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Formation of the Visual Identity of the "Lvmi" Agricultural Brand as a Tool for Territorial Positioning

Master's Thesis submitted for the degree of **Master**

Specialty B2 Design

Educational and Professional Program "Visual Communication Design"

The qualification work contains the results of independent research.

The use of ideas, results, and texts of other authors is properly referenced.

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ABSTRACT

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This master's thesis addresses the formation of visual identity for agricultural brands as an instrument for territorial positioning, taking the "Lvmi" melon-and-vegetable brand of Qijia Village (Changzhou) as practical case. At present, many rural agricultural brands suffer from visual homogenization, superficial stacking of regional symbols, and insufficient capacity for territorial positioning. Existing empirical studies rarely combine field-work investigation and multi-stakeholder participatory design to construct complete local-oriented visual-identity systems for fresh agricultural goods. This paper introduces the theory of local-oriented design, summarizes four core elements: "Human, Product, Land, Scene", and puts forward four practical strategies: stakeholder participatory design, agricultural-product feature exploration, local-culture excavation and scenario-based analysis. Combining literature review, field interviews, questionnaire surveys, case studies and participatory design methods, this research investigates local culture of Qijia Village, industrial status of Runtu Farm, as well as demands of farmers and consumers. On this theoretical and empirical basis, a complete visual identity system for the "Lvmi" brand is developed, including logo system, colour palette, auxiliary graphics and multi-scenario application outputs. Expert evaluation and end-user testing are implemented to revise and optimize the design solution. The brand visual system acts as a practical tool for Qijia Village's territorial positioning: it constructs brand visual language rooted in local rural life, strengthens regional distinction and cultural identity of local stakeholders. This study provides referable practical approaches and analytical framework for building territorial-oriented visual identity for similar rural agricultural brands in China.

Keywords: Rural Revitalization; Agricultural Brand; Visual Identity; Territorial Positioning; Local-oriented Design; Participatory Design

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INTRODUCTION

Relevance of the research: Against the advancement of the rural revitalization strategy, regional territorial positioning has become an important task for rural areas. Building agricultural-brand visual identity is one effective tool to shape regional distinctiveness and compete in agricultural markets. China vigorously promotes the construction of regional agricultural-product brands and advocates the in-depth integration of regional culture and agricultural brands. At present, many local agricultural brands suffer from severe visual homogenization, superficial stacking of regional cultural symbols, and insufficient capacity for territorial positioning. Although the "Lvmi" melon-and-vegetable products from Qijia Village have obtained green-food certification and solid industrial foundation, they lack a complete unified visual identity that could support territorial positioning. Introducing local-oriented design theory into the construction of agricultural-brand visual identity helps avoid superficial symbol collage. It focuses on the internal relationship among land, local produce, villagers and consumers, and bears practical value for strengthening territorial differentiation, boosting rural industry and activating rural endogenous driving force.

Purpose of the research: This research aims to form a complete visual identity system for the "Lvmi" agricultural brand and verify its function as a tool for territorial positioning. It applies local-oriented design theory to solve visual homogenization and superficial representation of regional culture in agricultural brands. This study summarizes core elements and strategies for local-oriented agricultural-brand design. Through practical development of the "Lvmi" brand, this thesis builds a region-specific visual system that achieves territorial positioning, gains recognition from local stakeholders, and facilitates rural industrial revitalization.

To achieve this purpose, the **following objectives** are set:
1.Comprehensively sort out domestic-foreign academic resources concerning agricultural-brand construction, local-oriented design and territorial-positioning theory, and identify existing research gaps;

2.Analyze practical defects of current melon-and-vegetable agricultural brands, reveal obstacles restricting effective territorial positioning, and derive design principles and core requirements for local-oriented agricultural-brand visual identity;

3.Carry out field investigation, questionnaire and semi-structured interviews in Qijia Village to collect local-cultural resources, industrial information and multi-stakeholder demands;

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4.Learn experience and draw lessons from typical domestic and foreign agricultural-brand cases under the “Human-Product-Land-Scene” analytical framework;

5.Complete multi-dimensional visual-identity practice for the “Lvmi” brand, covering basic graphic system and cross-scenario application outputs;

6.Verify the solution via expert assessment and user-experience testing, optimize design details and summarize replicable design paths for agricultural-brand-driven territorial positioning.

Object of the research – Visual identity of agricultural brands as a tool for territorial positioning, exemplified by the “Lvmi” brand in Qijia Village.

Subject of the research – Construction methods and practical implementation of “Lvmi” visual identity for realizing territorial positioning under the guidance of local-oriented design theory.

Chronological framework of the research – 2025-2026. This timeframe covers the policy phase of agricultural-product brand construction under China’s rural revitalization and the development cycle of Runtu Cooperative in Qijia Village.

Territorial framework of the research – Qijia Village, Benniu Town, Changzhou City, Jiangsu Province, focusing on the “Lvmi” brand project of Runtu Melon-and-Vegetable Specialized Cooperative.

Research methods: This research mainly adopts literature review, case-study method, field oral interview, questionnaire survey, data analysis and participatory design. Theoretical foundation is built via literature sorting; similar domestic-foreign brand cases are analyzed; interviews and questionnaires are conducted among farmers, cooperative managers, local and non-local consumers; survey data are statistically processed; multi-stakeholders are involved throughout design procedures to realize iteration of brand-image creation.

Practical significance of the research: This study delivers a complete visual-identity solution for the “Lvmi” melon-and-vegetable brand in Qijia Village, filling its gap of unified visual system and providing tangible instruments

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for Qijia's territorial positioning. The proposed local-oriented design strategies can provide practical references for other similar rural melon-and-vegetable brands across China. Meanwhile, the design strengthens local villagers' cultural identity, supports agricultural-product marketing, and empowers the integrated development of rural agriculture, culture and tourism.

Publications on the topic (if any): NO.

Structure and scope of the thesis.
This thesis consists of an introduction, three main chapters, conclusions, list of references (19items) and appendices. Appendices include reference case albums, research materials and design sketches. The main body contains 32 pages; the total volume including appendices is 41 pages.

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CHAPTER 1

HISTORIOGRAPHY OF THE ISSUE. RESEARCH METHODS

1.1. Review of the Literature

Literature review in this chapter is divided into domestic research, research from Chinese Taiwan region and foreign research. Centering on two core themes: agricultural-product brand-image design and local-oriented design, it sorts out existing academic achievements and identifies unresolved research gaps.

Domestic research on agricultural-product brand construction has achieved considerable progress. Hu Xiaoyun pointed out early that many domestic agricultural-product brands break the connection among regional context, product context and consumers' mental perception. Visual symbols fail to build intrinsic bonds between human beings and local land. Scholars including Chen Limin and Wang Ziyi further indicate that many regional agricultural-product brands mechanically stack regional cultural symbols. Designers simply copy folk patterns and historic motifs without exploring rural daily life and farmers' real demands, which results in visual homogenization and insufficient emotional communication between brands and audiences. Cheng Rongpan argues that regional cultural spirit cannot be transferred through superficial pattern collage. Poor adaptation between cultural symbols and brand ontology weakens brand communication effect and reduces the capacity for territorial positioning.

Originating from architecture, local-oriented design theory has been extended to landscape, public art and art-led rural construction. Artists such as Qu Yan, Jin Le and Jiao Xingtao advocate villager-centered multi-party collaborative creation in rural art projects. Scholars Huang Qian, Li Jie and Ma Xiangmin introduce locality into agricultural-product packaging and brand research. They state that local-oriented design should go beyond extracting obvious regional symbols, and attach importance to human life narratives, local emotion and ecological concepts. Nevertheless, specialized researches that systematically apply complete local-oriented theoretical framework to

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melon-and-vegetable brand image are still limited. Most existing studies focus merely on packaging, rather than constructing comprehensive visual identity systems via participatory design from the multi-dimensional perspective of "Human-Product-Land-Scene" for the purpose of territorial positioning.

Literature concerning agricultural-cultural creative practice in Chinese Taiwan demonstrates that local brands take agriculture as foundation and native culture as core, integrating life memory and rural ethics into brand building. Researches on cases such as "Rice & Shine" and "Oriental Beauty Tea" prove that agricultural-product brands are more than product logos; they carry local lifestyle and collective memory and realize effective territorial positioning, which provides references for local narrative construction in this thesis.

Abroad, documents on Japan's "One Village One Product" movement and LoCoBra local branding project emphasize the subjectivity of local residents. Locals are encouraged to explore local specialty resources to realize both talent cultivation and industrial revitalization, as well as distinct territorial positioning. Research materials on Japanese citrus and melon brands reveal that visual design highlights natural surroundings and farming stories to arouse consumers' emotional resonance and strengthen regional distinction. However, foreign experience cannot be copied mechanically; localized adaptation is required according to China's rural social structure and melon-vegetable industrial characteristics.

To sum up, existing domestic, Chinese-Taiwan and foreign studies have accumulated certain achievements in agricultural-brand building, local-oriented creation and regional branding. Nevertheless, several deficiencies remain. Firstly, quite a number of studies discuss territorial-positioning effects only on the theoretical level, without combining on-site field investigation and participatory-design practice for fresh melon-and-vegetable agricultural products. Secondly, many design-oriented papers focus merely on packaging aesthetics, lacking systematic construction of complete visual-identity systems guided by multi-element analytical frameworks. Thirdly, few studies introduce

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dual-track verification including expert assessment and ordinary-user testing to check whether visual outputs can really realize expected territorial-positioning performance. These unaddressed problems constitute the core research gap that this thesis intends to fill.

1.2. Research Methods

With local oriented design theory as a basis， the present thesis carries out both theoretical work and design practice regarding the “ Lvmi”melon and vegetable brand of Qijia Village .Several approaches — literature study， case analysis， interviews (oral or written)， surveys， data processing and participatory design — are brought into play .They complement one another in their roles, whether it is to clarify theory, to observe conditions, or to arrive at an actual design solution.

Start with a literature review .Three classes of sources—academic publications (Chinese and foreign)， policy texts and local chorography—are used to collect data on policies and industrial reports connected to rural revitalization or to agricultural product branding;on visual design of such products or on local- or art-driven rural development (with emphasis on conceptual and theoretical roots);on the history of Qijia Village and on the current practices of Runtu Melon and Vegetable Cooperative .Sorting out the literature is helpful both for surveying existing work and for laying down the theory relevant to this study.

Secondly, the case study method is discussed .Representative agricultural product brands—both domestic and foreign—are taken up for comparative analysis .Among domestic examples one finds artistic practices tied to rural development (in China) or to art-led agriculture;Taiwan-based agri creative items such as Rice&Shine or Oriental Beauty Tea;overseas examples pertain mostly to Japanese melon/citrus brands (Yubari Melon, Ehime Citrus) under the “ One Village One Product”initiative .Analysis is made of each brand’s positioning, visual symbols, cultural relation to the area, stakeholder roles and territorial

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impacts .Successful models are identified, but so too are the limits of importing foreign methods wholesale into a local rural context—this offers guidance for our practical work.

Third topic ： oral interview .Semi-structured in-depth interviews are conducted with a range of stakeholders at Qijia Village (cooperative people ， farmers ， village committee workers and longtime locals) .The interviews aim to elicit memories of past farming ， opinions of native melon or vegetable items ， views of the present-day “ Lvmi”brand and forecasts concerning a future brand identity (one that may help define territory) .Emotional realities and practical needs of the villagers come under discussion .Such an approach remedies the lack of formal documentation and explores local culture as a possible source of design-related ideas .

Fourth item: questionnaire survey .The questionnaires deal with local and non local consumer behavior ， with regard to usage patterns ， impressions of Qijia Village ， knowledge of the brand “ Lvmi”, taste and packaging needs .They are issued both on- and off-line in order to obtain a broad sample of responses ， and to assess actual market appetite for melon/vegetable brands — a matter of definite practical value when planning visual strategies that aim at territorial differentiation .

Fifth topic: data analysis .Valid questionnaire samples are examined and handled statistically in order to determine consumer types ， taste patterns and purchase inclinations .With the help of published industrial data (from the cooperative) ， the audience is characterized briefly .The statistical conclusions help to fix design limits — that is, to prevent excessive subjectivity and to combine artistic value with commercial viability for a given territorial context .

Sixth ， participatory design .Stakeholder participation is not limited to one phase but pervades investigation ， conceptual work ， trial of schemes and of evaluations .Representatives of farmers and of cooperatives as well as of consumers are asked to contribute to discussion .They help to revise the visual

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symbols， the narrative about a brand or the form of packaging again and again .Rather than having a single designer's output for the area， the community joins in the brand-building process —thus making it possible for the final brand to be known locally and for the people-centered idea of local design to serve both territory and social purpose.

Cross verification of all those methods is helpful for a full theoretical treatment as well as for accurate field studies, and it enables theoretical work to be combined usefully with practical design.

Conclusions to Chapter 1

This chapter sorts out existing academic achievements of agricultural-product brand design and local-oriented design via literature review, and identifies strengths and research gaps in previous studies. In addition, it illustrates the complete set of research methods adopted in this thesis, as well as their application scenarios and implementation routes. Existing literature has recognized that agricultural-product brand design should break away from superficial symbol stacking. Nevertheless, complete local-oriented brand practice for fresh melon-and-vegetable products combined with field-work and multi-stakeholder participation for territorial-positioning purposes remains insufficient. Therefore, this study adopts multiple research approaches targeting the "Lvmi" brand in Qijia Village to fill such research gap and lay foundation for further theoretical analysis and design practice.

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CHAPTER 2

ANALYSIS OF DESIGN THEORY AND PRACTICE

2.1.Analysis of Existing Problems of Agricultural- product Brands under Rural Revitalization

The strategy of rural revitalization seems to be accelerating the domestic trend of branding for agricultural products .Regional and cooperative-owned brands now come in increasing numbers .There is policy backing for a joint use of local culture and farming assets in brand projects—i.e., for raising cultural added value of food items .Yet—as far as actual planning is concerned,visual design of many melon and vegetable brands has not caught up with present-day industrial progress .The practical difficulties involved are " reputation without visual identity"， too great a visual sameness， shallow treatment of local culture， or lack of emotional attachment to an audience .Such defects hinder the ability of agricultural brands to fulfill their likely role—of anchoring a territory in the consumer's mind or on the market.

The first point is that certain excellent melon or vegetable items have become well known without full visual identity systems .A large number of rural cooperatives now use proven planting methods and are certified as green producers .They sell goods locally with a solid reputation， but not with one brand's visual style .Most merchandise uses ordinary packaging having no special logo， no standard colours or fonts， nor any derivatives.

Among the brands of Qijia Village, the " Lvmi" one is a good example .Even with a major cooperative operation—plus an award for its melons as Changzhou Famous High quality Agricultural Products—it has not had a fully formed visual identity for many years .A lack of visual clarity is harmful to growth in the marketplace and to the branding of territory via visual means, and it thwarts the possibility of an efficient, well-defined position.

The second point is that visual homogenization dominates in agricultural

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product branding .Many of the melon and vegetable brands currently sold follow unoriginal design models .Designers tend to use standard hues—grass green or earth yellow—and to draw upon common rural motifs (crop pictures, fruit or vegetable sketches, traditional roof forms) repeatedly .Regional brands have little visual individuality .Pre-made web-based templates ignore historical facts or specific local features, social practices or topography .As a result, melon and vegetable brands of various areas end up looking alike .Visual identification of origin is hard for consumers to achieve—which removes both local advantage and territorial positioning effects.

Thirdly, regional cultural symbols tend to be mechanically assembled —which is not helpful for actual transmission of connotations .A number of present-day designs confuse regional culture with a collage of old motifs (of relics or of intangible heritage) alone .Symbols are applied to logos or to goods without regard to how local traditions or village life might tie to them .Visual fragments abound;the inner story of the land, of farming, is absent from such depictions altogether .An ill-matched symbol-product relation yields empty cultural display rather than clear local meaning for the consumer.

Fourthly， demands by a variety of stakeholders go unmet， and brands have no real channels for emotional expression .Most agricultural product brands today rest entirely upon the personal views of designers or of management figures .There is little effort to investigate farmers or people connected to the area or to the market .Local interests are not taken into account during design work .Proposed designs seldom reflect actual conditions of the village， nor do they inspire nostalgia or emotional identification in outsiders .Brands deal only with product facts， not with bonds between land， its cultivators and its users.

The problems just mentioned lead to a situation where high quality agricultural goods are unlikely to gain real differentiated competitiveness .Cultural added value is not being tapped， and this blocks long run progress of rural farming sectors generally .It turns out that visual design alone

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— conventional or otherwise — does not resolve brand issues for rural agriculture .Local oriented design needs to be applied in order to reconstruct melon/vegetable branding via the multi-dimensional logic of " Human Product Land Scene"and to find workable territorial positions.

2.2. Theoretical Core and Design Elements of Local- oriented Design

Local- oriented Design originates from the idea of "site- specific architecture" in the field of architecture. It emphasizes that design should avoid universal templates and fully respond to natural conditions, historical context and local communities of the site. Afterwards, this theory has expanded to landscape design, public art and art- driven rural construction, and has been continuously improved in rural practice. Different from conventional design that merely extracts decorative regional symbols, the core of local- oriented design does not lie in mechanically applying native patterns. Instead, it focuses on the intrinsic interrelationship among human beings, local produce, land and scenarios, respects real demands of local stakeholders, and integrates daily life, collective memory and industrial reality into design thinking to realize territorial distinction.

The theoretical core of local- oriented design can be summarized into three dimensions. The first is objectivity of site. Design must respect local natural surroundings, geographical location and material resources. Creation should never break away from objective regional reality. The second is subjectivity of people. Local residents, farmers and cooperative practitioners are main actors of rural areas. Rather than one- sided external transformation conducted by designers, design should absorb local cognition, emotions and life experience. The third is endogeneity of culture. Regional culture consists not only of tangible heritage such as historic sites and intangible cultural heritage, but also resides in people's daily production, farming memory and collective sentiment. Culture should be explored from within local rural life instead of being superficially grafted from outside.

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Combined with the practical context of melon-and-vegetable agricultural-product brand-image design, this research puts forward four core elements: "Human-Product-Land-Scene", so as to establish an analytical framework for local-oriented agricultural-product brand design oriented towards territorial positioning.

First, Human — stakeholder subject element. "Human" stands at the core of the framework, covering farmers, cooperative operators, villagers, local consumers and external customers. Farmers possess first-hand production experience and inherit farming memory; village collectives and cooperatives put forward industrial demands; local residents carry emotional attachment to hometown; non-local consumers expect rural emotional experience. Local-oriented brand design shall listen to demands from diverse groups. Participatory design brings multiple stakeholders into brand construction, preventing designers' subjective perspective from dominating creation, so as to guarantee local recognition for the brand and lay social foundation for territorial positioning.

Second, Product — ontological element of agricultural produce. "Product" refers to material attributes of melon-and-vegetable produce, including varieties, growth characteristics, planting techniques, standardized procedures, quality features and corresponding industrial modes. Melons of Qijia Village "Lvmi" brand have obtained green-food certification with 120 standardized planting procedures under the "cooperative + farmer" model. Brand visual design should respond to product features, translate growing traits and farming stories into visual language, and maintain logical consistency between visual symbols and product ontology to avoid disconnection between symbols and actual produce. Distinct product-related visuals become one important part of territorial-positioning resources.

Third, Land — regional cultural element. "Land" represents the comprehensive environment where the brand is located, including physical geography, historical relics, local humanity and folk customs. For Qijia Village,

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it covers tangible resources such as the Beijing-Hangzhou Grand Canal, Desheng Bridge and Yuan-Dynasty military site, as well as intangible cultural heritage including Jiangnan farming traditions and village history. Local-oriented design refuses direct copying of relic patterns. It focuses on exploring cultural spirit nurtured by local land, and transforms regional context into visual expressions suitable for melon-and-vegetable brands, which constitutes the core content for territorial-positioning visual output.

Fourth, Scene — production-life-consumption scenario element. "Scene" refers to diverse real-life scenarios throughout the whole lifecycle of agricultural products, which can be divided into field production scenarios, rural daily-life scenarios and market consumption scenarios. Greenhouses and seedling bases belong to production scenes; village lanes and riversides represent local-life scenes; supermarket shelves, gift packaging and online promotional materials belong to consumption scenes. Brand-image design shall satisfy application requirements of various scenarios, ranging from simple field packaging and gift boxes to online communication materials, ensuring recognizability and adaptability in different contexts for consistent territorial-positioning information delivery.

The four elements "Human-Product-Land-Scene" are not isolated but intertwined. Human production activities rely on land; land breeds special local produce; goods circulate and are consumed in various scenarios. Collectively they form the complete logic of local-oriented design for melon-and-vegetable brands oriented toward territorial positioning. Based on this framework, four practical strategies are summarized: stakeholder co-participation, exploration of agricultural-product characteristics, excavation of local culture and scenario analysis. It provides theoretical support for the subsequent design practice of the "Lvmi" brand in Qijia Village.

2.3. Comparative Study of Domestic and Foreign Agricultural-product Brand Design Cases

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To further verify the practical value of the “Human- Product- Land- Scene” four- element local- oriented framework for territorial positioning, this chapter conducts comparative analysis on agricultural- creative cases from Chinese Taiwan and regional agricultural brand cases in Japan. Valuable local- oriented experience is summarized, meanwhile adaptation limitations of transplanting foreign models into domestic rural melon- and- vegetable brands are identified, providing references for the practical design of “Lvmi” brand in Qijia Village.

Firstly, agricultural- creative cases from Chinese Taiwan are discussed. The first case is Rice & Shine, a rice brand positioning itself as “selling Taiwanese lifestyle”. Beyond merely selling grain, it regards rice as earth- born creation generated by interactions between human beings and land. Attaching great importance to human narratives, the brand prints farmers’ personal stories and farming experience on packages, taking producers as core subjects of brand narration. In terms of “Land”, it explores local soil conditions and solar- terms phenology from diverse producing areas. From the perspective of “Scene”, farm- land shooting exhibitions record field production situations and convert farming scenes into brand communication materials, connecting production and consumption scenarios and achieving obvious territorial- positioning effects. Instead of mechanically piling up traditional architectural patterns, its packaging adopts plain paper materials and hand- written texts to convey rustic texture, integrating land memory and human emotion into the whole brand system. Nevertheless, the brand follows a high- end cultural- creative orientation with relatively high cost. Its packaging materials and business model cannot be directly copied for ordinary affordable fresh melon- and- vegetable products.

The second case is Oriental Beauty Tea. It ingeniously combines tea- grade classification with traditional imperial- examination cultural narratives, realizing deep integration between “Product” and “Land”. Rather than only displaying tea appearance, it illustrates the mechanism that leafhopper bites create unique honey- like aroma, merging produce features, local tea- making craftsmanship and folk customs. Consumers can understand local logic behind products. This case

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reveals that regional culture works not merely as decorative patterns; it can interpret product characteristics and unify cultural narration and product ontology to accomplish territorial differentiation. However, tea belongs to storable processed agricultural goods. There exist obvious gaps in circulation and packaging scenarios compared with fresh melon-and-vegetable produce. Transformations according to fresh-product features are required instead of direct duplication of visual solutions.

Then Japanese agricultural-product brand practices are analyzed. Derived from the "One Village One Product" movement, Japanese local agricultural brands stress subjectivity of local residents, which corresponds with the core element "Human" in this research. As a well-known melon brand, Yubari Melon is built upon unique local soil and day-night temperature difference conditions in Yubari. It centers on melon produce itself and takes native natural environment as core selling points. Logos and packages all highlight producing-area advantages and melon quality, forming the cognition of "producing-area equals brand" and realizing powerful territorial positioning. Another typical example is Ehime Citrus. It deeply explores elements of "Land" and "Scene". Citrus symbols permeate urban public signs, transportation facilities and cultural-creative derivatives, forming a complete regional-brand ecosystem that connects field production, daily life and tourism consumption. In its visual design, orange segments compose three semi-circular sun motifs symbolizing triple local sunshine, translating geographical features into concise graphics rather than mechanically copying landscape photos. Japan's LoCoBra local-branding project also emphasizes resident participation in brand construction to strengthen regional identity, embodying stakeholder-participated local-oriented thinking for territorial positioning.

From comprehensive comparison of foreign cases, three inspirations can be concluded. First, attach importance to human-centered narration, bring producers and local residents into brand construction instead of focusing merely on visual appearance, which consolidates the social foundation of territorial positioning.

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Second, sort out internal logic linking produce and regional culture; cultural symbols shall interpret product features rather than stacking irrelevant patterns, so visuals can deliver clear territorial information. Third, take diverse application scenarios into consideration so that brand visuals adapt to production, living and consumption contexts and keep consistent territorial-positioning information across touch-points.

Meanwhile, limitations should be recognized and foreign modes cannot be copied mechanically. Firstly, socio-economic foundations differ. “One Village One Product” and Taiwan agri-creativity are supported by mature industries and high-end consumer markets, while melon-and-vegetable products in Qijia Village are mainly affordable fresh goods, requiring balance between low-cost field packaging and gift-box design for practical territorial-positioning goals. Secondly, product-category gaps exist: rice and tea are storable processed goods, while melons and vegetables are fresh produce. Packaging must guarantee preservation and transportation protection; cultural-creativity should not sacrifice practical functions for visual territorial expression. Thirdly, local-cultural contexts are different. Foreign narratives and symbol systems cannot be directly adopted. Re-creation based on Jiangnan farming heritage and Qijia Village Grand-Canal resources is necessary.

By contrast, numerous domestic agricultural-product brands realize the importance of regional culture yet only imitate superficial visuals from foreign references. Real demands of local farmers, fresh-product attributes and practical local scenarios are often ignored. Case analysis further proves that brand-image design for melon-and-vegetable agricultural products must follow the holistic “Human-Product-Land-Scene” framework, balancing cultural expression, product characteristics, multi-stakeholder demands and practical implementation conditions for territorial-positioning purposes. It offers practical evidence for foregoing local-oriented theories in Chapter 2 and lays references for the “Lvmi” brand design practice in Chapter 3.

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Conclusions to Chapter 2

This chapter firstly sorts out prevailing practical dilemmas of domestic melon- and- vegetable brands, including “reputation without visual identity”, visual homogenization, mechanical stacking of regional symbols and insufficient emotional communication with audiences, all of which hinder effective territorial positioning. Secondly, three- layer theoretical connotations of local- oriented design are interpreted, and the analytical framework of four- element “Human- Product- Land- Scene” oriented towards territorial positioning is constructed. Thirdly, comparative research is conducted on typical agricultural- product brand cases from Chinese Taiwan and Japan. Valuable experience is summarized and transplantation limitations of foreign cases are clarified. Finally, design principles and core practical requirements are derived based on above- mentioned theory and case analysis. Comprehensive demonstration indicates that conventional design relying merely on decorative symbols cannot solve dilemmas of rural melon- and- vegetable brands nor achieve valid territorial positioning. The four- element framework of local- oriented design owns theoretical rationality and practical feasibility, which provides solid theoretical foundation, case references and design criteria for the “Lvmi” brand design proposal of Qijia Village in Chapter 3.

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CHAPTER 3

DESIGN PROPOSAL

The third chapter substantiates the design proposal, outlines the prerequisites for practical implementation, etc. The title of this chapter should reflect the specific task, for example:

3.1. Idea. Concept: Based on Four-element "Human-Product-Land-Scene"

Based on previous theoretical sorting, problem analysis and case references, this chapter moves on to practical design for the "Lvmi" melon-and-vegetable brand in Qijia Village. Guided by the four-element local-oriented framework "Human-Product-Land-Scene", this design implements four practical strategies: stakeholder co-participation, agricultural-product feature exploration, local-culture excavation and scenario-based analysis. It aims to solve practical deficiencies of the "Lvmi" brand: lack of unified visual identity, insufficient regional-cultural expression and weak emotional bonds with audiences, so that the visual system can serve as a tool for Qijia Village territorial positioning.

The design concept of this project is defined as: Canal-fed farmland, co-growth of Lvmi. Rooted in local land and farming reality of Qijia Village, on the basis of multi-stakeholder participation, integrate product characteristics, Grand-Canal regional context and diverse usage scenarios, and build a local brand identity for Qijia Village's melon-and-vegetable agricultural products functioning as territorial-positioning instrument. The design avoids superficial collage of historic relic patterns and rural elements, and rejects excessive cultural-creative stylization. It balances practical requirements of fresh melon-and-vegetable produce, cultural recognition of local villagers and aesthetic demands of market consumers for clear territorial distinction.

Participatory design is adopted throughout concept generation instead of designer-only creation. Preliminary questionnaires, interview records of

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cooperative managers and in-depth farmer interviews are integrated into conceptual deduction to incorporate demands from different groups.

From the dimension of Human, respect farmers' production experience and villagers' collective memory, enhance local residents' sense of belonging, and satisfy non-local consumers' emotional expectation for Jiangnan countryside and rural nostalgia. Survey feedback indicates that farmers expect the brand to reflect hard-working rural images, while consumers hope visuals to convey freshness, eco-friendliness and local reliability, which are core perception points for territorial positioning.

From the dimension of Product, explore core features of "Lvmi": melon-oriented produce with green-food certification, 120 standardized planting procedures and the "cooperative + farmer" production mode. The brand concept should embody sweet flavour, eco-friendly cultivation and standardized production. Visual ideas echo the vigorous growth of fruits and deliver the perception of safe and high-quality goods, forming product-related territorial-positioning clues.

From the dimension of Land, extract core local resources of Qijia Village: the thousand-year-old Beijing-Hangzhou Grand Canal, Desheng Bridge, Yuan-Dynasty military site and pastoral features of Jiangnan water town. Instead of copying literal patterns of ancient architectures and relics, abstract spiritual imagery of canal water, farm ridges and water-town farming is refined. The core narrative that fertile soil nourished by the Grand Canal breeds fine fruits forms the conceptual foundation of territorial-positioning visual expression.

From the dimension of Scene, full consideration is given to the whole-life-cycle application contexts: simple packaging for field-harvesting, sorting by farmers, display for rural agritourism, gift-box packaging and online e-commerce promotion. Multi-scenario adaptability is taken into account at the conceptual stage. The final visual system shall fit low-cost field-use packages as well as exquisite gift boxes, and adapt to digital carriers such as online posters, social-media materials and guiding signs, ensuring consistent

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territorial-positioning information on different media.

Synthesizing information from four elements, two major conceptual directions are put forward. First, “Sweetness nurtured by water-soil”. Its narrative focuses on how water and soil from the Grand Canal nourish Qijia farmland and produce sweet “Lvmi” fruits. Imagery of canal water, farm ridges and melon fruits are blended to highlight interdependence between land and produce, laying visual ground for territorial positioning. Second, “Co-existence with countryside”. It emphasizes the symbiosis between human labour and local produce, reflects rural reality of farmers working together under cooperative organization, and incorporates farming memory into brand narration in response to rural-revitalization themes.

Two preliminary concepts are submitted to cooperative managers, farmer representatives and selected consumers for consultation. According to multi-stakeholder feedback, “Sweetness nurtured by water-soil” is selected as the core design concept. It reflects Qijia’s Grand-Canal regional features and intuitively conveys the sweet taste of melons and vegetables. Concise visual language facilitates implementation in field packaging, gift boxes and online media for stable territorial-positioning output.

Under the core concept “Sweetness nurtured by water-soil”, connotations of brand name “Lvmi” are further clarified. “Lv(Green)” represents eco-friendly cultivation and green farmland; “Mi” evokes sweet fruit flavour and gentle local vernacular, standing for taste gifts from land. Via visual symbols and brand stories, the brand intends to help consumers perceive land and farming labour, feel authentic rural temperature of Qijia Village, and realize the people-centered core of local-oriented design as well as its territorial-positioning function.

3.2. Project Description: Graphic and Visual Identity System of “Lvmi”

Based on the core concept “Sweetness nurtured by water-soil”, the complete visual identity system of “Lvmi” is developed, including logo graphic, standard typefaces, colour palette, auxiliary graphics, basic specifications and brand

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application items. Following the four-element local-oriented logic "Human-Product-Land-Scene" oriented toward territorial positioning, visuals avoid excessive ornament and balance recognizability, regional connotation, product attributes and cross-scenario practicability.

Brand Logo Design

The logo integrates three visual elements: canal ripples, LVMI shapes, and silhouettes of plump fruits. The simplified curve symbolizes the nourishment brought by the Beijing Hangzhou Grand Canal; The pattern on watermelon skin represents the brand name; The outer contour is derived from the shape of watermelon, corresponding to the core product watermelon. Instead of literal realistic illustration of fruits or canal relics, concise geometric transformation is adopted to cut printing cost and adapt to field-use simple packages, gift boxes and online media. It serves as the core visual carrier for Qijia's territorial positioning.

Logo typefaces include Chinese "绿咪" and English "Lvmi". The standard Chinese font adopts soft rounded sans-serif with subtle hand-drawn touches, reflecting the friendly feature of farm produce and distinguishing from sharp commercial fonts. Auxiliary English font "Lvmi" keeps visual consistency with Chinese characters for external promotion and e-commerce pages.

Standard Colour System

The colour scheme roots in local pastoral features of Qijia Village, consisting of primary colour and secondary colours. Primary colour: Pastoral Green, derived from natural green of melon-and-vegetable plants, symbolizing eco-friendly planting. Secondary colours: Fruit Red, Soil Off-white. Fruit Red echoes fresh melon pulp; Soil Off-white imitates mild soil background. Over-saturated colours are avoided. Low-cost field-use packages can be printed on off-white substrate in single colour, while gift editions apply the full palette to meet cost differences across scenarios and sustain unified territorial-positioning colour cues.

Auxiliary Graphics

Auxiliary graphics are derived from logo elements. Three basic units: canal ripples, LVMI shapes and fruit slices are recombined by repetition and dislocation.

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Flexible cropping enables them to serve as package textures, poster backgrounds and cultural-creative decorations and prevent visual vacancy in large layouts. No complicated historic patterns are piled; all motifs originate from core brand concept to guarantee visual unity and coherent territorial-positioning visual language.

Basic Visual Specifications

Regulations contain minimum logo size, safety margin, CMYK printing values, RGB screen values and font rules. Distortion and random stretching of logo are forbidden to ensure consistent output on different carriers for stable territorial-positioning communication.

Brand Application System

Applications are divided into three groups responding to diverse “Scene” requirements:

Field-production scenarios: Product packaging and adhesive labels. To improve cost-effectiveness and meet the needs of harvesting and sorting, monochrome printing is allowed.

Product purchase and offline agricultural tourism scene: staff business cards, product shelves, product brochures, and booth background boards. A complete color scheme and auxiliary graphic design were adopted for the reception scenarios of buyers and farm tourists.

Digital online-communication scenarios: Official website homepage, social media poster. The graphic elements have been simplified to ensure clarity and ease of identification on computer and mobile screens.

During application design, “Human-oriented” demands are considered. Package dimensions and label styles are consulted with cooperative farmers to avoid impractical issues such as oversized containers and complicated assembly. Visual symbols keep echoing local connotations of “Product” (melon-and-vegetable produce) and “Land” (canal-fed countryside), accomplishing transformation from abstract theoretical concept to visualized brand identity for territorial-positioning purposes.

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3.3. Practical Implementation, Stakeholder Participation and Scheme Testing

Rather than remaining a paper-based visual proposal, this study takes the "Lvmi" brand visual system into practical implementation and testing. It verifies the design in terms of production adaptability, cost control, stakeholder acceptance, communication recognition and its territorial-positioning performance. The implementation follows the route of "concept generation — scheme iteration — sample production — feedback revision — small-scale application", so that the brand image can conform to local-oriented design logic while adapting to the actual production conditions of Qijia Village cooperative. The completed visual identity is not merely decorative graphics, but an operational tool for Qijia Village's territorial positioning.

In terms of implementation content, three categories of application samples are completed: first, basic identity system samples, including logo specification sheets, standard colour cards and auxiliary graphic guidelines; second, agricultural product packaging samples, including general produce bags, premium melon gift boxes and product adhesive labels; third, communication display samples, including official website page, promotional brochure page, and poster main visual template.

Software Design: Adobe Illustrator is adopted for logo, auxiliary-graphic and layout creation; Adobe Photoshop for texture processing and render mock-ups; Adobe InDesign for compiling visual-identity specification manual.

Data Processing: Excel is used for sorting questionnaire statistics and stakeholder feedback records. Statistical results are transformed into concrete design constraints for colour selection, label size and packaging-structure adjustment.

Presentation Form: Output works contain static printed materials including visual-identity manual, paper-printed packaging mock-ups, poster samples; digital outputs including e-commerce graphic templates and social-media visual materials.

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Sample production gives priority to the existing production and circulation conditions in Qijia Village. Packaging structures adopt conventional paper boxes, paper bags and composite bag processes as much as possible, while expensive techniques such as complex hot stamping and special-shaped windows are avoided, so as to ensure the feasibility of subsequent mass production and real-world territorial-positioning deployment.

Stakeholder participation is an important feature that distinguishes this study from ordinary visual design proposals. During the process, the research team invites cooperative managers, growers, village collective staff and consumer representatives to participate in scheme evaluation. The evaluation mainly covers: whether the logo is easy to recognize, whether the colour palette fits agricultural product attributes, whether the packaging is convenient for farmers to pack and carry, whether the gift box is suitable for local gifting scenarios, whether the visuals reflect the regional characteristics of Qijia Village and the Grand Canal and can deliver effective territorial-positioning signals. Participatory assessment combines group discussion and questionnaire feedback to score and comment on logo lock-ups, colour combinations, packaging structures and label information hierarchy.

Testing and Optimization

Expert Evaluation: Invite experts in local-oriented design, agricultural-brand research and visual-communication design. Experts assess three dimensions: information authenticity of territorial-culture expression, visual rationality, and brand territorial-positioning potential. Written optimization suggestions are collected concerning auxiliary-graphic complexity and colour-system adaptability for low-cost printing.

User Testing: Select representative user groups including local farmers, cooperative staff, local residents and external consumers for practical-experience testing. Questionnaires and short interviews are applied to collect feedback on visual recognizability, emotional acceptance, and perception of Qijia-Village regional characteristics. For instance, farmer participants pay more attention to

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the practicality of labels and packaging, while external consumers focus on whether visuals can convey local Jiangnan rural features.

Iterative Optimization: Combine expert evaluation results and user-testing feedback to carry out targeted revision. Some over-complicated auxiliary graphic details are simplified for small-size label applications; cost-control adjustments are made for gift-box material suggestions; brand-story texts are rewritten into more colloquial versions for on-site farmer explanation. After iteration, the final implementable design scheme is formed for territorial-positioning application.

Through implementation testing and participatory verification, this study completes the closed loop from theoretical framework to practical outcome. The results show that the "Lvmi" visual system constructed through the four-element "Human-Product-Land-Scene" framework not only has formal recognizability, but also responds to local production conditions, stakeholder demands and market communication needs in Qijia Village and can act as an effective territorial-positioning tool. This process further proves that local-oriented design is not merely visual beautification, but a brand-building process that should integrate stakeholder participation, production reality and regional culture.

Conclusions to Chapter 3

This chapter completes the full design practice of the "Lvmi" melon-and-vegetable brand visual identity in Qijia Village. Based on the four-element local-oriented framework "Human-Product-Land-Scene" oriented towards territorial positioning, this study establishes the design concept "Canal-fed farmland, co-growth of Lvmi", selects "Sweetness nurtured by water-soil" as the core concept, and develops the brand logo, standard typefaces, colour palette, auxiliary graphics, basic specifications and multi-scene application system. The design process maintains stakeholder participation by involving farmers, cooperatives, villagers and consumers in concept selection, scheme evaluation and implementation testing. Practical verification shows that the "Lvmi" brand proposal has good recognizability, locality, production adaptability and

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acceptance, and can serve as a practical visual tool for Qijia Village territorial positioning. It can provide a brand visual path for Qijia Village's melon- and- vegetable agricultural products that balances regional cultural expression and market communication.

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CONCLUSIONS

Taking practical dilemmas of melon-and-vegetable agricultural-product brand construction under rural revitalization as background, this thesis carries out theoretical research and design practice on local-oriented design with the "Lvmi" brand of Qijia Village in Changzhou as a case study. Aiming at common defects of domestic agricultural-product brands including visual homogenization, mechanical stacking of regional cultural symbols, insufficient emotional connection with local communities and "reputation without visual identity", this paper introduces local-oriented design theory, constructs the four-element analytical framework "Human-Product-Land-Scene", and puts forward four practical strategies: stakeholder co-participation, exploration of agricultural-product features, excavation of local culture and analysis of product application scenarios. The theoretical framework is implemented in the complete visual-identity design of the "Lvmi" brand and its function as a territorial-positioning tool is examined.

First, according to literature sorting, the core bottleneck of current domestic melon-and-vegetable brand design is not shortage of decorative patterns, but the broken intrinsic relationship among human beings, land, produce and life scenarios. Many designs merely copy superficial regional symbols while ignoring demands of local stakeholders such as farmers and villagers, resulting in disconnection between brands and rural reality and failure of territorial positioning. Local-oriented design should break away from the habitual thinking of "symbol collage" and adhere to three core connotations: objectivity of site, subjectivity of people and endogeneity of culture.

Second, the four-element framework "Human-Product-Land-Scene" proposed in this research integrates stakeholders, agricultural-product ontology, regional culture and full-lifecycle consumption scenarios into one unified analytical system for territorial-positioning purposes. Interdependent rather than

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isolated, these four elements constitute a reusable theoretical tool for local-oriented brand design of fresh melon-and-vegetable products.

Third, the complete practice of Qijia "Lvmi" brand verifies that participatory local-oriented visual identity can serve as an effective tool for territorial positioning. Involving cooperative managers, farmers and consumer representatives throughout concept selection, scheme evaluation and sample-testing phases effectively avoids bias caused by one-sided subjective creation of designers, strengthens local recognition and territorial distinction, and realizes the goal of design-empowered rural development. Centered on the core concept "Sweetness nurtured by water-soil", this research finishes logo, colour palette, auxiliary graphics and multi-scene visual application systems covering field production, gift-giving and online communication. Verified by sample trials and multi-party assessment, the solution balances cultural expression, production cost and market communication requirements to fulfill territorial-positioning functions.

Fourth, outstanding foreign agricultural-product brand experience can serve as reference yet cannot be copied mechanically. The success of Japan's "One Village One Product" and Chinese-Taiwan agri-creative brands relies on their local industrial foundation and consumption context. Brand design for domestic fresh melon-and-vegetable products requires localization adapted to China's rural society and fresh-goods circulation characteristics to realize expected territorial-positioning effects.

Limitations still exist in this study: the scope of survey samples is limited; the design solution has only gone through sample trials and small-scale expert-and-user testing instead of large-scale market launch, hence long-term market feedback on its territorial-positioning performance awaits further follow-up. Future work may expand survey samples, continuously collect feedback from farmers and consumers to iterate visual and packaging solutions. Moreover, the four-element framework "Human-Product-Land-Scene" can be

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applied to fresh- product brand projects in more regions for further examination and improvement of relevant theories and strategies concerning agricultural- brand- driven territorial positioning.

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APPENDIX A (Analogues & Reference Cases)

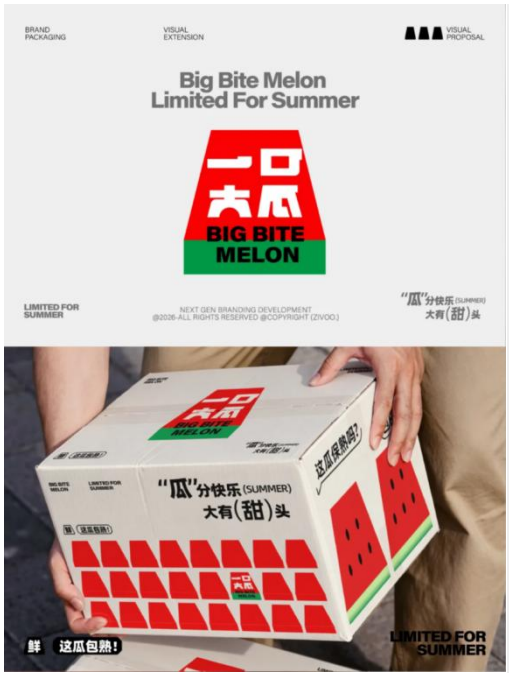
Key reference projects of domestic and foreign agricultural- brand visual identity for territorial positioning. Visual outcome(s):

1. Brand- identity system cases for rural agricultural products;





2. Packaging design samples of melon- and- vegetable brands;





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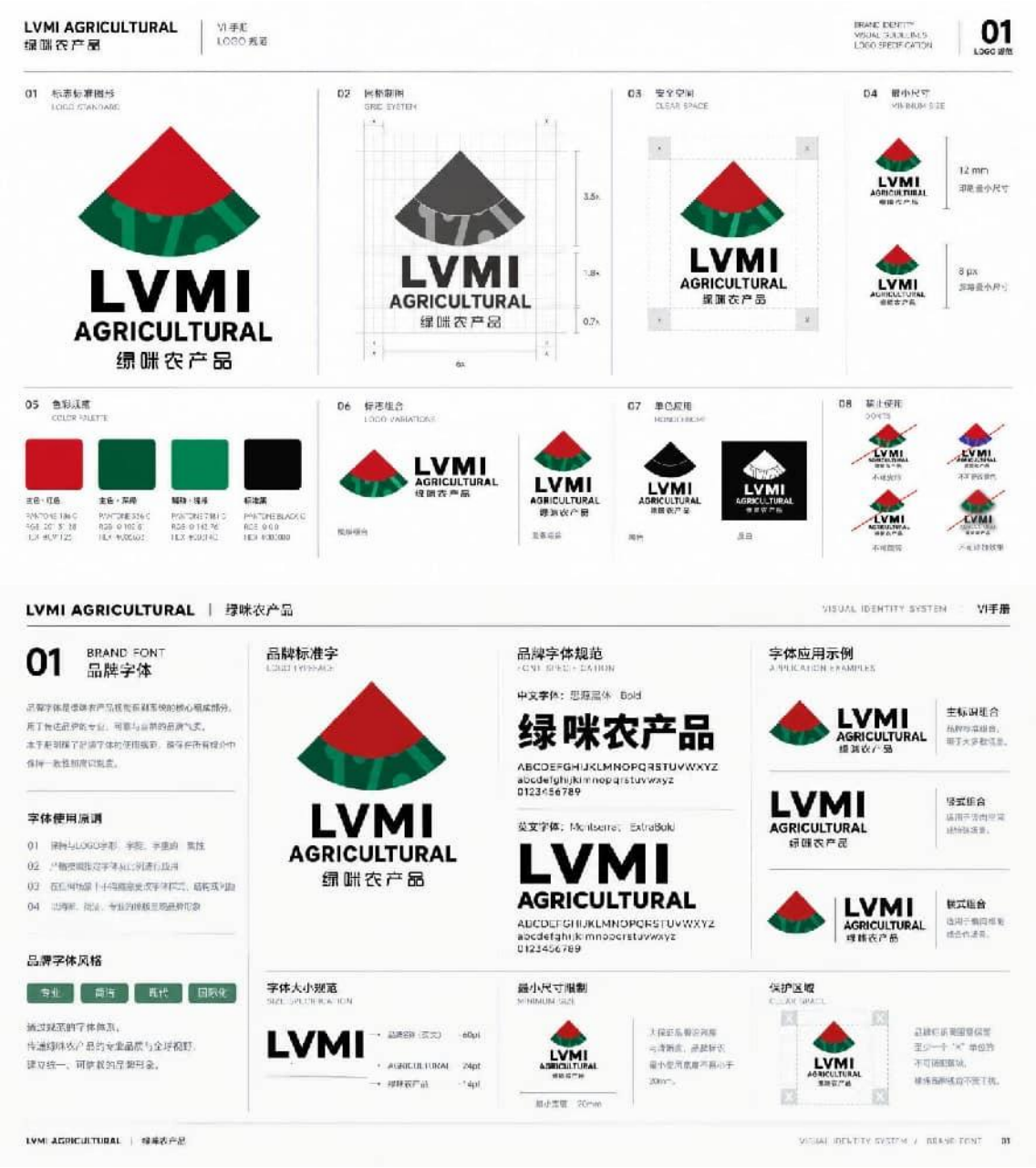
APPENDIX Б (Sketches, Project Proposal and Research Materials)

Black- and- white graphic drafts, field- research materials and final design renders. Visual outcome(s):

1. Complete visual- identity specification manual;



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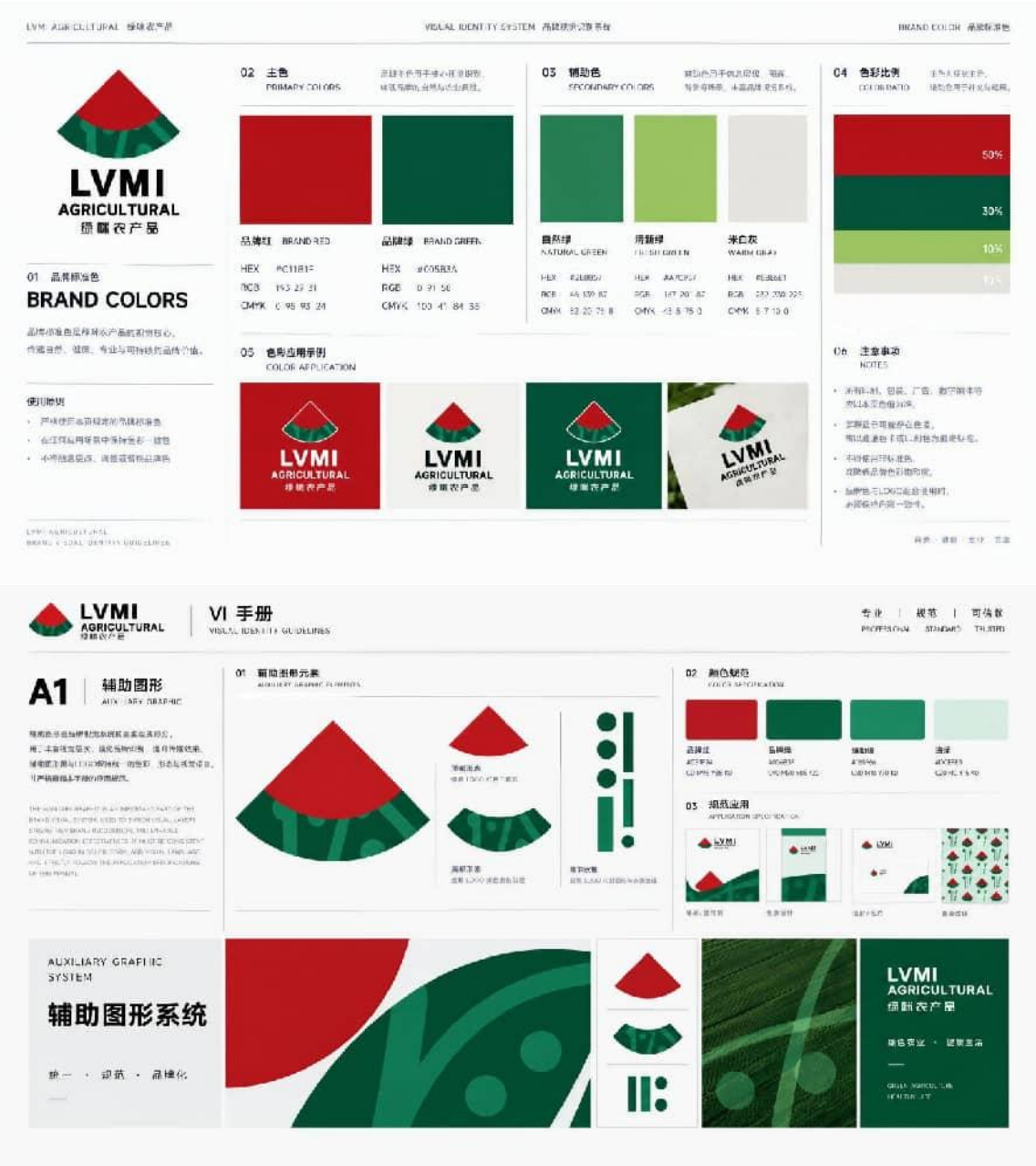

2. Packaging mock- ups and multi- scene application renderings.



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