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Research on the Visual Identity Design of "Weibage" Pork Jerky Brand in the Context of Cultural and Tourism Integration

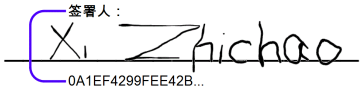
Master's Thesis submitted for the degree of **Master**

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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CONTENTS

	INTRODUCTION	4
CHAPTER 1.	**HISTORIOGRAPHY OF THE ISSUE AND RESEARCH METHODS**	7
1.1	Review of the Literature	7
1.2	Research Methods	8
	Conclusions to Chapter 1	10
CHAPTER 2.	**ANALYSIS OF DESIGN THEORY AND PRACTICE** (subject of the research is considered, hypothesis is emphasized, classification is carried out, obtained results are summarized, etc.)	11
2.1	On the Regional Culture of Jingjiang and on the Cultural Features of Pork Jerky Branding	11
2.2	A Study of the “Weibage” Brand’s Visual Identity and of Its Design Needs	13
2.3	Visual Identity Design Positioning and Strategies for “Weibage”	14
	Conclusions to Chapter 2	15
CHAPTER 3.	**DESIGN PROPOSAL** (relating to the research subject)	17
3.1	Idea. Concept	17
3.2	Project Description	19
3.3	Practical Implementation	32
	Conclusions to Chapter 3	35
	CONCLUSIONS	36
	LIST OF REFERENCES	38
	APPENDIX A (analogues)	42
	APPENDIX B (sketch and project proposal)	45

Docusign Envelope ID: 9AA78AC6-492C-8CCC-8199-800B83D3DD1D

ABSTRACT

Xi Zhichao. Research on the Visual Identity Design of "Weibage" Pork Jerky Brand in the Context of Cultural and Tourism Integration. — Manuscript.

Master's Thesis submitted for the degree of Master, specialty B2 Design, Educational and Professional Program "Visual Communication Design." — Kharkiv State Academy of Design and Arts. Kharkiv, 2026.

With cultural and tourism integration constantly altering both the appearance and the use of local specialties, food brands today play not merely an identifying or informational role with regard to products but also a visual one — helping to show, to carry, and to share a region's culture .Taking the "Weibage" pork jerky from Jingjiang as a case study for analysis and for design work, this thesis deals with the relationship between regional cultural expression and present-day brand communication. It sets out to consider whether or not a local food item may be given a visual identity — i.e., one that is recognizable as a product, connected to its place, and uniform in media use. The study draws on a literature survey, comparisons of similar cases, examination of regional culture and of visual symbols, and of design possibilities. Architectural landscapes, bridges, boats, and wave forms from the river known as Jingjiang are selected and rendered — along with the color, shape, and sharing context of pork jerky — in a visual idiom. The identity being proposed is based on a pig mascot and on a bilingual wordmark; it defines a color palette of red, warm cream, warm gold, and deep brown; and suggests supporting drawings or motifs for stationery items, for space, for food packaging, for tourist goods, and for media (social or otherwise) as well as for brand rules. It argues that place identification, product form, usage situations, and procedural norms all need to be considered together when planning visual designs for regional foods used in tourism. Its contribution is not a closed formula or a certainty about market success but an adaptable design idea open to testing and expansion.

Keywords: cultural and tourism integration; Jingjiang pork jerky; brand visual identity; regional cultural symbols; design practice

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INTRODUCTION

Relevance of the research: Regional specialty foods are not only consumables but also bear associations with particular places. From a tourist or cultural standpoint, one might meet a food brand at a shop, take along its packaging, give the item away, or post an illustration of it online. The visual identity of such a product has to make clear what kind of food is involved and which region it belongs to while keeping the connection intelligible in light of such encounters. Jingjiang pork jerky presents a specific design subject: its thinness, red-brown hue and shiny texture yield a distinct material for photography, and architectural details, bridges, boats or river-connected images are part of a visual vocabulary typical of Jingjiang. A single food photograph is not enough to determine origin, nor is one landscape sufficient to name the product. This study's value is in looking at how various items may be picked out, reduced in complexity and arranged — not merely added as random decoration — to form a coherent brand identity.

Purpose of the research: This thesis is intended to work out and to evaluate critically a coordinated visual identity for "Weibage" pork jerky — within the framework of cultural and tourism integration. The proposal assumes that the item will remain easily identifiable, will have a clear connection with Jingjiang, and will maintain visual unity between print and digital forms — without forcing every medium to adopt the same layout.

To achieve this purpose, the **following objectives** are set:

1. To find out what product features exist and which Jingjiang-associated visual items pertain to the "Weibage" design proposal.
2. To consider the functions of brand marks, of cultural symbols, of typography, of colour and of product imagery with regard to legibility in hierarchies.
3. The task is to define design positioning and to identify a suitable combination of basic and auxiliary visual items — ones that meet both routine needs and the occasion of travel-gifting.

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4. We are to consider how the given system applies to each of the five completed design boards — namely, visual identity, packaging, souvenir items, social media design and brand rules.

5. With a view to finding out what practical limits the proposal has and what forms of production and of audience testing would be needed for claims of success.

Object of the research – The visual identity of regional specialty food brands (in relation to culture and to tourism) , analyzed by means of the "Weibage" pork jerky project.

Subject of the research – The choice and visual treatment of Jingjiang-associated cultural symbols (or motifs) and of pork jerky features as part of the "Weibage" identity system, plus their use in connection with packaging, souvenirs, actual locations, media (social or otherwise) and brand rules.

Chronological framework of the research – it refers to the modern design idea given in this master's thesis (2026) and to the current-day usage of that design in retail, in travel, as a gift or in digital media. It makes no attempt to lay out an entire history of Jingjiang or to assign definite dates to uncertain pork jerky traditions of the past.

Territorial framework of the research – Jingjiang, Jiangsu Province, China – as interpreted through the architectural, river-related and cultural imagery actually chosen for the proposal. It is not assumed here that the composite landscape drawings refer to definite monuments or to a fully defined geographic boundary.

Research methods: This work uses a literature review, an analysis of several types of brand-design models, of visual culture by region and of symbols used there, as well as of practice-oriented design. The literature part treats such ideas as visual identity, local representation and packaging;the comparison looks for differences — between product-led, place-led or character-led expressions of brands. Cultural analysis treats each sequence of resource, form, association and application separately. Practice-oriented analysis looks at the actual relations between the five finished boards, with regard to their markings, hues, typography, extra graphics, information order and adaptations of size or medium. Rendered examples — of

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packaging, of shops, of vehicles or of livestreaming — are taken as possible uses, not as proofs of completed work, of field observation, of market research or of commercial success .

Practical significance of the research: This project gives an account of a design method by which product recognition is connected to a regional narrative at many contact points. Its pig mascot and bilingual wordmark form the central identity; subdued landscape drawings and patterns serve as a secondary cultural layer;packaging, souvenirs and digital items are tailored to separate uses — of carrying, giving, using or sharing. The brand guidelines make a distinction between rules that remain constant and those depending on scale, material or context. The thesis's practical worth comes not merely from guesses about improved sales or cultural appeal but from a documented decision-making process (with its limits) useful to prototyping, to production and to studies of public response.

Publications on the topic (if any): No.

Structure and scope of the thesis.

The work consists of an introduction, three chapters, conclusions, a list of references (__ items), and an illustration album (__ items). The main body of the research comprises … pages, the total volume with appendices is … pages.

Docusign Envelope ID: 9AA78AC6-492C-8CCC-8199-800B83D3DD1D

CHAPTER 1

HISTORIOGRAPHY OF THE ISSUE. RESEARCH METHODS

1.1. Review of the Literature

1. Cultural and Tourism Integration, Regional Culture and Brand Visual Identity Design

Cultural and tourism integration should not be understood as merely arranging tourist items side by side .Rather, it implies relations between cultural practices, local consumption and long-term interaction. With regard to local foods, such relations are clearly physical:one can handle them, consume them, offer them as gifts or carry them off. Tourists might run across a particular food in shops, on old streets or via the Internet.

Late, they transport it along with their journeys and pass it on to others. This allows the image of a place to spread well beyond its first location. If brand design limits itself to thinking about direct sales, it runs the risk of ignoring such long-term views or stories. If it gives only local scenery, details regarding the food or the item itself may be missing. Therefore, any attempt to build a visual identity of food for cultural-tourism purposes has to consider four things simultaneously: the product's nature, its origin, its memorability, and the ease of use in practice.

Common discussions of brand visual identity tend to consider the joint role of logos, of typefaces, of colours, of supporting graphics, of layouts and of usage rules. Recognition is not due to any isolated image. It develops when various visual markers — seen again and again — occur in many contexts. A package front may be limited to a logo plus product name. Shop signs must remain legible from afar. Souvenirs may bear complex patterns, but thumbnails of videos last only a moment in the eye's memory. A brand need not apply the exact same layout in all places. Still, its essential features must be readily recognizable. The visual system is meant to reconcile consistency with flexibility for differing media.

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Including local culture in design implies choosing and reinterpreting cultural symbols. A building's image may be taken as an emblem of a place. Water ripples help to evoke natural features of the area. Sails or bridges raise ideas of transport or of routine activity. Yet if such graphic elements lose their initial context, they may end up as mere decorative motifs .Because of this, design has to regulate symbol usage. Important core graphics (for brand identity) need clarity and stability. Secondary graphics with local content can be somewhat variable. Filler-type patterns must not confuse or divert the viewer from key points.

2. Critical Review of Existing Research and Identification of the Research Focus

Two common biases from previous research are worth examining now. The first is treating regional identity merely as a count of symbols. More details about buildings, topography or traditions do not guarantee clarity regarding the region. Without suitable visual organisation among such symbols, the product's name and item may become hard to identify. The second bias equates visual consistency with identical full-surface decoration for each product. With those problems in mind, this paper avoids offering one universal method applicable to all local foods .Instead, it limits itself to a bounded case study — namely "Weibage". It analyses possibilities for selecting and combining symbols in five connected design items.

1.2. Research Methods

1. Literature Review and Case Study

A literature review may help in determining the conceptual relations among cultural tourism consumption, brand visual identity, regional symbols and food packaging. It is not enough simply to list a large number of theories. Instead, we identify specific issues relevant to design practice. Such issues include symbol recognition, the relative weight of visual elements, rules of cross-media usage, and

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particular demands of gift-giving contexts. The items proposed for study here do not exhaust all possible readings or sources. Citations should be drawn from actual, checked originals that we locate precisely.

The text under consideration deals with case studies of local food brands, of regional gifts, and of fully developed cultural graphics. It analyses logo clarity (in relation to category) , memorable colour choices, depth of regional graphic involvement, the layout of details on packages, and consistency between physical and digital media.Examples include simplifying complex views as line drawings or making packaging and souvenirs share a common palette of symbols.

2. Regional Cultural Analysis and Practice-Based Design Research

The analysis of regional culture is conducted with a view to " resources — forms — meanings — application positions". First, I select certain visual cultural items from Jingjiang — namely buildings, rivers, bridges, boats and water marks — that seem suitable for this graduation project. Then I consider their outlines, their visual rhythm and the emotional tone they might evoke locally. With this basis, I decide if they make good logos, supporting illustrations or background patterns. Clouds and water ripples figure as recurring visual motifs in many traditions. Here they serve as auxiliary visual language for Jingjiang's narrative.

Design practice research is now being done with five completed sets of works — namely, visual identity system, packaging, souvenirs, social media items and brand guidelines. It looks at logo use, proportions of colour, levels of graphics and orders of information in each of them to explain how visual rules work for various media. The method followed is this: formulate research questions, consider cultural and brand facts, decide on design direction, lay out a core visual identity, plan physical and digital uses of it, and finally assess critically the coherence of the entire visual arrangement.

Conclusions to Chapter 1

Docusign Envelope ID: 9AA78AC6-492C-8CCC-8199-800B83D3DD1D

The chapter treats food brands — understood as part of cultural-tourism integration — as a visual system involving both product facts and local culture. It acknowledges that regional symbols must be chosen with care and arranged hierarchically if they are to contribute to a brand identity .A synthesis of literature review, case studies, cultural thinking and design work offers a methodological basis for the present discussion.

CHAPTER 2

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ANALYSIS OF DESIGN THEORY AND PRACTICE

2.1. On the Regional Culture of Jingjiang and on the Cultural Features of Pork Jerky Branding

1. Jingjiang Regional Culture and the Particular Features of Pork Jerky

The regional culture of Jingjiang is best approached through three interwoven dimensions: river setting, urban life and local food. Transport by boat or by bridge — along the river — suggests visual patterns of motion, of contact and of sharing. Buildings and streets contribute to the visible form taken by the city. Food makes an intangible idea of identity palpable, something one may eat or carry away. This article avoids treating the whole cultural past of the city as if it could be summarized briefly. Rather, it selects — on the basis of branding needs — forms that match today's visual logic well. Such a partial but thoughtful sampling meets design goals more fully than a bare list of landmarks.

Pork jerky's visual appearance is worth special attention when planning a design. Thin slices laid one on top of another give rise to regular rhythmic edges. The dark reddish-brown hue (after baking) with slight sheen is very tempting. Tearing or dividing the food brings up the idea of "taking away and giving to others". Such features are immediately useful in deciding upon brand colours, photo styles, small pack formats and social media material.

When visual identity is considered at this level, regional scenery by itself may mislead about what the product is. A mere display of pork jerky does not entirely identify Jingjiang. That is why one should not treat all visual elements alike: the pig figure or food shots begin by defining the product;graphics of local scenery give hints — sometimes subtle — about origin or tradition;names and slogans help to fix an image in the viewer's mind.

The local features of the product should not be romanticised as an abstract "tradition" that every package may bear. Traditional craftsmanship has definite

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origins and specific techniques, which need independent substantiation or illustration. With regard to the works being considered here, the design immediately defines the brand's identity — "traditional flavour" or "Jingjiang specialty" — rather than trying to visualise an uncertain production method. Gift boxes and small portable sachets differ in their function:boxes give room for more complete local narratives and are naturally linked to gifts, whereas compact packs have to make economy of space with both product and brand data.

2. Extraction and Visual Translation of Regional Cultural Symbols

The regional visual materials gathered for the design boards go into several groups: outlines of buildings and of landscapes, of bridges and of boats, of clouds or of water ripples .Buildings are treated by means of line art to capture forms like rooftops, tower bodies or unbroken eaves. For bridges a curved rhythm is used (in space) , and tilted sails help to evoke a feeling of motion. Such treatment allows the graphics to form one extended scene along the base of a package. Some of the items may be cut free for use on cards, on counters or on paper goods.

Water ripples and cloud forms mostly function as transitions, as borders or as large-area textures. Local ripples have their own meaning connected to a given river, but curved shapes of this type recur widely elsewhere too. Clouds figure in many cultural contexts. On account of this, the project proposes pairing them with more definite local elements (buildings or boats) for analysis.

There are three visual layers resulting from the extraction. The first is core brand identity — here the pig is combined with the Chinese name "Weibage" as well as English "WEIBAGE PORK JERKY" to yield immediate recognition. It should not be overwhelmed by too-heavy regional pattern work. The second layer is cultural storytelling: line-drawn urban forms help to generate a narrative (or set of them) for gift boxes, for paper items or for walls. The third layer is made of textures — ripples, cloud shapes — used as partial prints or page embellishments.

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From a visual standpoint, line drawings are a kind of bridge between various materials. Fine lines lend themselves to reproduction on wide printed pages. When applied to badges or to small-scale embroidery or profiles (digital or otherwise), details of buildings become reducible to one symbol or brand mark.

2.2. A Study of the "Weibage" Brand's Visual Identity and of Its Design Needs

1. Brand Visual Identity Already in Use and Comparison with Related Brands

The visual styles of the various brands may be summarized in three basic design forms. Packaging that uses food pictures gives direct clues about taste and texture, thus helping to sell the item in question. Still, with no logo or statement of origin, it fails to tell the viewer where the food comes from. Gift packaging tied to local scenery evokes a definite culture, though the actual food and its name may not stand out strongly. Snack brands centered on cartoon characters spread readily over many media, yet they give no clue about the product's source. The three methods need not be kept separate. They can be arranged according to the sequence of perception: first the emotional pull of the brand image, then the specific food photo showing what is offered.

The last version of the design for Weibage unites all three visual functions. Its logo presents a pig character and eye-catching Chinese words as a central, unmistakable element. Food photos include the reddish-brown gleam of thinly layered pork jerky items. Line drawings of local scenes — placed at the bottom — help to lead the eye toward Jingjiang. It is certainly worth noting that the logo gives both food type and friendliness a clear place. Local details are almost entirely drawn from the text "Jingjiang Specialty" and related graphics.

2. Brand Visual Design Requirements in Cultural Tourism Consumption Contexts

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Each setting has its own rule for the order of information. With regular supermarket displays, the brand and the product's type, taste and size all need clear mention. Tourists looking to buy something care about local association and portability of the item in question. Gifts call for a well-designed form and an air of ceremony or festivity. Even when no food is present, souvenirs must make their brand known clearly.

Physical limitations of packaging affect the visual design options. Standing pouches call for a distinct area of brand identification on the front. A long horizontal illustration at the bottom may be reduced to suit the pouch form. With small individual packs there is little room — just logo, name and basic facts apply. Gift boxes give more room when unfolded. They can make use of continuous city-type landscape patterns, there is room for blank space in order to encourage a gift feeling. Among the souvenirs — enamel mugs, round fridge magnets or printed fabrics — each has its own curves, edges and production limits. Fine-line drawings are not automatically suitable for all materials as they stand. Later design rules must take into account scaling, clipping, contrast control and simplification of graphics.

Digital media has altered the way people look at content over time. On social media homepages, the user is first greeted by profile or banner images. From a content feed it is typical to note cover names or food-related photos first. With live-stream viewing, one sees persons, goods and buttons all at once (in the same frame) . Core colours and the logo need to be made readily visible. Close-ups of items or of scenes — or of gift displays — may help various themes as needed.

2.3. Visual Identity Design Positioning and Strategies for "Weibage"

With regard to the design analysis, the positioning of the design may now be summarised. Pork jerky — known locally — is taken as central product, Jingjiang visual elements as cultural background, and daily sharing or travel gifts as contexts for use, to help form a friendly, well-ordered brand identity. The slogan "One fine

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slice of jerky, one taste of hometown" relates every item of food to a feeling of belonging. It operates as a narrative link between visual style and promotional text .

Such a positioning gives rise to four design principles. First, recognition is primary. All media must be planned so that the logo and product elements are easily readable. Second, cultural relevance. If one uses local scenery or motifs, it is necessary to specify their provenance and to state briefly what they signify. Third, adaptation to many contexts. Different arrangements of information apply to packaging, gifts, souvenirs and digital media. Fourth, balancing rules with flexibility. Consistency of colour, typography and logo is to be kept, but supporting graphics may vary per theme. The four principles listed are not independent scoring items. Rather, each later design must aim at satisfying all four.

Three types of strategy are considered here: identity, application and guidelines. The identity layer specifies the pig logo, the brand's wordmark, its basic and supplementary colours, and line-drawn cultural graphics. The application layer takes those items and uses them for packaging, for stationery or office goods, for shops or staff items, and for social media content. The guideline layer avoids arbitrary distortion — by fixing rules about blank areas, minimum dimensions, proportion of colour and examples not to be used. It pays particular attention to visual hierarchy. Red gives the brand a long-range visual identity. Warm beige is well suited to explanatory material. Warm gold lends a delicate touch to gifts and to local drawings, whereas dark brown stabilizes both text and image.

Conclusions to Chapter 2

What is said here is an attempt to combine Jingjiang's culture with the physical facts of pork jerky and the demands of media users. A design orientation is proposed—namely, "clear product presentation, interpretable culture, consistent system, and flexible adaptation to different scenarios" . Among today's available designs, one may identify a visual logic, though no full proof of their market success

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is yet given. That proof (or lack of it) will be treated more thoroughly in the following chapter, with case studies and general evaluation.

Docusign Envelope ID: 9AA78AC6-492C-8CCC-8199-800B83D3DD1D

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

Core Design Philosophy

The design of Weibage begins with the concept of edible local memory. Pork jerky is not merely an ornament for souvenirs. Buyers take the item out of the wrapper, eat it, discuss it and keep it with them. The label or name of the brand is not confined to the food itself. Even once one has gone away from Jingjiang, one may be helped by a packet or a small token in recalling the past. Therefore the design need not reproduce old buildings entirely.

Rather than that, it uses “traditional flavour, local culture and joyful sharing” as a common visual goal. It joins a friendly pig figure with layouts of limited complexity. Even an average snack now seems approachable, whereas gift items or cultural goods preserve their shape and texture fully. Such thinking helps to define the brand’s visual logic.

Brand Mark and Mascot

Among the logos considered here, this one best expresses the concept. The pig character on the design board is round-faced, has distinct ears, plain facial details and a dark red hat. A horizontal plaque of dark red with gold lettering lies just below it; a circle frames the area around the figure. Such a pairing makes use of the animal form to directly identify the product as pork jerky. The Chinese name is allowed to

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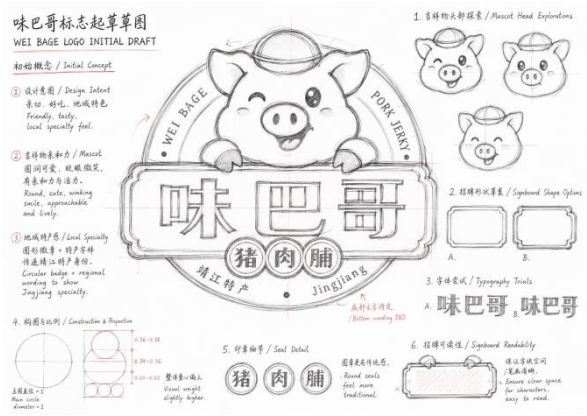
be central in the visual reading, while the English version helps with cross-language use. Smiling eyes and mild facial contours prevent the food item from seeming too rigid. Still, the composite logo runs into difficulties when made very small. With this limitation in mind, the design needs to allow for simplification and for empty space of suitable size.



Color System and Visual Balance

The colour system is centered on brand red (#8B1E1E) , warm beige (#F6E2C2) , warm gold (#D4A06A) , dark brown (#6B3E26) and off-white (#F2EEE6) . Red is associated with the reddish-brown tone of baked pork jerky and helps to make the brand stand out clearly on both packaging and on screen. Warm beige prevents the large blocks of red from being oppressive, and lends itself well to backgrounds or gift containers. Warm gold suggests an agreeable texture, one that fits gift items and line drawings. Dark brown gives stability to small details and to text elements. Off-white is useful for big blank spaces to be filled later. On the design boards the recommended proportions are 40% , 25% , 15% , 10% and 10% .

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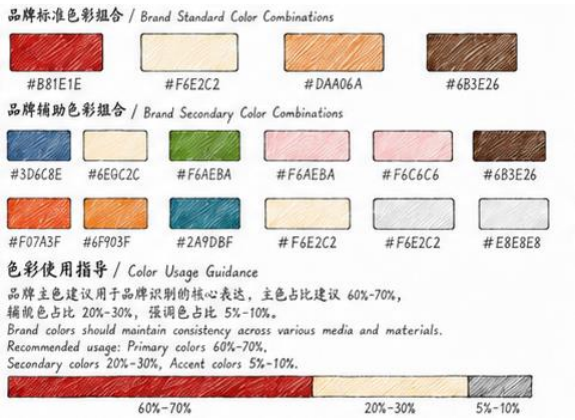

Regional Graphics and Typography

The graphic language is based on a hierarchy: core logo, regional line drawings, and supplementary patterns. Line art groups towers, bridges, boats and elements of water (clouds or ripples) into one unbroken landscape. It lends itself to gold lines over red backgrounds or to lighter gold or red tones on beige or white bases. Such graphics — whether on packaging or on stationery or in shops — keep thin forms and a steady horizon line. Chinese and English scripts are not treated identically across media; Chinese text is central, English supplementary. For both languages the guideline prescribes Source Sans Han and Montserrat respectively.



3.2. Project Description

1. Brand Visual Identity System and Brand Guidelines Design

Docusign Envelope ID: 9AA78AC6-492C-8CCC-8199-800B83D3DD1D

Primary Brand Recognition

The initial group of visual identity items treats the pig logo as the main brand touchpoint, and carries it forward to office goods, shop displays, delivery labels, employee uniforms and signs. The figure within the logo, the horizontal text and circular border all make up a firm outline. They keep about the same visual weight when used against either red or white ground. The Chinese name of the brand is clearly marked, while the English one and statements like “Jingjiang Specialty” serve as secondary text. Such a hierarchy seems useful for small shops or plain packaging. It gives even illiterate users a rough idea of what is being sold.

Visual Translation of Regional Symbols

Among the brand’s supporting graphics there are five visual items: ancient towers, arch bridges, sailing boats, cloud designs and tidal waves. The design sheets treat them — individually or collectively — as either circles or as a long horizontal form. Circular frames lend themselves to small icons, to badges or to information marks. The horizontal layout is suitable for a lower paper margin, for the base of boxes or for the underside of shop counters.

The connected lines tie separate cultural items together as parts of one visual whole. The basic idea is to match graphic scale with the hierarchy of meaning. From a long way off, one must be able to read the shop sign’s brand name clearly. Only upon approaching the goods — say, the package or souvenir — can one discern the small line details.

Rather than being one single layer of detail, this text gives a second possibility for close study. Two such graphic forms are not necessarily alike in purpose. Circular icons help to identify simple shapes for tiny or limited areas. A continuous landscape joins individual symbols to one common horizon line. Choice between them is dictated by conditions of observation, not by claims about cultural superiority.

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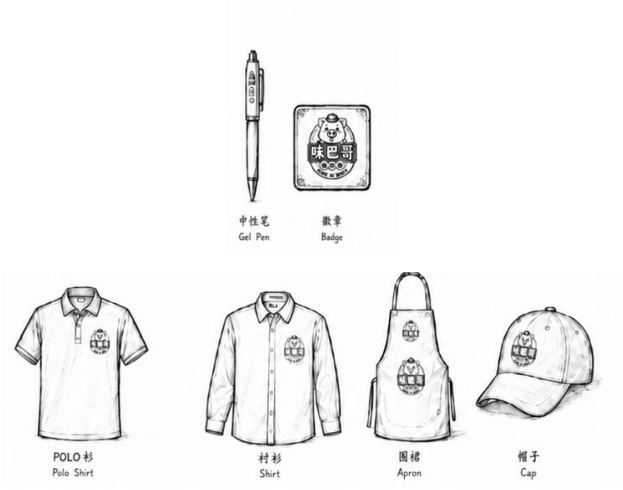
Stationery and Staff Identity

The office application section deals with business cards, letter paper, envelopes, folders, ID badges and notebooks. Such items are not complex in form but do call for a visual system capable of handling both sparse and dense arrangements of data .Business cards deal almost entirely with contact information. Letter paper is best suited to wide blank areas for writing, whereas folders and notebooks can bear more vivid red brand marks. Staff uniforms (polos, shirts, aprons, hats) show logos only in small formats . That suggests a rule for clothing uses: the graphic's general shape should be the main concern.



Retail Space and Delivery Applications

Physical scene boards list shop signs, service counters and delivery vehicles. The shop sign employs big blocks of brand red to make itself clearly visible at a distance along the street. The service counter brings together line drawing and suitable interior materials, whereas delivery vehicles are allowed to use open space or partial patterns for spreading the brand idea. Should this project be taken forward to production, one must re-examine all graphics and their materials, keeping in mind how far signs will be seen and what surfaces are curved (or costly) .

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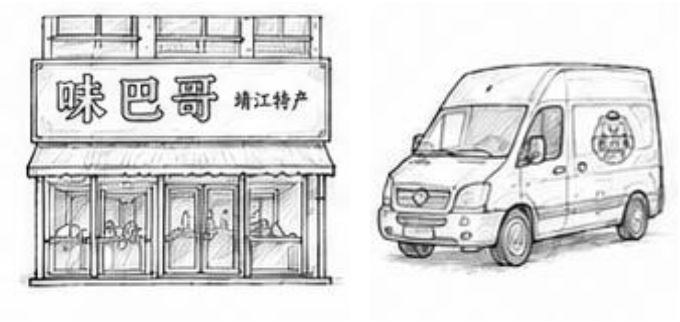

Brand Guidelines and Usage Rules

The guidelines define the logo's safe space — i.e., its usable area — on the basis of proportional measures related to the logo height. They specify a minimum size sufficient for clear readability of the logo. Illustrations (examples) give details of what is forbidden: do not elongate the logo, use unapproved colours, change the text, add unnecessary ornaments, or set it against an unhelpful background. There are also stated colour values and recommended ratios of colours, hierarchy for Chinese and English fonts, plus patterns, layout grids and norms about product photos. Brand guidelines gain their greatest value from an ability to specify what is unchanging and what may vary across media. The logo form and the basic colour-font relations must be kept constant.

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2. Brand Packaging and Cultural Tourism Souvenir Design

Core Packaging and Color Variants

Packaging is the clearest possible medium for customer interaction with Weibage and the principal site — here — of contact between culture and practical function. The second design board offers two major self-contained zipper pouch versions, one in brand red and one in warm beige. Each preserves the bold brand emblem and the relevant local picture near the base, so that one uniform visual style works (continuation of previous sentence) on light and on dark backgrounds. The red package is striking enough to help with brand recall, and is well suited to shelves, while the beige variant gives a gentle, light gift tone. Providing both versions is not the same as creating two totally separate brand identities. It opens room for the various options — flavours, sizes or gift sets.



Gift Packaging and Opening Experience

Among the gift box series are hand-held boxes, drawer-type constructions, long narrow forms and matching carrier bags. Hand-held designs are convenient for

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travel or for immediate gift-giving. With a drawer layout one may open first the outer box and then the inner one (step by step) , thus obtaining a ceremonial feel for the present. Long slim boxes complement very well the single-serve food packs. With regard to such designs, the line-drawn city layout tends to lie mainly in the lower part, while the brand logo is left with a separate area. Here decorative items and legible data do not interfere or cancel one another out. If the urban motif fills every surface completely, one may feel enveloped by an intense local character, yet still have difficulty in identifying the brand or the product type. Blank areas placed with care help to clarify the various visual levels.

Retail Formats and Structural Solutions

Among the retail and display forms one finds round cans, rounded tins, individual sachets, strip packs, counter display boxes or portable paper boxes. Such forms differ greatly. Central placement of a logo is helpful for tins and cans. Strip packs call for less complicated labelling, and display boxes need a clear brand panel (not lost amid many items) . The design board also employs structural diagrams to show tear notches, zippers and bottom folds for stand-up pouches, as well as sliding parts, inner dividers and shelf display arrangements of drawer boxes. Materials suitable for food use, sealing capacity, real filling volumes and details of the printed item all require checking against manufacturing norms and applicable standards. Structural sketches clarify that a good-looking rendering need not be equivalent to working packaging. User flows — based on tear notches or on zipper/drawer divisions — still call for physical trials with actual sizes.

Materials, Finishes, and Information Hierarchy

Among the materials and processes used are visual samples of matte lamination, partial hot stamping, spot varnish, textured papers, embossing and tinplate. Gold does not merely belong to the colour group here. It may be felt as well as seen —

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thanks to surface reflections of various types. Choice of process has to meet the needs of the brand and of the budget. Too many techniques on a package risk making it hard to handle or to open; the premium idea then fails. The information on packaging is arranged in separate sections. Front panel: brand, item name and quantity (net weight) . Back panel: list of ingredients, nutritional facts and source data. Side panel: narrative about the brand and storage advice.

Souvenir Product Range

The third group of souvenir designs treats brand touchpoints not only as things that happen after one eats the food. Among core souvenirs are canvas bags, travel mugs, enamel cups of vintage type, and notebook sets (with pens) , each suitable for carrying, drinking or writing. Travel items may be such things as U-shaped neck pillows, foldable umbrellas, drawstring bags for storage, luggage tags, passport organizers or zipper pouches. Among collectible items one finds keychains, badges, fridge magnets, bookmarks, postcards or fans with local designs. For domestic or office use there are coasters, covers for tissue boxes, calendars (commemorative or not) , phone stands and patterned mats. Not all such items are equally steeped in local culture. All the goods mentioned share a common logo, a similar hue or a regular form of treatment of regional graphic elements.



Graphic Adaptation to Materials

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The success of souvenirs is not to be measured solely by the number of items with a logo printed on them. Canvas bags — with their wide surfaces — seem to fit well with full-line drawings of landscapes, whereas small badges do best if they contain only the brand mark or one tower/bridge symbol. The retro look of enamel mugs is ideally matched with beige bodies and red rims. Among metals, fabrics and acrylics, paper has an effect on clarity of graphics. Sample materials on the design board help to identify techniques such as screen printing, colour transfer printing, UV printing, pattern hot stamping and partial gold foil stamping.

Gift Pairings and Continued Brand Contact

Gift sets consist of both food items and non-food goods. Canvas bags, vacuum mugs or luggage tags may be used to form a travel souvenir group. Themed coasters with enamel mugs are good for daily gifting; bookmarks, badges and postcards help to assemble a cultural series. Such pairings manage well the short-term edible value of pork jerky against that of keepsakes. They offer an alternative chronology for the brand’s own history: after eating the jerky, one still sees the mug or bag as part of its visual identity.

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3. Brand Social Media Visual Communication Design

Profile Identity and Campaign Banner

The fourth social media board treats the brand's visual identity not only as one for fixed items but also as one for ongoing feeds. On the homepage of each account, a first impression is created by means of profile pictures, names （in two languages ）, brief descriptions and category icons. The banner quotes "A Taste of Jingjiang", and it brings together the red logo, a warm beige background, actual foods and pale gold line drawings of the town to indicate how the food relates to its origin. If users go quickly through a feed, the profile picture and banner must still allow them to spot the brand colours, the pig and the food type in that very short look.

Social Content Themes and Templates

The graphic and text matrix includes six themes: product display, flavour close-ups, everyday situations, gift sharing, Jingjiang stories and interactive campaigns. Product display is devoted to layered slices and to the shiny quality of the jerky. Flavour close-ups look closely at surface characteristics. Daily scenes are about picking up and passing on the treat. Gift sharing is concerned with gift boxes and gifting acts. Stories about Jingjiang continue the cultural tradition with local symbols. Interactive campaigns invite users to join rather than merely to watch passively. Of the six templates used here, some have brand red or warm beige backgrounds, with fixed locations for brand names and for small graphics. With this kind of layout, serial posts stay fresh without being too repetitive, and colour changes do not damage brand unity. Photos of food dominate the flavour-related content, whereas city sketches help shape Jingjiang stories. Each type keeps its logos and bilingual titles in settled positions. Such arrangements prevent the account from being confused as multiple brands when topics shift.

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Short Video and Livestream Design

Short video uses vertical formats, with close-up shots of the product and brief titles to catch the viewer's attention. Live-streaming frames offer a composite scene that includes the presenter, the goods being sold, the brand logo (in the background) and an invitation to interact. Such videos differ from static gift box views in having to balance host expressions, food layout and legibility of text simultaneously. Among the mobile video and horizontal live screen examples listed on the design board are posting plans — on Mondays: flavour features; Wednesdays: daily sharing; Fridays: interaction; weekends: live streams — which help raise the promotional profile.



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Cross-Format Adaptation

The section about size adaptation lists 1:1 square graphics, 3:4 vertical graphics, 9:16 full-screen videos and 16:9 horizontal videos. Square formats lend themselves well to central use with logos or with food items. Vertical compositions allow room for title text and for dominant visuals, whereas horizontal formats call for careful repositioning of food shots and of empty areas. Very fine landscape line drawings (readable on packaging) may not keep their subtlety on small screens. Hence we should lower decorative density, make titles more prominent and focus on key brand elements. Social media design's aim is to help a local culture enter people's daily sharing habits — not just to prove an image works by citing arbitrary view counts.



3.3 Practical Implementation

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Overall Visual Consistency

If one looks at the five design boards as a whole, a uniform visual identity system is apparent. The pig logo is to be found initially in every touchpoint; the brand's red and warm beige dominate as background hues, golden local drawings evoke the culture involved, and the photographs of food help to fix the item being sold — whether in print or online. Such elements need not necessarily fill the same area of the page. Rather than being fixed, their visual weight varies with each medium. Shop signs are planned for distant observation — hence fine detail is reduced. Gift boxes may incorporate extended cultural motifs. Social media covers deal mainly with food or short captions. The brand guideline lays down the limits to be respected by such adaptations.

Practical Constraints and Design Adjustments

The combined logo is friendly in appearance but is made up of four elements (character, plaque, texts, frame) . Its recognisability may be lost if scaled too far down. Long regional scrolls contain substantial cultural data. Thinly printed lines may not show up well on fabric, on curved items or on small graphics. Red and gold are useful for conveying both brand character and gift-like qualities, yet product photos can be overwhelmed by information-heavy layouts. To meet such difficulties, it is better not to rely solely upon the ideal look of renderings but to define later some clear simplified logos, minimum line widths for each material and standards of title contrast. Such restrictions justify careful simplification. With regard to profile shots or very small icons, parts of the pig's internal anatomy may need to be deleted. For fabrics or for rough textures, the landscape lines should be drawn more thickly.

Cross-Cultural Reading

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Among the Chinese phrases “靖江特产” and “一片好脯，一份家乡味” there is much cultural content. An English rendering has to find a fair balance between clarity of origin, of food and of sharing ideas. With regard to overseas displays, the placement and legibility of “pork jerky” and “Jingjiang” should be sufficient to give straightforward factual information. Brand graphics may help foreign users identify the product, but the meaning of a particular landscape (regional or otherwise) still benefits from captions, short notes or cultural explanation.

Implementation and Testing Priorities

The project is now completed as far as the conceptual, systemic and applied design of visuals is concerned, but it lacks present-day samples of production, of packaging safety or endurance, of on-site storage (in terms of space) , of user reports or of long-term communication. Therefore, the analysis here is limited to the method of design and to visible adaptations, and does not treat “increased market share” or “higher purchase intention” is now established as an outcome. With regard to implementation of the project, three sorts of verification are worth prioritising. First, arrange for physical tests of both the red and beige packaging versions — i.e., printing and shelf visibility. Second, determine (for each item) the minimal usable size of the logo or of regional graphics on badges, embroidery or digital media. Third, draw upon people of differing degrees of local cultural awareness to read the brand or the Jingjiang context, and thus to detect possible conflicts between symbols and their associated product meanings.

Audience Evaluation

Later analysis of the project — no matter how it is conducted — should not rest solely on asking viewers about their tendency to “like” the design. It is possible to study separately the capacity of an audience to identify a food item, to connect it with Jingjiang, to find the same brand in various contexts, and to handle (open, read)

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the product's details well. Observing domestic audiences and those unfamiliar considering Jingjiang separately makes it possible to check the real impact of local symbols and of bilingual texts. If the results obtained do not meet expectations, one must analyze — before deciding upon a remedy — whether the logo is too dense, the explanation too brief, the cultural allusions too vague or the medium too small, and then attempt to correct the basic fault rather than to add ungrounded embellishments or details.

Food Photography and Regional Illustration

With regard to maintenance of the visual system, the link between food photography and line illustrations should be clearly defined. Pork jerky is a reflective item. Local highlights of too great intensity during the shoot make its texture flat, while a background of intense red — even one matching the product — may lose definition at the edges. On the design boards the lighting is warm and the compositions (stacked, held or plated) are uncluttered, so the product does not become lost amid complex details. Applying this shooting principle now to the guidelines helps keep food textures uniform when later new forms or flavors are added.

Bilingual Information Design

With regard to English communication, "WEIBAGE PORK JERKY" gives directly both the brand and the product category, and "JINGJIANG SPECIALTY" adds a note about location. The Chinese slogan is allowed to preserve the emotional tone of hometown flavour, whereas the English one must aim at clarity for people seeing it for the first time. There is no need for exact parallelism between the texts — of font, of size or of line breaks — but their sequence and content should match closely. Such an approach keeps the local language attractive and avoids substituting real cross-cultural contact for decorative foreign text.

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Guidelines for Professional Use

Finally, the actual implementation of this project calls for an analysis of how various users deal with the brand specifications. Graphic designers look at layout and visual elements, packaging makers take up bleed, material choices and methods of production, store staff handle signs, wayfinding and day-to-day upkeep, and social media people work with templates and content revisions. The graduation design now offers a first approximation of rules about logos, of colour sets, of fonts and of grid systems. Adding such items as file specs, sample sizes and workflow steps would convert this design — originally academic — into usable documentation suitable for collaborative teams.

Conclusions to Chapter 3

The present chapter gives an account of the composition of the Weibage design proposal — in terms of three application areas: visual identity/branding, packaging and souvenirs, and social media. With the central logo, uniform colour treatment, locally inspired drawings and clearly defined levels of detail, the proposal joins together media, culture and goods. Yet even so, problems such as poor recognisability at small scale, difficulty of cross-material use or of audience understanding show that a full visual idea is not finished until it has been tested in actual usage situations.

CONCLUSIONS

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The present thesis selects the Jingjiang-centered pork jerky brand Weibage as a practical case study. With an eye to integrated culture and tourism, it analyzes whether or not local food brands may profitably combine regional culture with a uniform visual style over many media. An overall treatment of theory, of available cultural materials, of brand needs and of five such design examples gives the visual design of local specialty food brands must begin by making the product and the brand clear. Next, readable cultural indicators help to fix the place of origin in the viewer's mind. Then, scalable design rules provide for variety in usage or in communication forms. Regional culture is not something to be treated as an inexhaustible stock of images. Rather, it furnishes the designer with clues about storytelling, about layout and about how to handle the item in question.

With regard to regional cultural translation, graphics based on Jingjiang's architecture or on its bridges, boats and rivers become line drawings. The illustrations in question bear a definite hierarchical relation to the pig emblem, to the wordmark and to the red-beige-gold colouring. Successful deployment of cultural material is not a matter of pattern overload but of choice, of simplification and of visual hierarchy. Among motifs commonly found throughout many areas (clouds, water ripples) , context is to be formed by means of composition and of explanation. A region's exclusivity is not established simply by appearance. That leads to an important conclusion: the local nature of a brand's visual style depends not only on the origin of each symbol, but also upon how symbols connect with items and with specific viewing situations.

Among design practices, the five graduation design boards cover fully — from minimal identity up to actual items, to digital forms and usage details — all parts of a scheme. Packaging is concerned with product recognition, with gift-making and with portability. Souvenirs help to keep the visual brand alive even after food has been consumed. Social media reinterprets the brand's language as continuous content, and guidelines ensure necessary consistency. Assets of the brand may vary among media without being alike. Only by keeping central features constant (in

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form, in density and in scale) does one manage to unite and rationalize the whole system effectively.

The worth of this research comes from its clear proposal and demonstration of a bounded design approach. If we start with Jingjiang culture and with pork jerky items, one may extract visual symbols and build a system adequate to many touchpoints. The present work makes no assertion that the design has caused higher sales or local promotional success. With no samples of mass-produced goods, actual-world operational conditions among the items to be studied are consumer perceptions, readability, production costs, durability and long-term communication effects — all untested so far. Future work may consider actual packaging prototypes, cross-cultural responses, investigations of use patterns and continued monitoring of brand quality standards. With such an approach, visual design — rather than being abstract — is brought closer to local tourism and to real consumption.

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APPENDIX A（ANALOGUE DESIGNS AND COMPARATIVE CASES）

Key Reference Projects

This appendix is intended to contain verified examples of visual identities for regional specialty foods and cultural-tourism gifts, corresponding to the comparative concerns in the thesis.

Visual outcome(s):

1.Food Product Brand Series Design

2.Visual Packaging Design for Food Products

3.Derivative Product Design for Food Brands

Design of [Food Products] Using Software Such as PS, AI, ID, and Procreate



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Design of Information Visualization Charts for Other Food Brands



Derivative Product Design



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Physical Display







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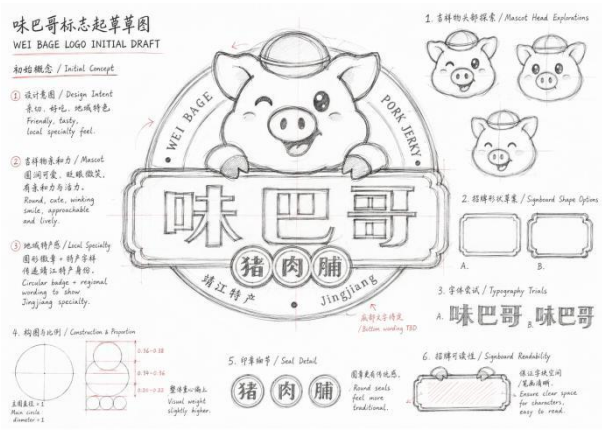
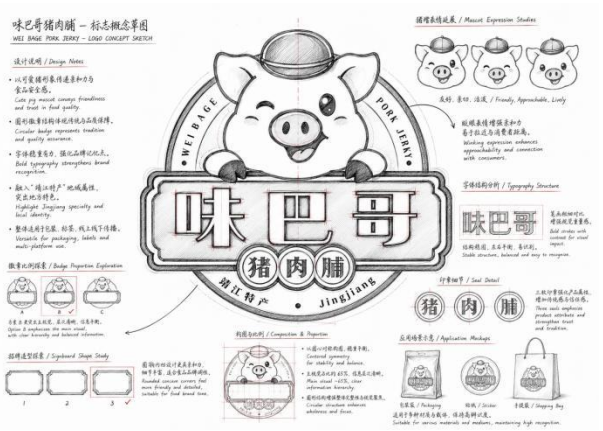
APPENDIX Б（SKETCHES AND FINAL DESIGN PROPOSAL）

Sketches













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Final Design Proposal:

1.Visual Identity System;



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2.Packaging Design;



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3.Souvenir Products;



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4.Social Media Design;



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5. Brand Guidelines



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