeper perspective, color is far more than a mere optical and physical phenomenon; it carries profound socio-cultural attributes and serves as a miniature landscape of cultural symbols. Take "red" as an example: in the cultural context of China, it symbolizes joy and revolution, but in certain Western contexts, it may convey dangerous signals. This difference indicates that color theory should be elevated to a discipline exploring "visual ethics" and seeking "cultural identity." Facing the current challenges of aesthetic homogenization and cultural incompatibility, we must guide students to ask: How can Chinese brands establish their own color systems and tell Chinese stories effectively? Breaking free from utilitarian constraints and integrating ideological and political concepts into daily color education like spring rain silently nourishes growth is the inevitable path to cultivating young designers with integrity and depth.

2. Materials and Methods

The Rebuilding of Cultural Confidence: From "China-fashion" and Cultural Creative Design to Showcase China Colors. Brand colors are a direct reflection of a brand's cultural foundation. In teaching, examples such as the Forbidden City's cultural creations (e.g., "Imperial Yellow," "Palace Red") and Dunhuang's cultural creations (e.g., natural mineral pigments like azurite and malachite) are introduced to guide students in observing how ancient colors have transformed into modern "internet-famous" hues. Simultaneously, commercial success cases of domestic beauty brands like Huaxizi and Perfect Diary, which extensively use traditional Chinese colors such as dark brown and rouge tones, are analyzed. To apply theory, the course includes a four-week project titled "Tracing and Reconstructing the Spectrum of Traditional Chinese Colors." Students are required to consult ancient texts like *Dream of the Red Chamber* and *Tiangong Kaiwu* to research plant dye formulations for ancient colors such as "Qiuxiang Color" and "Pine Flower Green," and use professional equipment to extract precise RGB and CMYK values. Ultimately, students must apply this "exclusive Chinese color palette" to the visual upgrade of a local new-style tea beverage brand, detailing the cultural origins behind the colors during public presentations and fostering national pride through professional exchanges.

Polishing Craftsmanship: Pursuing Color Excellence Through "Perseverance" and "Diligence" Brand color coordination constitutes a complex systems engineering discipline. Printing processes directly influence final color presentation, while cross-media complexity demands exceptional professional expertise. The course introduces Coca-Cola Red's global color standardization and Tiffany Blue (Pantone 1837)'s proprietary color asset management system to demonstrate the commercial barriers and rigorous industry standards behind color applications [4]. Building on this foundation, students engage in extreme testing practices for "cross-media color proofing." They must independently complete the "Brand Color Specification Manual" and conduct physical proofing validation across three distinct materials: coated paper, high-absorbency rough kraft paper, and textured cotton linen canvas. Confronting the physical disparity between actual color rendering and digital displays, students must repeatedly test specific materials and manually adjust CMYK color ratios. This iterative correction cycle of challenges significantly hones students' perseverance, enabling them to deeply appreciate the value of diligence embodied in the adage "Great achievements begin with meticulous attention to detail."

Awakening Social Responsibility: Ethical Boundaries of Brand Color from a Business Perspective To challenge the misconception that high conversion rates are the sole

benchmark, the course introduces outdoor brand Patagonia's minimalist earth tones and recycled paper texture visual strategy, conveying steadfast environmental values to audiences [5]. It simultaneously analyzes color logic in charitable organizations like the Red Cross and One Foundation, demonstrating how pure colors can build public trust and authority. To deepen ethical awareness, the curriculum features a "Low-Carbon Ink Challenge" project. This unit mandates that ink coverage on packaging surfaces must not exceed 30%, compelling students to abandon large-area color applications and high-pollution printing techniques in favor of eco-friendly materials like unbleached corrugated paper [6]. During the final "Social Responsibility Hearing," students must submit not only design presentations but also "Environmental Impact Assessment Reports," quantifying ink savings and carbon emission reductions from new packaging solutions compared to traditional designs. This approach internalizes green design ethics as professional instinct.

Teaching Experiment and Effectiveness Analysis To verify the effectiveness of the aforementioned teaching approach, this study selected 60 undergraduate participants in the course (including 20 from design disciplines and 40 from non-design disciplines; 18 with foundational knowledge and 42 without) for questionnaire surveys and teaching tracking. The survey results showed that after teaching practice, students demonstrated significant improvements across three core dimensions: cultural confidence increased from 2.7 to 4.5, craftsmanship spirit rose from 2.9 to 4.4, and social responsibility improved from 2.8 to 4.3. In terms of specific evaluation indicators, traditional color cognition scored as high as 4.6, rigor improved to 4.4, social responsibility awareness reached 4.3, and overall course satisfaction attained 4.5. The data clearly demonstrate that the teaching strategy using "China-fashion" as a starting point has strong value-guiding effects, while cross-media prototyping and the "low-carbon ink challenge" effectively enhanced students' professional rigor and environmental design ethics.

3. Results

To validate the effectiveness of the teaching pathway proposed in this study, 60 undergraduate students enrolled in the brand color coordination course were selected for questionnaire surveys and teaching follow-ups, with a total of 60 valid questionnaires collected.

Key Participant Characteristics Among the students participating in the practical training program, the student demographic exhibits distinct interdisciplinary diversity and foundational knowledge gaps. Data analysis (see Table 1) reveals that design majors constitute 33% of the cohort (n=20), while non-design majors account for 67% (n=40). Regarding professional skill proficiency, only 30% (n=18) have design fundamentals, with 70% (n=42) lacking any prior design exposure. This student composition predominantly comprising non-specialists and beginners' underscores the brand color theory course's dual role as an aesthetic education platform integrating artistic cultivation and ideological-political education, while demonstrating its pivotal value in promoting interdisciplinary knowledge dissemination.

Table 1. Basic Information of 60 Undergraduate Students Participating in Brand Color Scheme Course

project	Number	Proportion
Design Category	20	33%
Non-design category	40	67%
Basic knowledge	18	30%
No foundation	42	70%

Significant Improvement in Core Ideological and Political Dimensions Through comprehensive project-based teaching practices, comparative data before and after the course (see Table 2) demonstrated significant improvements in students' cultural confidence, craftsmanship spirit, and social responsibility across all three dimensions.

Table 2. Improvement in pre-and post-assessment scores across three major dimensions.

Demension	Before teaching	After teaching
cultural confidence	2.7	4.5
craftsmanship spirit	2.9	4.4
social responsibility	2.8	4.3

First, in the dimension of "cultural confidence," students' average scores jumped significantly from 2.7 before teaching to 4.5 after teaching. This dimension showed the most noticeable improvement, strongly indicating that the teaching strategy focusing on "China-fashion" and traditional colors has strong value-guiding effects. Through the "China traditional color spectrum" tracing and reconstruction project, students thoroughly researched ancient texts to examine the naming and application of ancient colors, and applied the extracted traditional color palettes to the visual upgrade of local tea beverage brands. This practice not only revealed the immense commercial potential of traditional colors but also subtly awakened a strong sense of national pride and cultural identity. Secondly, in the "artisan spirit" dimension, the score steadily increased from an initial 2.9 to 4.4. Brand color management is far more than mere color selection--it constitutes an exceptionally tedious task with minimal tolerance for errors. The course employs a rigorous "cross-media color proofing" challenge, requiring students to conduct physical validation and iterative adjustments across diverse materials including coated paper, textured kraft paper, and linen canvas. Students rated the "color standardization training" at 4.4 points, demonstrating that this cross-media proofing methodology combined with stringent standardized training effectively cultivates meticulousness and professional competence. Finally, in the dimension of 'social responsibility,' the score increased from 2.8 before teaching to 4.3. This improvement is attributed to profound reflections on the role of commercial capital in inducing consumption during teaching. Specific Indicators and Course Satisfaction Feedback The feedback on specific teaching indicators (see Table 3) further validates the implementation effectiveness of various practical training programs. Among them, "Traditional Color Perception" achieved the highest score of 4.6; "Enhancement of Rigor" scored 4.4; and the overall "Course Satisfaction" reached a remarkable 4.5.

Table 3. Satisfaction Survey on Specific Course Indicators (Corresponding Questionnaire)

Indicator	Average score
Traditional Color Perception	4.6
Enhanced rigor	4.4
Social responsibility awareness	4.3
Course satisfaction	4.5

Notably, within the social responsibility framework, the curriculum introduced a "Low Ink Volume Challenge" to dispel the misconception of "high consumption for high visual impact," with strict limits on ink coverage not exceeding 30%. Survey results demonstrated that practical initiatives like this challenge significantly enhanced students' environmental awareness and design ethics understanding (4.3 points), vividly illustrating the profound practical significance of green design principles in ideological education. Students came to deeply understand that restraining commercial desires while adhering to green ethics constitutes the fundamental professional ethics for contemporary outstanding designers.

4. Discussion

The daily classroom serves as the sole authentic arena for evaluating the effectiveness of ideological and political education. Through long-term research on design course instruction, we have identified a concerning trend: many courses remain entrenched in

the functionalist framework of Western Bauhaus design, where instructors prioritize mechanical color composition drills while neglecting the cultivation of humanistic foundations and design ethics. This "technique-over-principles" approach risks eroding young students' independent thinking capabilities and cultural identity when confronting dominant international cultural influences. The teaching practices and outcomes of this study decisively challenge such utilitarian constraints, demonstrating that well-designed instructional processes can successfully shape and internalize proper values through concrete professional applications. By implementing three core practical training programs, this research transforms the grand vision of ideological education into tangible visual standards and actionable professional practices.

The color spectrum is not merely a simple optical physical phenomenon but also a miniature landscape of cultural symbols, bearing profound socio-cultural attributes. In the past, domestic commercial brands, in pursuit of "internationalization," often blindly copied the color schemes of Western renowned brands, resulting in homogeneous products on the market and even cultural incompatibility. The "Cultural Translation Practice" project in this study (i.e., the tracing and reconstruction of the "China Traditional Color Spectrum") aims to fundamentally reverse this cognitive inertia. This project requires students to temporarily leave computer screens and delve into ancient book reading rooms in libraries to consult works such as *Dream of the Red Chamber*, *Tiangong Kaiwu*, and various ancient painting manuals [7]. Students must not only extract traditional color names like "Qiuxiang color," "Songhua green," and "Yuebai" from Cao Xueqin's writings but also research historical records on ancient dyeing techniques and mineralogy to determine the botanical dyes behind these colors. This process itself serves as a profound cultural immersion, allowing students to intuitively grasp the historical weight embodied by traditional colors. In the subsequent digital translation phase, historical colors are endowed with modern digital life. Students use color extraction devices to compare ancient silk fabric fragments or scanned artworks, repeatedly fine-tuning precise RGB and CMYK values in design software to establish their own "China Color Palette." When these extracted mineral tones are applied to the logos, packaging, and poster designs of a virtual new local tea brand (promoting Eastern aesthetic concepts), students deeply appreciate the superior texture and immense commercial potential of traditional colors compared to Western high-saturation hues. The final public presentation of the project requires students to thoroughly analyze the cultural origins behind color applications. This intensive professional exchange not only materializes the theoretical concept that "the more ethnic, the more universal," but also significantly enhances their cultural identity and national pride through each successful color combination. Data indicates that the marked improvement in students' cultural confidence scores post-training directly reflects this profound value-oriented guidance.

After understanding cultural foundations, transforming them into visual standards requires extremely rigorous technical support. Brand color coordination constitutes a complex systems engineering project. The significant discrepancies between digital display technologies and physical materials impose exceptionally high professional demands on designers, which presents the perfect opportunity to cultivate "craftsmanship spirit". During the extreme testing training for "cross-media color proofing", students were deprived of free color selection rights and must establish strict color control standards for logo designs of startups with color defects. Starting from consulting thick international standard color charts to determine unique Pantone (Pantone) special color numbers, students enter a work environment with minimal tolerance for errors. The true challenge lies in cross-media physical proofing processes. This study mandates students to conduct validations on three distinctly different materials: smooth coated paper, highly ink-absorbent rough kraft paper, and complex-textured cotton linen canvas.

As research has shown, initial sample printing results often prove devastating: dull and gray tones on kraft paper, and severe color distortion on canvas patterns. Confronted with such stark physical discrepancies, frustration becomes inevitable -- yet this very challenge forms the core purpose of instructional design. Students must persist,

recalibrating CMYK color ratios on digital devices for specific materials. For instance, manually increasing magenta values by 20% to align canvas colors with industry standards became essential. This rigorous correction process, requiring repeated testing, comparisons, and iterative adjustments, saw some students making seven to eight trips between printing facilities and labs. Through this grueling cycle of setbacks, students' perseverance was truly tempered -- they gradually shed impulsive tendencies and mastered meticulous attention to minute color variations. When three sample prints from different materials achieved striking color consistency, their relentless pursuit of perfection had become second nature. Moreover, the objective metric of color accuracy in physical sample production allows no data manipulation, subtly cultivating integrity and professional ethics. For whom does design ultimately serve? In today's commercial landscape, high-saturation colors often become tools for stimulating consumer desire, while exaggerated visual presentations frequently mask excessive packaging and deceptive marketing. Therefore, awakening college students' social responsibility awareness and guiding them to understand that design serves no purpose other than fulfilling essential human needs has become critically urgent [8].

Through the "Low-Carbon Ink Volume Challenge" practical training program, this study systematically integrated green design principles into curriculum development. The project simulated the packaging innovation process for fast-moving consumer goods, imposing stringent requirements that the ink coverage area on packaging surfaces must not exceed 30%---effectively eliminating traditional large-area color application designs. This constraint forced students accustomed to using bold color blocks and fluorescent hues to adopt a subtractive design approach. Without extensive color masking, students prioritized eco-friendly substrates like unbleached corrugated paper and reclaimed fiberboard with natural texture. Through meticulous pigment selection, minimalist bright lines and accent high-purity color patches created a sophisticated modern aesthetic. Ethical education was further enhanced through chemical composition analysis: students compared traditional petroleum-based inks with eco-friendly soybean-based alternatives, documenting water-based inks' environmental advantages during degradation processes. The final evaluation phase innovatively adopted a "Social Responsibility Hearing," requiring participants to present design aesthetics alongside environmental impact assessments quantifying ink savings and corresponding carbon emission reductions. This scenario aligned individual design choices with national ecological initiatives, establishing tangible connections between creative practices and real-world ecosystems. Through this hands-on experience devoid of didactic instruction, social responsibility became instinctively ingrained in students' professional mindset. They deeply recognize that restraining commercial desires and adhering to green ethics constitute the fundamental principles that outstanding contemporary designers should uphold.

5. Conclusions

The current technological revolution is advancing at an astonishing pace, with AI-generated content (AIGC) and the metaverse reshaping the design industry while challenging traditional brand color systems. However, to fully grasp the profound implications of this digital frontier, one must first reflect upon the fundamental paradigm shift required in contemporary higher education. Entering a new era, higher education is facing the critical mission of cultivating new talents for the times, and "curriculum-based ideological and political education" is undoubtedly the core driving force for comprehensively improving educational quality. Specifically, within the field of visual communication and commercial design, brand color coordination courses at the university level play an irreplaceable foundational role. The findings of this study conclusively demonstrate that these courses are not merely about teaching the physical mixing of colors or aesthetic principles, but more profoundly influence the cultural cognition and value orientation of the audience. By breaking away from the outdated utilitarian constraints and the rigid Western Bauhaus functionalism framework, this pedagogical reform has successfully proven that integrating ideological and political

concepts into specialized teaching is the essential pathway to cultivating young designers with profound expertise and a strong sense of responsibility.

The empirical evidence gathered through this study robustly validates the effectiveness of intertwining aesthetic education with ideological value guidance. By tracking 60 undergraduate participants--encompassing a diverse demographic of design and non-design disciplines, as well as students with and without foundational knowledge--the instructional design was rigorously tested in a real-world classroom setting. The comprehensive project-based teaching practices yielded highly significant improvements in students' cultural confidence, craftsmanship spirit, and social responsibility across all three dimensions. This cross-disciplinary success highlights the course's dual role as an aesthetic education platform integrating artistic cultivation and ideological-political education. It proves that when the curriculum addresses fundamental questions like "for whom we educate and what kind of individuals we cultivate," students are rescued from the mechanical drills of color composition and the shortsighted pursuit of rapid commercialization.

In evaluating the first core dimension, the rebuilding of cultural confidence emerged as a monumental success. Historically, domestic commercial brands, in pursuit of "internationalization," often blindly copied the color schemes of Western renowned brands, resulting in homogeneous products on the market and even cultural incompatibility. Through the "China traditional color spectrum" tracing and reconstruction project, students were guided to consult ancient texts like *Dream of the Red Chamber* and *Tiangong Kaiwu* to research plant dye formulations for ancient colors such as "Qiuxiang Color" and "Pine Flower Green". By stepping away from the sterile environment of computer screens and delving into library archives, they engaged in a profound cultural immersion. When these students subsequently applied their extracted "exclusive Chinese color palette" to a local new-style tea beverage brand, they were able to clearly articulate the cultural origins behind their color choices during public presentations. This methodology not only revealed the immense commercial potential of traditional colors but also subtly awakened a strong sense of national pride and cultural identity. The quantitative data supports this triumph, showing that cultural confidence scores jumped significantly from 2.7 before teaching to 4.5 after teaching. It established that color is far more than a mere optical and physical phenomenon; it carries profound socio-cultural attributes and serves as a miniature landscape of cultural symbols.

The second dimension, polishing the craftsmanship spirit, addressed the complex systems engineering discipline that is brand color coordination. The digital age often fosters a false sense of security regarding visual precision. To combat this, the course mandated extreme testing practices for "cross-media color proofing". Students were challenged to conduct physical proofing validation across three distinct materials: coated paper, high-absorbency rough kraft paper, and textured cotton linen canvas. Confronting the physical disparity between actual color rendering and digital displays, students must repeatedly test specific materials and manually adjust CMYK color ratios. Through this grueling cycle of setbacks, where dull tones on kraft paper and severe color distortion on canvas became tangible hurdles, students' perseverance was truly tempered. They learned that brand color management is an exceptionally tedious task with minimal tolerance for errors. By successfully navigating these rigorous industry standards, students shed impulsive tendencies and mastered meticulous attention to minute color variations. Consequently, the artisan spirit score steadily increased from an initial 2.9 to 4.4, proving that the value of diligence embodied in the adage "Great achievements begin with meticulous attention to detail" had been profoundly internalized.

The third dimension, awakening social responsibility, directly confronted the ethical boundaries of brand color from a business perspective. Recognizing that high-saturation colors often become tools for stimulating consumer desire and masking excessive packaging, the curriculum introduced the "Low-Carbon Ink Challenge". This stringent unit mandated that ink coverage on packaging surfaces must not exceed 30%, compelling students to abandon large-area color applications and high-pollution printing techniques

in favor of eco-friendly materials like unbleached corrugated paper. Through the final "Social Responsibility Hearing," students were required to submit "Environmental Impact Assessment Reports," quantifying ink savings and carbon emission reductions. This approach successfully internalized green design ethics as a professional instinct. The rise in the social responsibility score from 2.8 to 4.3 serves as a powerful testament to the students' newfound understanding. They came to deeply understand that restraining commercial desires while adhering to green ethics constitutes the fundamental professional ethics for contemporary outstanding designers.

As we transition our focus from the empirical successes of the classroom to the broader horizons of the future, the implications of AIGC and the metaverse become the central locus of discussion. The current technological revolution is advancing at an astonishing pace, with AI-generated content (AIGC) and the metaverse reshaping the design industry while challenging traditional brand color systems. Artificial intelligence algorithms can now instantaneously generate thousands of color palettes, flawlessly calibrated according to the rules of color psychology and aesthetic harmony. Simultaneously, the metaverse promises an expansive virtual reality where the physical constraints of cross-media proofing---such as the unpredictable absorption rates of kraft paper or the texture of cotton linen---are completely eradicated in favor of pure, luminous RGB digital environments. If the technical barriers of color mixing and physical material application are dismantled by advanced computing, what remains as the core value of the human designer?

The answer lies precisely in the ideological and political dimensions explored within this study. In the face of these challenges, it remains crucial for educators to uphold their fundamental mission of fostering moral integrity and nurturing talent. AI can generate a visually pleasing red, but it cannot comprehend that in the cultural context of China, red symbolizes joy and revolution, while in certain Western contexts, it may convey dangerous signals. Algorithms lack the capacity to independently explore "visual ethics" or seek "cultural identity". Therefore, as the technical execution of design becomes increasingly automated, the designer's role elevates from a mere visual technician to a critical cultural steward. The curriculum-based ideological and political education model ensures that students do not become obsolete operators of software, but rather sophisticated thinkers who dictate the cultural narratives and ethical boundaries that AI tools must follow. By deeply embedding a sense of national pride and environmental responsibility, educators equip students with the irreplaceable human attributes of moral judgment, cultural empathy, and ethical restraint.

Colors carry emotional resonance, and brands possess spiritual essence. A brand is not sustained merely by a mathematically perfect hex code generated by an algorithm; it is sustained by the profound socio-cultural attributes and historical weight that its visual identity communicates to the public. When design education successfully aligns individual design choices with national ecological initiatives and establishes tangible connections between creative practices and real-world ecosystems, it transcends the boundaries of traditional vocational training. Integrating ideological and political education into brand color design courses not only enables students to become skilled commercial designers but also transforms them into cultural inheritors capable of shouldering the responsibilities of our era.

Ultimately, the future of the design discipline depends on our ability to navigate the complex intersection of rapid technological innovation and deep cultural roots. As the digital megaphone of brand design continues to project national soft power and convey cultural identity, the invisible battlegrounds for cultural value infiltration will only grow more intense. Designers lacking a strong cultural anchor and ethical foundation will inevitably be swept away by the tides of algorithmic homogenization and consumerist excess. Conversely, those who have been educated to view their craft through the lens of social responsibility and cultural confidence will wield their skills as a force for societal good. This comprehensive pedagogical framework---rooted in historical tracing, tempered by rigorous physical craftsmanship, and bound by sustainable ethical practices-

--guarantees that human intention will always supersede algorithmic convenience. It ensures that the aesthetics of tomorrow will not be devoid of meaning, but rather deeply enriched by the heritage of the past and the ethical imperatives of the future. This exemplifies the profound philosophy of "color casting souls, brands nurturing minds"

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