

A Study on the Integrated Communication Strategy of Domestic Beauty Brands Driven by Oriental Aesthetic Symbols: A Restructured Case Study of Huaxizi

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Abstract

Competition among domestic beauty brands in China has moved beyond product function and price advantage. Brand communication now increasingly depends on cultural meaning, platform coordination, visual experience, consumer participation, and long-term trust. Taking Huaxizi as a case, this paper re-examines the integrated communication strategy of a domestic beauty brand under the framework of Oriental aesthetic symbols. Different from a strategy-listing approach that simply describes brand positioning, influencer cooperation, content marketing, cultural collaboration, private-domain operation, and overseas communication, this paper reconstructs the case through four analytical dimensions: cultural symbol translation, platform-context adaptation, trust-evidence construction, and relationship maintenance. Based on literature analysis, case analysis, and online observation, the study argues that Huaxizi's strength lies in transforming Oriental aesthetics into visible brand language and shareable consumer experience. However, the brand still faces challenges such as insufficient cultural explanation, fragmented platform content, weak product evidence, dependence on traffic, and the need for more concrete cross-cultural translation. The paper proposes optimization paths including symbol archives, platform-specific content matrices, product evidence chains, user co-creation mechanisms, and localized cultural interpretation.

Keywords: Oriental Aesthetics, Cultural Symbol Translation, Integrated Communication, Brand Trust; Huaxizi

Introduction

In recent years, domestic Chinese beauty brands have gained strong visibility in social media, e-commerce platforms, and live-streaming environments. Unlike earlier domestic brands that mainly relied on affordability and channel convenience, many new-generation beauty brands attempt to compete through aesthetic style, cultural identity, emotional value,

and social display. Huaxizi is one of the most representative cases. Through the use of Hangzhou-related imagery, Oriental makeup concepts, traditional patterns, and gift-oriented packaging, the brand has turned cosmetic products into carriers of cultural expression and social communication.

The research value of Huaxizi does not only lie in the fact that it uses Chinese-style visual elements. More importantly, the brand shows how cultural symbols can be organized across products, content, platforms, influencers, communities, and overseas markets. A lipstick, eyebrow pencil, powder box, or gift set is not only a product. It can also become a photographed object, a topic for social media sharing, a sign of cultural taste, and a medium through which consumers participate in brand meaning. This makes Huaxizi a useful case for discussing the relationship between cultural branding and integrated communication.

However, the study of this case must avoid repeating the structure of earlier descriptive work. If a new paper simply follows the order of brand positioning, influencer marketing, content marketing, cultural co-branding, private-domain traffic, and overseas expansion, it may remain too close to the original case narrative. Therefore, this paper does not ask only what communication actions Huaxizi has taken. Instead, it asks how Oriental aesthetic symbols are encoded, how they are adapted to different platform contexts, how they become credible product and brand evidence, and how they support long-term user relationships.

The purpose of this paper is to turn shared case materials into a new analytical object. It acknowledges that the case facts come from the same brand, but it reorganizes them through a different research question, theoretical entry point, and chapter structure. The paper does not fabricate sales data, survey samples, or traffic figures. It uses literature analysis, the original case manuscript, public brand information, and online observation to conduct a qualitative study of Huaxizi's integrated communication logic.

This restructuring is also necessary because the same brand case can support different levels of academic inquiry. A descriptive paper may record what the brand has done, while a deeper communication study should explain how those actions create meaning, how they are interpreted by users, and where their limitations appear. In this sense, Huaxizi is not treated as a simple success story. It is treated as a case through which the opportunities and risks of cultural branding, platform marketing, and consumer trust can be examined together.

Study Objectives

To analyze how Huaxizi translates Oriental aesthetic resources into recognizable brand symbols and consumer experiences.

To examine how these symbols are adapted and coordinated across social media platforms, e-commerce environments, influencer communication, and consumer relationship touchpoints.

To identify tensions among cultural narration, traffic dependence, product evidence, and long-term brand trust, and to propose context-sensitive optimization paths for Huaxizi and comparable domestic beauty brands.

Literature Review and Theoretical Basis

Integrated Communication: From Touchpoint Coverage to Meaning Consistency

Integrated marketing communication emphasizes the coordination of advertising, public relations, social media, sales conversion, and user service around consumer cognition. Schultz et al. (1993) regarded IMC as a way to integrate communication activities around the consumer, while Kliatchko (2008) further emphasized the interaction among stakeholders, content, channels, and results. For beauty brands, consumers may first encounter a product through a Xiaohongshu review, then see a short video on Douyin, enter a live-streaming room, read e-commerce comments, and finally join a community for usage advice. Integrated communication is therefore not simply the expansion of media channels, but the coordination of touchpoints around a coherent brand meaning.

In the case of Huaxizi, Oriental aesthetics can be understood as the central meaning thread. If packaging design, influencer explanation, platform content, and membership operation all point to the same cultural and aesthetic value, consumers are more likely to form stable brand memory. If different channels separately emphasize low price, national-style packaging, celebrity recommendation, or limited-edition gifts, the brand image may become fragmented. The key issue is whether the brand can maintain a consistent cultural logic while adapting to different communication contexts, since integrated communication strengthens brand knowledge when contact points contribute to compatible associations (Keller, 2009).

Duncan and Moriarty's (1998) communication-based marketing model is also useful here because it treats communication as the basis of relationship management. Beauty brands do not complete communication when a product is sold. Communication continues in after-sales service, user reviews, community interaction, and product iteration. From this perspective, Huaxizi's communication should be evaluated not only by exposure or conversion, but also by whether it supports continuous dialogue and trust between the brand and consumers.

For a culturally positioned brand, meaning consistency is especially important. If a brand claims to represent Oriental aesthetics, every major touchpoint should help consumers understand what this claim means. Product design should not be disconnected from content explanation; influencer scripts should not reduce the brand to price comparison only; private-domain service should not ignore the cultural and aesthetic promise made in public campaigns. Integrated communication is therefore both a media-management issue and a meaning-management issue.

Cultural Symbol Translation: From Visual Elements to Consumer Experience

Cultural symbols are not equal to the simple accumulation of traditional elements. Hall's (1997) theory of representation reminds us that meaning is constructed through symbol use and social interpretation. Names, patterns, colors, objects, and intangible heritage crafts must be translated before they can enter modern consumption. In this paper, translation refers to the process through which a brand turns cultural resources into product appearance, content stories, usage scenarios, and user interaction. Consumers do not merely watch symbols; they reinterpret them through purchase, use, photography, sharing, and comments.

The value of Oriental aesthetics in domestic beauty communication is twofold. First, it helps the brand differentiate itself from international beauty brands that often emphasize technology, luxury, fashion, or professional authority. Second, it provides consumers with a sense of local cultural identity and aesthetic participation. However, if the brand cannot explain the source, logic, and product relevance of these symbols, cultural expression may decline into replaceable decoration.

Holt's (2004) theory of iconic brands also suggests that cultural meaning can become a source of brand value when it responds to social desires and identity tensions. In the context of Chinese beauty consumption, young consumers may want products that are functional, visually attractive, and culturally meaningful. Huaxizi's use of Oriental aesthetics addresses this desire, but the cultural meaning must be continuously managed rather than repeatedly stated as a slogan.

The process of translation can be divided into several stages. The first stage is selection, in which the brand chooses particular cultural materials, such as a poetic image, a regional association, or a craft tradition. The second stage is design transformation, in which the material becomes packaging, product texture, naming, or visual style. The third stage is narrative explanation, in which the brand tells consumers why the symbol matters. The fourth stage is user reproduction, in which consumers re-create the symbol through photos, reviews, tutorials, and discussions. Huaxizi's communication can be evaluated according to how complete this chain is.

Platform Context and Brand Trust

Social media platforms have different communication grammars. Kaplan and Haenlein (2010) define social media as Internet-based applications that support user-generated content, while Kietzmann et al. (2011) show that social media involves multiple functions such as identity, sharing, relationship, reputation, and conversation. Xiaohongshu is suitable for experiential notes and lifestyle narratives; Douyin emphasizes short-video rhythm and immediate conversion; Weibo supports public issue diffusion; Bilibili is more suitable for long reviews and knowledge explanation. When a brand communicates the same core symbol across platforms, it must adapt content forms.

At the same time, beauty consumption depends heavily on trust. Consumers care not only about whether packaging looks attractive, but also about texture, shade, makeup effect, ingredients, safety, price, and after-sales service. Therefore, cultural narratives need product evidence. A brand that communicates aesthetics without credible product explanation may gain short-term attention but fail to generate long-term repurchase and word of mouth. Research on brand equity, electronic word of mouth, and influencer credibility shows that consistent knowledge structures and credible user experience shape consumer perceptions (Hennig-Thurau et al., 2004; Keller, 1993; Lou & Yuan, 2019).

Platform context also affects how consumers judge brand content. On seeding platforms, consumers expect detailed and authentic user experience. In live-streaming rooms, consumers pay more attention to immediate benefits and the credibility of the host. On public discussion platforms, price, attitude, and brand values can quickly become controversial issues. Because social media combines organizational promotion with

consumer-to-consumer communication, integrated communication must include risk anticipation and trust management rather than only message repetition (Mangold & Faulds, 2009).

This also means that the same communication message may have different effects in different environments. A visually rich product image may perform well in a lifestyle community, but it may be insufficient in a review context where users ask about texture and wear time. A promotional phrase may stimulate purchase in a live room, but it may invite criticism in a public discussion if users feel that the value is not clearly justified. The brand must therefore understand not only where consumers are, but also what kind of evidence consumers expect in each platform situation.

Research Design

Research Questions

This paper is organized around three research questions. First, how does Huaxizi translate Oriental aesthetic symbols into brand recognition and consumer experience? Second, how does the brand re-express these symbols in different media platforms? Third, what risks exist between cultural communication, platform traffic, and user trust, and how can the brand optimize its integrated communication strategy?

Research Methods

This paper adopts literature analysis, case analysis, and online observation. Following the logic of qualitative case study research (Yin, 2018), literature analysis is used to build the theoretical basis of integrated communication, cultural symbols, social media, and brand trust. Case analysis is used to reorganize Huaxizi's communication practices. Online observation is used to examine public brand content, user interaction, and controversy-related issues. The paper does not conduct questionnaires or statistical modeling, and it does not invent sales figures, sample sizes, or traffic numbers.

These methods are appropriate because the purpose of the paper is not to measure consumer attitudes quantitatively, but to explain the communication mechanism behind a cultural brand case. The analysis therefore focuses on how communication materials are organized, how different platforms function, and how brand meaning is produced between the brand and consumers.

The limitation of this approach is that it cannot produce statistically generalizable findings. However, it is suitable for identifying communication structures and conceptual problems. The paper therefore treats case materials as evidence for interpretation rather than as numerical proof. When discussing brand practices, it avoids unverifiable claims about sales volume, market ranking, or exact traffic performance. This is consistent with the requirement that the study should not invent data.

Analytical Framework

Different from the earlier strategy-listing structure, this paper establishes a framework of symbol translation, platform adaptation, trust generation, and relationship maintenance. The framework first examines how cultural symbols are selected and interpreted. It then analyzes how they enter platform content. Next, it evaluates whether they can be supported

by product evidence and user participation. Finally, it discusses how the brand reduces risk in long-term relationships and cross-cultural communication.

Figure 1

Analytical Framework of Symbol-Translation-Oriented Integrated Communication

Analytical Link	Core Question	Observation Focus
Symbol translation	How cultural resources become brand language	Naming, patterns, colors, crafts, product stories
Platform adaptation	How the same symbol enters different media contexts	Short videos, image-text notes, live streams, long reviews, communities
Trust generation	Why consumers believe brand value	Product evidence, real experience, after-sales explanation, word of mouth
Relationship maintenance	How communication extends beyond one purchase	Membership service, co-creation feedback, public-opinion response, cross-cultural explanation

Case Analysis: Cultural Symbol Translation and Integrated Communication of Huaxizi

Symbol Translation in Brand Naming and Visual Design

Huaxizi's brand recognition first comes from its name and visual system. The Chinese character "Hua" is associated with flowers, nature, and the idea of nourishing makeup, while "Xizi" evokes Hangzhou, West Lake, and the classical image of feminine beauty (East Garden Group, n.d.; Kang, 2020). This naming strategy does not simply create an antique atmosphere. It establishes a cultural semantic space that can be extended into product packaging, gift sets, carved patterns, and Oriental makeup content.

From the perspective of communication mechanism, packaging design functions as a medium. When consumers post unboxing photos, swatches, or makeup images, the product appearance becomes material for secondary communication. Huaxizi's carved surfaces, embossed cases, and traditional patterns make products easier to photograph and share, giving the brand strong recognition in information flows. Nevertheless, visual recognition cannot replace product explanation. The brand still needs to explain how design relates to product function, usage scenarios, and cultural sources.

This means that Huaxizi's symbol communication must move from being attractive to being explainable. For example, the brand should clarify where a certain pattern comes from, why it is suitable for a certain product, whether the transformation respects the original cultural meaning, and how consumers can perceive its value in use. If these questions are not answered, consumers only see refined appearance. If the explanation is sufficient, packaging can become an entrance to brand education and cultural communication.

The symbolic value of product design is therefore double-sided. On the positive side, it creates immediate recognition and encourages consumers to share visual content

voluntarily. On the negative side, it may create high expectations that the product itself must meet. The more elaborate the design appears, the more consumers may ask whether the price, function, and experience are equally strong. For this reason, symbolic design should not be separated from product communication. The brand needs to make aesthetic value and practical value support each other.

Re-Encoding Content in Platform Contexts

The same Oriental aesthetic symbol takes different forms after entering different platforms. On short-video platforms, it may appear as makeup atmosphere, rhythm, and visual impact. In image-text communities, it is more likely to become swatch notes, unboxing experience, and daily usage advice. In live-streaming rooms, it is often combined with price, efficacy, and host explanation. In long videos or official account articles, it is more suitable for craft stories, cultural sources, and brand philosophy.

This platform adaptation is more important than the simple distribution of advertising materials. If a brand sends the same slogan to all platforms, consumers may feel that the content is repetitive and lacks relevance. Huaxizi's communication value lies partly in its early understanding of the visual and social nature of beauty consumption. However, it still needs clearer division of content functions: short videos attract attention, image-text notes accumulate experience, long-form content explains culture, and private communities provide service and feedback.

Platform content should also form a progressive path. The first layer solves the problem of being seen, the second layer helps users understand the product, the third layer builds trust, and the fourth layer encourages continued attention. When users move from accidentally watching a short video to actively searching for reviews and then entering e-commerce or community spaces, they need continuous information support. If platform content is disconnected, user interest may remain superficial.

A clearer platform matrix can also reduce the risk of overusing the same cultural image. If every channel repeats similar national-style visuals, the brand may look consistent at first but become monotonous over time. Instead, each platform should deepen a different part of the brand meaning. Short videos may dramatize the aesthetic atmosphere, review platforms may explain product suitability, brand-owned accounts may tell cultural stories, and communities may collect user feedback. Such division allows the same symbol to remain coherent without becoming repetitive.

From Traffic Exposure to Trust Evidence

The original case material pays attention to influencer cooperation and live-streaming communication. This paper focuses more on the trust mechanism behind them. Top live-streamers can quickly enlarge visibility, but visibility does not automatically become stable trust. After purchasing in a live-streaming room, consumers still judge the brand according to actual use, platform comments, and feedback from peers.

Therefore, Huaxizi needs to shift the communication focus from who recommends the product to why the product is trustworthy. For beauty products, credible information includes suitable skin types, shade selection, makeup durability, ingredient explanation,

application methods, and after-sales response. The brand can continue to use influencer cooperation, but different communicators should perform different tasks: top influencers provide reach, professional creators provide explanation, ordinary users provide real experience, and brand-owned channels provide long-term answers. This differentiation reflects evidence that influencer reach and message credibility shape brand responses in distinct ways (De Veirman et al., 2017; Lou & Yuan, 2019).

Trust evidence should also be consistent. If live rooms emphasize price, product pages emphasize culture, reviews emphasize packaging, and after-sales channels cannot answer usage questions, consumers receive fragmented information. A better approach is to build a unified product knowledge base and translate it into platform-specific content. This reduces inconsistent communication and connects cultural narrative with concrete consumer experience.

In beauty communication, evidence does not have to be purely technical. It can be presented through comparison photos, usage demonstrations, long-term wear tests, shade guides, ingredient explanations, and user questions. What matters is that consumers can connect the brand promise with observable experience. For Huaxizi, the ideal structure is not culture first and product second, but culture and product evidence presented together. This would allow Oriental aesthetics to function as a value enhancer rather than a substitute for product credibility.

Legitimacy and Depth in Cultural Collaboration

Huaxizi's collaboration with intangible cultural heritage and cultural IP is an important support for its Oriental aesthetic communication. Cultural resources such as Miao silver ornaments and Song brocade can enrich product stories and help the brand move beyond generic national-style visuals. However, the core of cultural collaboration should not be limited to co-branding or scarcity. It should explain cultural sources, partners, craft transformation, and contemporary use value.

If consumers only see an attractive gift box without understanding the source of the pattern or craft, intangible heritage collaboration may be interpreted as marketing packaging. In contrast, when the brand shows the craft background, design translation, and product experience, cultural collaboration becomes part of brand credibility. The more frequently cultural symbols are used, the more responsibility the brand has to explain them.

Cultural collaboration also involves the relationship between the brand and cultural subjects. When a brand uses intangible heritage, museums, or regional cultural resources, it should avoid hiding the cultural subject behind commercial packaging. A more responsible communication approach presents the partner, production process, and authorization relationship, so that consumers know that cultural elements are not randomly appropriated but selected and redesigned through cooperation.

This point is related to cultural legitimacy. When a brand borrows cultural resources, consumers may ask whether the brand understands and respects the culture or merely uses it for commercial attraction. Transparent explanation can reduce this doubt. For example, showing the craft process, introducing the cultural partner, and explaining the design choices

can turn a co-branded product from a limited edition into an educational communication event. The brand then gains not only attention but also cultural credibility.

User Participation, Private-Domain Operation, and Relationship Maintenance

User-generated content is an important part of Huaxizi's communication. Unboxing, swatches, imitation makeup, and usage feedback turn consumers from information receivers into communication participants. Compared with advertising, ordinary user content is closer to everyday use and can supplement the limitations of brand self-description, while also shaping brand equity and brand attitude (Schivinski & Dabrowski, 2016).

Private-domain operation should not be understood only as a repurchase tool. Official accounts, communities, membership systems, and experience-officer programs can easily cause user fatigue if they only send promotional information. If they provide makeup tutorials, shade advice, product trials, feedback channels, and after-sales explanations, one transaction can become continuous service. For a brand emphasizing Oriental aesthetics, private-domain spaces can also carry aesthetic education and cultural content.

Relationship maintenance should distinguish different user stages. New users need basic brand introduction and product instructions; repeat users pay more attention to new product information and benefits; highly engaged users may be willing to participate in trials, feedback, and content co-creation. If the brand sends the same information to all users, private-domain operation becomes a promotion list. If the brand provides differentiated service according to relationship depth, users are more likely to form long-term belonging.

Brand communities also create a space in which consumers can interact with one another rather than only with the brand. This is important because peer experience often feels more credible than official claims and can motivate electronic word of mouth (Hennig-Thurau et al., 2004). If Huaxizi can encourage users to discuss makeup methods, shade matching, gift-giving experience, and cultural stories, the community may become a site of shared meaning. In that case, private-domain operation is not only a sales tool but also a mechanism for strengthening brand identity and shared community consciousness (Muñiz & O'Guinn, 2001).

Cultural Translation in Overseas Communication

The difficulty of Huaxizi's overseas communication is not whether it should continue to emphasize Oriental aesthetics, but how overseas consumers can understand this aesthetic. Domestic consumers may more easily understand images such as West Lake, Song brocade, Miao silver ornaments, or classical makeup, but overseas markets need clearer cultural explanation and usage scenarios.

Therefore, overseas communication cannot simply copy domestic national-style narratives. The brand should adjust expression according to skin tone, climate, makeup habits, and aesthetic preferences in different markets. In European and American markets, design stories, artistic value, and gift attributes may be emphasized. In Southeast Asian markets, sweat resistance, shade suitability, and everyday makeup needs may be more relevant. Effective cultural export is not the mystification of the East, but the translation of concrete cultural details into product value that consumers can understand.

Cross-cultural communication also needs to avoid treating Oriental aesthetics as a single, mysterious, and static image. More effective communication turns abstract culture into concrete details, such as the origin of a pattern, the modern transformation of a makeup style, or the way a craft affects packaging texture. Specific details are easier for consumers from different cultural backgrounds to understand and can reduce misunderstanding.

Moreover, overseas communication should not assume that all foreign consumers respond to Oriental aesthetics in the same way. Different markets have different beauty routines, climate conditions, purchasing channels, and cultural expectations. A story that works in the domestic market may need to be shortened, explained, or connected with practical benefits abroad. The challenge is to maintain cultural uniqueness while avoiding incomprehensibility. This requires localization without losing the brand's core identity.

Figure 2

Translation Path of Huaxizi's Oriental Aesthetic Symbols

Cultural Resource	Brand Translation	Consumer Contact	Possible Brand Value
Regional and literary imagery	Brand naming, copy tone, visual atmosphere	Brand recognition and story understanding	Differentiated memory
Traditional patterns and objects	Packaging, gift boxes, product appearance	Unboxing, photography, gifting	Aesthetic value and social sharing
Intangible heritage and crafts	Co-branded series, craft videos, themed products	Content viewing and cultural cognition	Cultural legitimacy and brand depth
User experience	UGC, community feedback, trial programs	Swatches, reviews, tutorials	Trust accumulation and relationship continuity

Existing Problems

First, cultural symbol explanation is still insufficient. Oriental aesthetics has become Huaxizi's core label, but some communication content emphasizes visual effects more than the sources, craft logic, and contemporary transformation of symbols. If the explanatory chain is incomplete, consumers may understand cultural expression as packaging decoration.

Second, platform content still tends to be fragmented. Different platforms have different functions, but brand communication sometimes repeats the same visuals and slogans across platforms. Such repetition can increase exposure but may not improve understanding. The brand needs to design a more coherent information path.

Third, the product evidence chain needs to be strengthened. Consumers ultimately evaluate beauty products through makeup effect, texture, shade, wear time, price, and service. If communication overemphasizes cultural narrative while lacking verifiable information about product function and real experience, brand trust may be weakened.

Fourth, traffic cooperation carries external risks. Live-streaming rooms and leading influencers can attract attention, but they may also make the brand dependent on platform rules, influencer speech, and price controversies. The brand should reduce dependence on a single traffic entrance.

Fifth, cross-cultural communication needs more specificity. Overseas consumers do not naturally understand Chinese traditional aesthetics. The brand needs to translate cultural symbols into explainable stories, usable scenarios, and perceptible product value.

Sixth, public-opinion response needs to be more proactive. The price, efficacy, and service of beauty brands can easily enter public discussion, as demonstrated by the public controversy surrounding Huaxizi's 79-yuan eyebrow pencil (Liang & Han, 2023). Once controversy occurs, passive explanation may quickly consume previously accumulated cultural goodwill. The brand needs transparent product explanation and response mechanisms in daily communication.

Table 1

Problem Diagnosis and Optimization Directions

Problem Type	Risk Manifestation	Optimization Direction
Insufficient explanation symbol	Cultural elements remain at the visual level	Build symbol-source archives and design explanation mechanisms
Fragmented platform content	Multi-platform exposure lacks meaning connection	Set platform functions: attraction, explanation, accumulation, service
Weak product evidence	Cultural stories are stronger than functional explanation	Add evidence on skin type, shade, effect, usage, and after-sales
Traffic dependence	Brand reputation is affected by external hosts and platforms	Develop brand-owned live streams, professional reviews, and user word of mouth
Insufficient explanation cross-cultural	Overseas communication becomes Oriental-style display	Use localized narrative and concrete cultural translation

Optimization Paths*Establishing Cultural Symbol Archives*

Huaxizi should build archives for core patterns, colors, crafts, and naming imagery. These archives should explain the source, meaning, design transformation, and product relevance of each symbol. This can improve the academic quality and credibility of communication and prevent cultural expression from being understood as arbitrary collage.

A symbol archive can also support consistent communication across platforms. Short videos can use simplified visual stories, product pages can provide detailed explanations, and long-form content can present cultural context. When all materials come from the same

knowledge base, the brand's cultural expression becomes more stable and less dependent on temporary campaign copy.

Reconstructing the Platform Content Matrix

Different platforms should undertake different tasks. Short videos attract attention, image-text communities accumulate real experience, live-streaming rooms provide immediate explanation and conversion, long-form content interprets culture, and private communities provide service and feedback. Through this division, the brand can reduce repetitive communication and increase overall understanding.

The platform matrix should also guide users from shallow contact to deeper engagement. A consumer may first see an attractive visual, then search for reviews, then compare product evidence, and finally join a community or repurchase. The brand should design content for each step rather than treating all platforms as traffic outlets.

Strengthening the Product Evidence Chain

Huaxizi needs to present aesthetic narrative and product evidence together. Each key product should provide clear information on suitable skin types, shade suggestions, application methods, makeup effects, and after-sales response. Cultural value attracts attention, while product evidence supports trust.

Evidence-based communication does not mean abandoning aesthetics. It means explaining the product in a way that is concrete and easy to verify. For example, shade demonstrations on different skin tones, tutorials for different makeup styles, and comparisons of usage scenarios can all make product value more credible.

Improving User Co-Creation and Public-Opinion Response

Experience-officer programs, membership communities, and UGC activities should move from content collection to feedback governance. The brand can incorporate user opinions into product iteration and content correction, and respond to issues related to price, efficacy, service, and cultural expression when controversy appears.

Specifically, user feedback can be divided into product experience, content understanding, service process, and price perception. Product experience issues require usage guidance; content understanding issues require cultural explanation; service issues require process optimization; price controversies require clear explanation of value composition.

Promoting Cross-Cultural Semantic Translation

Overseas communication should avoid exporting only an abstract Oriental image. The brand needs to explain cultural details in language that overseas consumers can understand and localize content according to makeup habits, climate, and consumption scenarios.

A more effective international strategy is to combine cultural explanation with product usefulness. If consumers understand both the origin of a design and the reason why the product fits their daily needs, Oriental aesthetics can move from visual curiosity to meaningful brand recognition.

These optimization paths should not be understood as separate tasks. Symbol archives provide the knowledge base, platform matrices distribute the knowledge, product evidence makes the knowledge credible, user co-creation tests the knowledge through experience, and cross-cultural translation extends the knowledge to new markets. Together, they form a more complete integrated communication system. The key is to make cultural meaning, media execution, and consumer experience mutually supportive.

Conclusion

This paper re-analyzes the integrated communication strategy of domestic beauty brands driven by Oriental aesthetic symbols through the case of Huaxizi. Instead of simply listing communication practices, it examines Huaxizi within the framework of cultural symbol translation, platform-context adaptation, trust-evidence construction, and user relationship maintenance. The study argues that Huaxizi's core advantage lies in turning Oriental aesthetics into a recognizable brand entrance and expanding its communication through product visuals, social content, cultural collaboration, and user participation.

At the same time, the case shows that cultural symbols cannot replace product experience, and traffic exposure cannot replace long-term trust. Domestic beauty brands must connect cultural explanation, platform content, product evidence, and user relationships. Only when consumers can perceive aesthetic value and believe in product value can Oriental aesthetics become a stable brand asset rather than a temporary communication label.

Theoretical and Contextual Contributions

Theoretically, this study extends integrated marketing communication beyond the coordination of channels and messages by conceptualizing culturally positioned brand communication as a linked process of symbol translation, platform adaptation, trust-evidence construction, and relationship maintenance. This framework connects representation and cultural branding with platform-specific communication and consumer trust, showing that aesthetic symbols create durable brand value only when cultural meaning, product evidence, and user experience reinforce one another. It therefore adds a process-oriented explanation to existing IMC knowledge rather than treating cultural elements as isolated creative devices. Contextually, the Huaxizi case demonstrates how this process operates within China's domestic beauty market, where guochao consumption, influencer-led commerce, social-media participation, and public scrutiny intersect. The findings offer domestic beauty brands a diagnostic lens for balancing Oriental aesthetic distinctiveness with verifiable product value, responsive user relationships, and culturally intelligible overseas communication. Although conclusions from a single qualitative case are not statistically generalizable, the framework provides analytically transferable concepts that future comparative studies can examine across brands, platforms, and cultural markets.

Research Limitations

This paper mainly adopts literature analysis, case analysis, and online observation. It does not conduct consumer interviews, questionnaire surveys, or platform data crawling, and therefore cannot quantitatively evaluate consumer attitudes or communication effects. The analysis is also based on a single case, so the conclusion cannot be directly generalized to all domestic beauty brands. Future research may introduce competitor comparison, platform

content coding, and consumer interviews to further examine how cultural symbol translation affects brand identity and purchase decision.

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