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THE YOUNGERIZATION OF HUAIYANG NOODLE BRANDS IN THE AESTHETIC CONTEXT OF GENERATION Z RESEARCH ON VISUAL IMAGE DESIGN

Master's Thesis submitted for the degree of Master

Specialty B2 Design

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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

Xie Zichen. The Youngerization of Huaiyang Noodle Brands in the Aesthetic Context of Generation Z Research on Visual Image Design— Manuscript.

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As the Z generation gradually becomes the main force in dining consumption, their unique aesthetic preferences and consumption behaviors are profoundly influencing the visual expression of modern dining brands. As an important carrier of Huaiyang culinary culture, Huaiyang noodles possess a profound historical heritage and regional characteristics. However, most current brands have problems such as outdated visual systems, shallow brand culture expression, and conservative and backward operation models, making it difficult to attract young consumers. The phenomenon of industry homogeneity and internal competition is particularly prominent. Against this backdrop, how to promote the young-oriented visual presentation of Huaiyang noodles brands based on the aesthetic context of the Z generation has become an urgent issue to be addressed.

This research takes the aesthetic context of the Z generation as the starting point and aims to make Huaiyang noodles brands younger. It conducts a systematic study around their visual image design. Through literature research and case comparison, it sorts out theories such as brand youthification, visual image design, aesthetic preferences of the Z generation, and regional cultural symbols. Combined with field investigations and questionnaire surveys, it analyzes the cultural resources spectrum and modern communication pain points of Huaiyang noodles, extracts four design principles: "regional culturality, simplicity and modernity, diversity

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and adaptability, and differentiation and youthfulness", and derives the core requirements. Based on this, the relevant visual image system design is completed, aiming to provide certain theoretical references and practical guidance for Huaiyang noodles brands to break through the homogeneity dilemma, expand the young consumer market, and revitalize local traditional culture.

Keywords: Generation Z; Huaiyang noodles; Brand modernization; Visual image design; Regional culture

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INTRODUCTION

Relevance of the research:

With the arrival of the Z generation, the current consumption pattern in China is undergoing a structural transformation. Unlike the previous generation of consumers, the Z generation are "digital natives" who grew up with the Internet and mobile payment. They were born in an era when the Internet was widely available and mobile smart terminals were developing rapidly, and they possess a high level of digital literacy and a strong need for individual expression [1]. In terms of consumption behavior, the Z generation places greater emphasis on the sense of experience and spiritual identification, and tend to choose brands that align with their values and lifestyle [2]. Relevant research data shows that 70% of the Z generation list "emotional value" as the primary consideration factor in their consumption decisions.

Huaiyang noodles, as an important part of Huaiyang cuisine culture, are centered around Huai'an and Yangzhou, covering the Jianghuai waterway basin, and have formed a distinctive regional cuisine culture. Huaiyang noodles are characterized by "clear soup, thin noodles, delicious flavor, and elegant color", with soft and springy noodles, rich and intense soup ingredients, and a fresh and lingering aftertaste. It is the core carrier of daily diet for Jianghuai people and a representative of the characteristic of Jiangnan cuisine culture. However, many Huaiyang noodle brands currently have a visually outdated and retro image that is significantly different from the aesthetic style preferred by the Z Generation. Therefore， Huaiyang noodles urgently need to enhance their brand competitiveness through young-oriented brand visual image socialization.

Purpose of the research:

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

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1. Examine the cultural resources of Huaiyang noodles, including material, intangible and spiritual aspects, and identify cultural symbols.
2. Analyze the aesthetic preferences of the Z-generation consumer group and the shortcomings of the existing visual communication forms of Huaiyang noodles brands, as well as the related reasons.
3. Establish the design principles and methods for a youthful brand visual image that is compatible with the aesthetic context of the Z-generation.
4. Conduct design practices, including brand logos, color systems, auxiliary graphics, product packaging, store spaces and digital extensions, etc.
5. Verify the dissemination effects of the design results and propose optimization strategies.

Object of the research ：

This research aims to provide certain theoretical references and practical guidance for the modernization design of traditional regional noodle brands. By establishing a visual system for the modernization of Huaiyang noodles that suits the aesthetic preferences of the Z Generation, the goal is to break through the communication limitations of Huaiyang noodle brands towards the Z Generation consumer group, enhance the market competitiveness of Huaiyang noodles, and promote the inheritance and development of Huaiyang intangible cultural heritage dietary culture in contemporary society.

Subject of the research ：

This research is based on the aesthetic context of the Z generation, taking the Huaiyang noodles brand as the specific research object, and focusing on the brand visual image design as the core of the research. It combines brand modernization theory, visual semiotics, and other contents to conduct relevant research and design practices. From a theoretical perspective, through brand modernization theory and visual image design theory,

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combined with Z generation aesthetic theory and regional cultural symbol design theory, a theoretical research framework is established; by investigating the cultural resources of Huaiyang region, extracting characteristic cultural symbols, and combining the existing Huaiyang noodles brand, the current problems of the brand are sorted out, and relevant design principles and design methods are derived; finally, based on the design strategy, the subsequent brand design practice is completed, and the research results are summarized and reflected upon.

Chronological framework of the research ：

The time frame covers the design practice period of Huaiyang noodles in the contemporary consumption context of the Z generation.

Territorial framework of the research ：

The target market covers the Huaiyang region and the young consumer market across the country.

Practical significance of the research:

1. Solving the visual reality dilemma of Huaiyang noodles brand

The currently well-known Huaiyang noodles brands are mostly from the old generation, and they generally have problems such as outdated visual images and conservative styles, which make it difficult to attract the Z-generation consumer group. This research starts from the aesthetic preferences and consumption demands of the Z-generation, and redefines the visual image of Huaiyang noodles brand from a new perspective, helping Huaiyang noodles brand get out of the predicament.

2. Enhancing the market competitiveness of Huaiyang noodles brand

By designing a young brand visual image, activating the dissemination and development of Huaiyang noodles brand in the contemporary era, and enhancing the market competitiveness of Huaiyang noodle food brand.

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3. Promoting the young dissemination and development of Huaiyang culinary culture

Through brand logos, packaging, materials and other related visual carriers, transforming Huaiyang noodles culture into visual content that the Z-generation consumers are willing to accept and disseminate, effectively achieving the young dissemination and development of Huaiyang noodles culture.

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.

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CHAPTER 1

HISTORIOGRAPHY OF THE ISSUE. RESEARCH METHODS

1.1. Review of the Literature

1.1.1 Current research status in China

Currently, domestic research on brand youthification has been continuously heating up along with the rise of the "national trend" economy. Among domestic studies, the research on brand youthification mainly focuses on the overall revival of traditional brands. At the theoretical level, the academic community often draws on the five core logics proposed in "Brand Youthification", namely "coolness, authenticity, uniqueness, identification, and happiness", to explore the paths for the renewal of traditional brands[3].

At the level of Z Generation's consumption behavior, as the dominant consumer group in the Internet era, Z Generation has emerged with new consumption forms that are different from other traditional groups. Researcher Liu Bo pointed out that the current Z Generation consumer group has three core characteristics: self-fulfillment experience, social attributes, and value expression. Consumption demands are showing diversification [4]. Scholar Liu Ying explained the consumption logic of young internet celebrities from the perspectives of identity construction, social maintenance, and aesthetic practice, and "good-looking, good to shoot, good to share" became its most direct academic expression[5].

In the research on national trend consumption and cultural identity, Yuan Wenhua explained the motivation of young people's national trend consumption from the perspective of national identity, and proposed that national trend consumption is the carrier of young people's cultural identity expression, and aesthetic preferences and cultural belongingness jointly drive consumption decisions [6]. Scholar Wang Yan and Fan Heisheng's research divided Z Generation's national trend consumption into types such

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as cultural love and emotional expression, and pointed out that cultural identity profoundly shapes the value orientation of young people's consumption [7]. Zhang Haiyan and Lu Chaonan's research mainly analyzed national trend consumption from the dimensions of cultural symbols and identity recognition, and extracted the consumption logic of "aesthetic priority, cultural identity, and emotional resonance" [8]. Liu Jia conducted in-depth research based on the "national trend consumption boom" phenomenon, exploring the causes that require rational examination behind the boom[9].

In the field of brand youthification and brand visual image design of catering brands, researchers such as Shao Shixin et al. constructed a three-level system of visual image of catering IP: form recognition, sensory experience, and cultural value, providing a framework for the visual upgrade of regional catering brands[10]. Chen Yingyan et al. pointed out that the changes in the consumption group, media environment, and public aesthetics have led to the visual system innovation of traditional catering brands [11]. Scholars Yuan Shuxiang et al. used Huangqiao pancake as an example to explore the feasible path of enabling the visual redefinition of regional snack brands through the empowerment of intangible heritage and national trend [12]. Wang Tao and Xia Sisi, based on the background of consumption upgrading, through the research on Wuhan's catering traditional brands, demonstrated the current consumption trend changes and provided relevant optimization strategies[13]. Wu Yanyang and Liao Fengfeng studied the visual image and marketing design practice of local traditional brands from the context of multimedia convergence[14].

In summary, at present, there are many research contents in domestic studies on the aesthetic preferences of Z Generation and the visual image design of catering brand youthification, with many mature design theories and design practice cases. However, for specific regions, the research content of Huaiyang noodles brand is in a blank stage.

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1.1.2 Current research status abroad

Compared to domestic research, foreign countries have conducted earlier studies on the youthfulness of catering brands. Kevin Ryan Keller proposed the brand asset theory in "Strategic Brand Management", stating that brands need to continuously update and extend their associations in response to market and audience changes, which provides a classic theoretical reference for the youthfulness of brands[15].

In terms of aesthetic consumption and social sharing, Arslan pointed out that social media platforms such as Instagram and TikTok are reshaping the current dining consumption logic. Currently, the visual expressiveness of dishes and store spaces is becoming a major factor driving consumption decisions[16].Catering brands have begun to actively create visually compelling scenes with dissemination potential to meet the content sharing needs of young groups. The research by scholars Holmberg et al. analyzed the "foodstagramming" behavior of food and found that food image shooting and online sharing themselves constitute part of the consumption experience. Visual elements such as color and presentation significantly enhance consumers' willingness to purchase and share [17].

In the experience design of the Z Generation ， Pine & Gilmore's experience economy theory laid a certain theoretical foundation for visual narrative of catering scenarios ， advocating that the visual design of the space also needs to create an emotional immersive experience[18]. Ellison et al. studied the visual style of TikTok's youth food advertisements and summarized various visual paradigms such as artistry ， nostalgia ， and minimalism that are suitable for teenagers' aesthetics ， confirming that visual symbols can directly affect young people's perception and acceptance of catering brands [19]. De Veirman et al. (2017) focused on influencer marketing and UGC dissemination ， arguing that the visual content of

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brand visual content produced by young users spontaneously has a better effect in shaping brand image and building online communities than traditional advertising[20].

At the case level, Japanese and European catering brands are the most representative. Japanese ramen brands emphasize the spatial narrative of "one bowl and one store" and high-visibility visual symbols ， favoring modern minimalist style ， which has certain guiding significance for the youthfulness of regional food brands. While the design practices of European and American catering brands are more often brand rebranding and visual asset redesign， through updates in logos， colors， packaging， and other spatial materials， to retain cultural heritage elements and align with modern aesthetics.

Overall ， foreign research on catering brands mainly focuses on social media ， consumption behavior ， and visual communication ， and few scholars conduct research from the perspective of local culture. Therefore， there is a lack of case references for visual design of young-oriented visual branding for regional food brands. conforming to modern aesthetics.

1.1.3 Research Review

Based on the existing domestic and international research results mentioned above, it can be seen that although there are abundant theoretical and case studies on brand youthfulness in China at present, there are relatively few specialized studies on the combination of the aesthetic preferences of Generation Z and regional noodle brands. Moreover, most current studies on regional noodle brands mainly focus on cultural protection and skill inheritance, and the visual transformation research content for the Generation Z consumer market is rather scarce. Additionally, the research on Generation Z's aesthetic preferences in China mostly focuses on tea drinks and baking, while the research on noodle brands is basically at a blank stage.

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Therefore, in this context, this paper takes Generation Z's aesthetic preferences as the entry point and uses Huaiyang noodle culture as the research object. By reviewing the current development difficulties faced by Huaiyang noodle brands, this paper elaborates on the significance of conducting brand youthfulness visual image design, with the aim of providing new ideas for the young development of regional cultural brands and also hoping to contribute to the young inheritance and development of Huaiyang noodle culture.

1.2 Research Methods

(1)Literature research method: Collect and organize relevant literature content, sort out the research ideas, and accumulate research materials for the subsequent design of practical activities.

(2)Field investigation method: Visit local well-known noodle brands in person, shoot relevant materials, and visit the offline stores of outstanding young-oriented noodle brands for learning.

(3)Questionnaire survey method: Design relevant questionnaires for the young consumer group of Generation Z, and investigate their aesthetic preferences and consumption demands for noodle brands.

(4)Case analysis method: Select relevant excellent noodle brand cases, analyze the reasons for the success of the brands, and extract design strategies.

Conclusions to Chapter 1

This chapter first reviews the current research status of brand youthfulness, visual image design, and Z-generation consumption both domestically and internationally. Domestic research has achieved fruitful results in brand

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theory construction and practice cases of traditional brands, but there is relatively less research on the specific topic of regional noodle categories. While foreign research has provided mature theoretical frameworks such as brand assets, experience economy, emotional design, and semiotics, there are significant differences in adapting to cultural contexts compared to domestic research. It is necessary to summarize and transform these differences.

Therefore, based on the above literature review content, the gap positioning and research direction of this study have been clarified, providing certain theoretical references for the subsequent design practice of the visual image of Huaiyang noodles for brand youthfulness.

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CHAPTER 2

ANALYSIS OF DESIGN THEORY AND PRACTICE

2.1. Design Theory

2.1.1The theory of brand youthfulness

Initially, brands were created to help people distinguish trademarks as a kind of symbol. With the continuous development of commercial activities, brands have gradually become symbols capable of conveying the intrinsic value of products. Brand modernization mainly refers to the process in which brands, by updating their visual image, product structure and communication methods, regain the attention and recognition of young audiences. Keller's brand asset theory states that brands need to maintain vitality through renewal and extension of associations, and visual image is the most direct carrier of brand associations. Brand modernization requires conducting research and analysis on the aesthetic preferences and consumption demands of current young consumers, renewing and redesigning the traditional and outdated brand visual language, and using visual language to convey brand temperament to shorten the distance between the brand and young consumers.

2.1.2 Brand Visual Identity Design Theory

Brand visual identity, as the core part of the brand image, is the intuitive visual language through which the brand communicates with consumers. It encompasses four basic elements: brand logo, brand font, brand color, and auxiliary graphics, as well as application elements such as signage systems, promotional materials, and cultural products. Among them, the brand logo embodies the brand spirit, the brand color establishes the emotional tone, the brand font shapes the brand temperament, and the auxiliary graphics provide extended design. Promotional materials and cultural products play an important role in the brand's dissemination and development. Promotional materials enhance brand memory points through unified and standardized

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visual images; brand culture products transform the cultural symbols contained in the brand into collectible brand physical objects. It is through the unified and standardized visual image design that the brand can gain unique competitive advantages in the highly competitive market environment.

2.1.3The aesthetic theory of Generation Z

Generation Z, influenced greatly by the Internet, is also known as the "Internet Generation". Currently, the aesthetic preferences of this group of people are showing characteristics such as "emotional value orientation, segmentation, and high visual sensitivity". First, emotional value takes precedence. In the consumption process, members of Generation Z tend to pay for their emotions. Sometimes, emotional value even surpasses functional value. Secondly, segmented aesthetics. Due to the continuous improvement of consumption levels, the current aesthetics have shown a diversified trend. Traditional Chinese culture, trendy toys, and anime culture, among others, coexist in multiple circles. Brands need to establish different visual languages based on the target circle to meet the actual needs of different target groups. Finally, high visual sensitivity. As a generation that values appearance above all else, Generation Z prefers all beautiful things. Modern minimalism, traditional Chinese style, new Chinese style, and graffiti styles are also becoming important aesthetic orientations in the current consumer market.

2.1.4 The Theory of Regional Cultural Symbol Design

The theory of regional cultural symbol design is mainly based on semiotics, with design as the practical approach and cultural research as the core value. It mainly emphasizes the extraction, translation and reconstruction of local cultural genes. Its methodology usually includes three steps: identification, analysis and translation. Identification involves

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extracting representative symbols from local folk customs, intangible heritage, and culinary techniques; analysis involves deconstructing the selected representative symbols, delving into their unique features from the surface to the inside; translation involves simplifying and re-designing the symbols through modern visual language, aiming to meet modern aesthetic standards.

2.2Resource lineage construction

2.2.1Material Culture Level

Material culture refers to a tangible cultural carrier, covering rural residential buildings, traditional farming tools, local characteristic products, etc. It is the source of materials for the brand visual image. The Huaiyang culture has a long history and profound cultural depth. The flour-based food culture has a long history and numerous derivative forms, each with its own characteristics. Among them, Yangchun noodles in Yangzhou, Changyu noodles in Huai'an, and Guogai noodles in Zhenjiang are the most representative. Yangchun noodles in Yangzhou mainly use clear soup noodles as the main ingredient, which is simple and elegant, embodying the literary and dietary aesthetic of the Jiangnan region; Changyu noodles in Huai'an use snake fillet as the topping, which is fresh, tender and delicious; Guogai noodles in Zhenjiang are famous for their unique "noodles cooked in a pot" production technique, which is springy and flavorful, and delicate and smooth.

2.2.2 Intangible Culture Level

The intangible culture level mainly includes production techniques and dietary customs. The production techniques of Guogai noodles in Zhenjiang and other production techniques have been included in the provincial intangible cultural heritage system. By exploring brand symbols from aspects such as noodle production techniques or ingredient usage, it can

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provide rich materials for the design practice of Huaiyang noodles. In addition, Huaiyang noodles also contain certain historical and cultural allusions. For example, the elegant term "Yangchun Baiye" derived from Yangchun noodles adds a thick layer of historical and cultural depth to Huaiyang culture, and also endows the Huaiyang noodles brand with certain cultural connotations.

2.2.3 Spiritual Culture Level

Huaiyang noodles carry the deep value of Huaiyang culinary culture. Huaiyang cuisine pursues aesthetics such as "harmony, refinement, purity, and novelty", and the "clear soup, fine noodles, and exquisite toppings" of noodles is the daily expression of this culinary aesthetics; at the same time, the bustling and lively atmosphere of Huaiyang noodle restaurants, which is rooted in the Jiangnan market and street life, also highly aligns with the warm and comforting feelings pursued by the Z Generation. When consumers taste Huaiyang noodles, both their physical and mental aspects are healed and satisfied.

2.3 Deficiencies of Existing Brand Visual Communication Forms

2.3.1 Visual Communication Level

At present, the symbols used in the brand logo and visual promotional materials of some Huaiyang noodles still rely on frequent Chinese elements such as noodles, clouds, and buildings. Rarely do they explore the exclusive cultural symbols of Huaiyang noodles. The brand culture expression tends to be template-based, leading to a situation where Huaiyang noodles are trapped in the dilemma of similar images and lack of distinctive features, resulting in homogenization. Moreover, the vast majority of Huaiyang noodle restaurants have outdated and retro decoration styles, with deep red color schemes, elaborate carvings, and old-fashioned signs. The visual experience is highly oppressive, and the spatial environment is generally

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messy and crowded. The soft furnishings are poorly matched and casual, only fulfilling basic business functions, lacking cultural atmosphere and brand identity, and thus unable to meet the aesthetic preferences of the Z generation.

2.3.2 Brand Derivatives Level

At the brand derivative level, some noodle brands lack unified standardized visual norms, and there is a lack of fixed standard colors, standard fonts, etc. Most of the materials adopt common templates available on the market, resulting in insufficient brand identity, leading to fragmented brand visual images and making it difficult for consumers to form a coherent and unified brand perception.

2.3.3 Online Communication Level

Many brands in the publicity and promotion stage still remain at the superficial level of visiting stores and taking photos, focusing on the decoration style of the stores or the presentation of dishes, rarely exploring the deep cultural connotations of the brand. This makes it difficult to leave a unique memory point in the minds of consumers, resulting in a lack of market competitiveness for the brand.

2.4 Analysis of Problem Causes

Based on the above analysis, the reasons for the problems of the Huaiyang noodles brand can be explored from three aspects. In terms of brand recognition, currently, some brands merely focus on the material aspects when reviewing their own cultural resources, lacking in deeper analysis and research, making it difficult to form differentiated brand positioning, thus getting trapped in the visual dilemma of homogeneity. At the professional capability level, the brand has not established a complete VI standard,

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lacking understanding of the brand's standard colors and standard fonts, resulting in an outdated and fragmented overall style that is superficial. At the communication concept level, the brand lacks insight into the cultural context of the Z generation, fails to fully consider the aesthetic needs of the Z generation and their pursuit of cultural identity, leading to the online and offline communication contents of the brand being superficial and unable to leave deep memory points for tourists.

2.5 Design Principles and Core Requirements Derivation

2.5.1 Design Principles

(1) Regional Culture Principle: Based on Huaiyang culture, deeply explore and modernize the Huaiyang noodle culture. Through the extraction of cultural symbols and simplification of reconstruction, form a simple, beautiful, and memorable brand visual symbol.

(2) Minimalist Design Principle: In the design process, the principle of "less is more" should be followed. Through concise lines and geometric shapes to summarize the visual symbols, eliminate redundant decorations, retain the characteristics of the visual symbols, and design the brand visual image.

(3) Diversified Adaptation Principle: The brand VI system needs to be flexibly adapted to different carriers and different usage scenarios, meeting the diversified needs of young consumers.

(4) Differentiation Design Principle: In the homogenized dining visual environment, based on the category characteristics and brand positioning, design relevant personalized visual language to establish an irreplaceable recognition and brand memory point for the brand in similar competitors, and strengthen the brand's market competitiveness.

2.5.2 Core Requirements

Based on the above design principles, the following core requirements are extracted. Cultural integration requirement: Systematically sort out the

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cultural resources of Huaiyang noodles, explore the available cultural resource symbols within them, and lay the groundwork for the subsequent design practice of the brand's visual image; Audience adaptation requirement: The visual image design of the brand needs to take into account the differentiated demands of different consumer groups of the Z generation, conduct precise brand positioning, and thereby enhance the overall brand experience for consumers; Communication adaptation requirement: The visual image design of the brand needs to be adapted to the multi-channel communication and development both online and offline, follow the overall visual image norms of the brand, enable consumers to form visual anchors that can be recognized upon seeing, and enhance the brand's market competitiveness.

Conclusions to Chapter 2

This chapter conducts a systematic review of relevant theoretical research, systematically exploring the internal logic of theories related to brand youthfulness, visual image design, the aesthetic preferences of the Z-generation, and the design of regional cultural symbols, and constructs a theoretical framework; it deeply explores the classification of resources of Huaiyang cuisine culture, forms the content basis for cultural translation, and analyzes the current status and problems of Huaiyang noodle brands, deriving four principles - "regional culturality, simplicity and modernity, diversity and adaptability, and differentiated design" - along with their core requirements, providing certain theoretical basis for the design scheme construction in the third chapter.

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CHAPTER 3
DESIGN PROPOSAL

3.1. Concept of the Design Proposal

The brand visual image design of "Huaiyang Bowl" takes Huaiyang culinary culture as the design source, with the core design philosophy of "Appreciating the beauty of Huaiyang, starting from a bowl of noodles", and orienting the brand towards the relaxed and simple aesthetic characteristics preferred by the Z Generation. It creates a new-style Huaiyang noodle brand that caters to the aesthetic preferences of the Z Generation.

The brand visual image design simplifies and condenses the production techniques and representative ingredients of Huaiyang noodles into a unified brand visual language. Using light and elegant beige, retro green-gray, and simple and rustic dark green, it forms the brand's core color palette, combined with simple lines and blank spaces, achieving an effective integration of regional cultural characteristics and modern simplicity. At the same time, the brand is oriented towards the aesthetic preferences of the Z Generation. By understanding the consumption characteristics of the Z Generation, it transforms the abstract features of Huaiyang noodles, such as "handmade production, firm noodles, rich soup base", into perceptible brand auxiliary graphics, and extends and spreads them through product packaging, promotional materials, and store spaces.

Through the young brand visual image design, a brand visual design scheme that combines cultural texture and modern aesthetics is created, enhancing consumers' deep understanding of the "Huaiyang Bowl" brand. Making "Huaiyang Bowl" not only a simple noodle brand symbol, but also an entry point for the Z Generation consumer group to appreciate the aesthetic of Huaiyang life and receive physical and mental healing.

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3.1.2 Decomposition of Design Objectives

（1）Cultural Heritage Objective: By exploring the symbolic elements of Huaiyang cuisine culture, through a minimalist and lightweight visual design, the abstract Huaiyang culinary culture is transformed into a visually communicable symbol.

（2）Public Awareness Objective: By redefining the brand's visual image in a youthful manner, reshape the consumers' perception of Huaiyang noodles culture, break the consumers' stereotypical and chaotic impression of the Huaiyang brand, and meet the aesthetic preferences of the Z-generation consumers for simplicity, sophistication, and relaxation.

（3）Industrial Empowerment Objective: Through the design of a youthful brand visual image, enhance the market influence of Huaiyang noodles brand, and facilitate the dissemination and development of the Huaiyang noodles brand.

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3.2. Structural, Plastic, and Graphic Solution of the Design Concept

3.2.1 Brand Logo and Standard Font Design

Structural Design: The brand name "Huai Yang Yi Wan" is presented in both standard font form and graphic form. It is combined in a superimposed bowl shape, complemented by standard fonts that have a modern, minimalist and humanistic touch. The design is simple and elegant, suitable for various online and offline application scenarios.

Visual and Graphic Scheme: The brand logo of Huai Yang Yi Wan is simple and clear, presented in a retro green and gray color scheme, which is clear and has a humanistic touch. The graphic part is presented with four bowls stacked on top of each other, with smooth and natural lines, appropriate white space, which conforms to the temperament of the catering brand and echoes the brand name "Huai Yang Yi Wan". The font part of the logo, the Chinese part is simple and square, bold and neat, and the bottom is accompanied by the pinyin "Huai Yang Yi Wan" with clear layers. The overall design style combines modern minimalist texture and new Chinese cultural tone.



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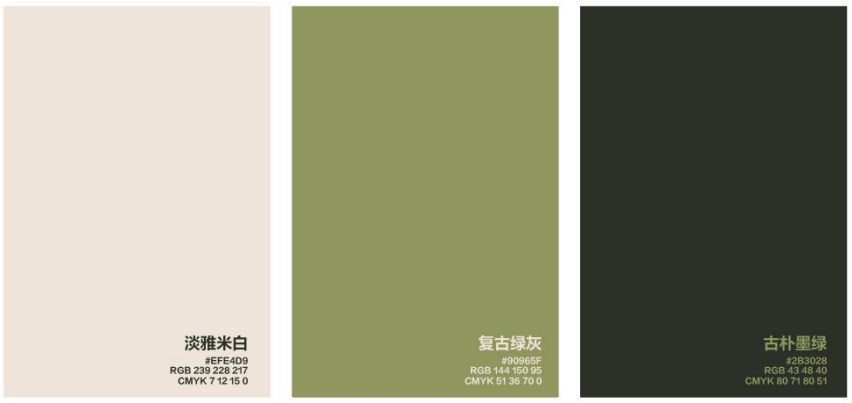
3.2.2 Standard Color Design

Structural Design: The brand standard colors of Huaiyang Bowl are composed of a light and elegant beige and a retro green-gray as the main colors of the brand, and a rustic dark green as the auxiliary color. This forms a three-level color hierarchy. The overall color is warm and simple, elegant and calm, with low saturation colors carrying the profound cultural flavor of Huaiyang.

Visual and Graphic Scheme: The light and elegant beige is derived from the original soft color of the noodles, conveying a warm and natural feeling. The retro green-gray is inspired by the colors of ingredients, beautiful scenery, and ancient utensils; the rustic dark green is drawn from the dark tiles of ancient buildings and the deep shade of the forest in Huaiyang region, being elegant and warm. The three colors progress from light to dark, being low-key and harmonious, just like the "harmony, refinement, clarity, and elegance" that Huaiyang culture emphasizes.



3.2.3 Standard font Design

Structural Design: Chinese text uses FZ LanTing Hei Bold (Simplified), while English text uses Noto Sans SC.

Visual and Graphic Scheme: Both typefaces are minimalist, modern sans-serif fonts. FZ LanTing Hei Bold (Simplified) is clean and well-structured, with a steady, dignified character that suits the brand logo and key visual headlines, while Noto Sans SC handles the English text with a

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minimalist touch. Together, they align with the brand's new-Chinese, understated, and gentle temperament—balancing legibility with a relaxed, contemporary aesthetic and adapting seamlessly to both online and offline multi-channel communication.



3.2.4 Auxiliary Graphic Design

Structural Design: The brand auxiliary graphic design of Huaiyang Bowl is inspired by the Huaiyang noodle-making technique. It integrates actions such as rolling the noodles, scooping the noodles, and boiling the noodles into the visual symbol design of the brand, and combines representative seasonal ingredients to evolve into the brand's auxiliary graphic.

Visual and Graphic Scheme: The brand auxiliary graphic of Huaiyang Bowl adopts a flat modern illustration style. Through a combination of vintage green and gray with a white background and blank space, abstract words such as "handmade, noodles with firm texture, and rich soup base" are transformed into concrete brand visual symbols. The elements on the top row showcase the noodle-making process, and the elements on the bottom row represent the characteristic ingredients. The overall shape is simple and clean, yet clearly distinguishable, and is suitable for various promotional applications with different materials.

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3.2.5 Product Packaging Design

Structural Design: The product packaging design of Huaiyang Bowl mainly consists of three parts: dine-in, takeout, and retail. In the dine-in section, customized bowls, trays, water cups, and table mats are used to convey the brand's sense of ceremony; in the takeout section, an integrated lunch box and packaging bag are used; while the handmade noodle paper box and bagged noodles form the retail product system.

Visual and Graphic Scheme: The overall design is gentle and simple, in line with the new Chinese cultural style. Light beige and retro green-gray are used as the main colors for the Huaiyang Bowl noodle brand product packaging, combined with a simple logo, to meet the aesthetic needs of the Z Generation; the tableware is made of matte white ceramic, with a green-gray edge, presenting a gentle and fresh look; the takeout box uses the brand color as the base, combined with an illustrated sealing sticker to enhance the sense of surprise; the packaging materials combine the brand illustration with the category name, using degradable paper and eco-friendly ink, which aligns with the environmental concepts of the Z Generation.

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3.2.6 Derivative Material Design

Structural Design: The derivative material design of Huaiyang Bowl mainly consists of three categories. The employee image category, mainly including aprons, polo shirts, and baseball caps; the office store category, represented by name tags and business cards; and the peripheral derivative category, including throw pillows, phone cases, and badges. The overall design is unified and standardized.

Visual and Graphic Scheme: The visual design of the derivative materials is clear in layers and rich in variety. According to the size and function of the carrier, adjustments and transformations are made flexibly. Among them, the phone case uses the large "Huaiyang Bowl" characters for font layout to enhance the memory point, while the folded corner labels and circular stickers use seal-like graphics to increase the sense of new Chinese culture. The voucher combines auxiliary graphics with the brand logo to balance the promotional function and brand tone. The overall brand visual is simple but not monotonous.

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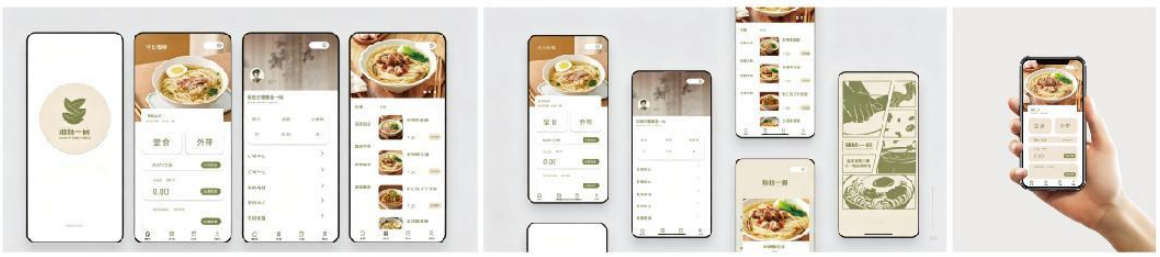
3.2.7 Diital Media Design

Structural Design: The interface design of the "Huaiyang Bowl" mini-program is simple and organized, with clear division of functional areas. The interface design covers scenarios such as dish display, ordering, and member registration. The layout leaves appropriate white space, and the information hierarchy is clear. It is suitable for use in various scenarios.

Visual and Graphic Scheme: The interface design follows the brand color standards, using a combination of light beige and retro green-gray for the details. The font uses the brand standard font, which is simple, clear, and easy to read. At the same time, brand-specific symbols, member visual system, and social media logos are integrated into the entire design. The visual elements are unified, standardized, beautiful, and practical, and are simple and elegant.



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3.2.8 Store Space Design

Structural Design: The store space of the Huaiyang Bowl brand is mainly in light wood tones, complemented by retro green and gray. It is simple, warm and comfortable, in line with the aesthetic preferences of the Z generation.

Visual and Graphic Scheme: The overall space is based on the brand's visual norms as the core foundation. Through a unified visual language, it strengthens the brand's memory points. The design of the storefront uses the brand color and logo as the core, with horizontal light box design and a green-gray background, presenting clear layers and being eye-catching and high-end. The interior is mainly composed of wooden grid walls, light beige walls, and blue brick textures, along with brand promotional posters, forming a brand cultural narrative. And with the help of warm light and light box design, it creates a cozy dining atmosphere, being comfortable and natural.



3.2.9 Overall Visual Uniformity

Each module adopts unified and standardized brand color schemes, standard fonts, and related auxiliary graphics to develop the brand identity, ensuring the clarity and organization of brand information, and enhancing consumers' awareness and memory of the brand.

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3.3. Technical Support and Testing

3.3.1Technology and data support

In terms of software tools, Illustrator and Photoshop are mainly used to create the brand logo, auxiliary graphics, and for the related brand packaging and material expansion. In terms of data processing, Excel is mainly used for statistical analysis of questionnaire surveys, and literature websites are utilized for research, to collect, organize and analyze relevant data.

3.3.2 Testing and Optimization

（ 1 ） Expert Evaluation: Invite experts in brand visual image and researchers of Huaiyang culture to conduct an overall evaluation of the Huaiyang Bowl brand visual image design. Focus on whether the brand visual image design effectively represents Huaiyang noodles culture and whether it conforms to the aesthetic preferences of the Z Generation. Address the identified issues for improvement and optimization.

（ 2） User Testing: Conduct experience tests on Z Generation consumers and other relevant users. Use questionnaire surveys or random interviews to conduct data research and analysis. Start from whether the visual image design meets aesthetic standards and whether it meets the needs for social，Collect feedback.

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（3）Iterative Optimization： Based on the research results， improve and optimize the brand visual image design. Adjust the details of the brand logo， improve the color ratio of the brand， etc.， to enhance the visual norms and aesthetic value of the brand.

Conclusions to Chapter 3

This chapter proposes a scheme for the young visual image design of the Huaiyang noodles brand from three levels: design concept, project description, and practical implementation. The visual image design of the Huaiyang noodles brand aims to "experience the beauty of Huaiyang, starting with a bowl of noodles" as its core concept. Through research on Huaiyang noodles culture, the brand logo, color system, auxiliary graphics, product packaging, store space, etc. are systematically designed. Using professional software tools, data statistics, expert evaluation, and user testing, etc., subsequent testing and optimization are carried out to ensure the visual feasibility of the Huaiyang noodles brand design scheme.

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CONCLUSIONS

This research mainly focuses on the young visual image design of Huaiyang noodles brands within the aesthetic context of the Z Generation. By exploring the aesthetic preferences and consumption characteristics of the Z Generation, the Huaiyang noodles culture is reinterpreted with modern design language, discarding the complex and ornate visual graphics and brand colors. By exploring the gentle and refined temperament of Huaiyang culture, the cultural core of "harmony, precision, purity, and elegance" of Huaiyang cuisine is integrated into the visual image design of the brand, making the brand fit the current minimalist and simple design trend while also having profound Huaiyang cultural connotations, which align with the aesthetic preferences of the current Z Generation consumer group.

At the research level, this study comprehensively utilized literature research methods, field investigation methods, questionnaire survey methods, case analysis methods, and design practice methods for the preliminary data collection. During the process of sorting out, the resources spectrum of Huaiyang culture was collected and sorted, and the current real-world predicaments of Huaiyang noodles brands were also investigated. From visual promotion to brand derivatives and online dissemination, the problems were comprehensively analyzed, the importance of young design was discussed, and the four design principles of regional culture principle, minimalist design principle, diversified adaptation principle, and differentiated design principle were summarized, as well as the core requirements for brand visual image design, providing certain theoretical directions for subsequent design practice.

At the design practice level, this research focused on the aesthetic preferences of the Z Generation and carried out young-oriented brand visual image design. It completed multi-dimensional visual image design covering brand logo, brand standard colors, auxiliary graphics, product packaging and

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store space.Through unified and standardized visual image design, the young-oriented design expression of the Huaiyang bowl of noodles brand was achieved.

The research results show that the young design of brand visual image is essentially the deconstruction， translation and reconstruction of regional cultural genes. However， this does not simply mean using element symbols for collage and refinement. In the design process， it is necessary to ensure the effective integration of the brand's cultural connotation with the aesthetic preferences of the Z Generation， and also to follow the unified brand visual image specification requirements to ensure that the brand's visual image design conforms to the current consumer market demand.

However， this design research also has certain limitations. Due to the rapid iteration of Z Generation's aesthetics， the visual image design of the brand needs to be constantly updated and adjusted to adapt to different consumer markets. In addition， with the continuous development of AIGC tools， in the subsequent visual image design， the application of AIGC and other digital tools in brand visual extension can also be explored to promote the young development of regional dietary culture and enhance the brand's market competitiveness.

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APPENDIX A

Appendix A Analogous Cases Reference

The analogous cases referred to in this design mainly include:

1. Reference to the auxiliary graphics of noodle brands

2. Reference to the layout arrangement and derivative forms of noodle brands

3. Reference for Brand Space Design of Soup Noodles

4. Presentation of References

The design is carried out using software such as PS and AI.

1. Reference for auxiliary graphic style







2. Reference to the layout arrangement and derivative forms of noodle brands







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3.Reference for Brand Space Design of Soup Noodles





5. Presentation of References







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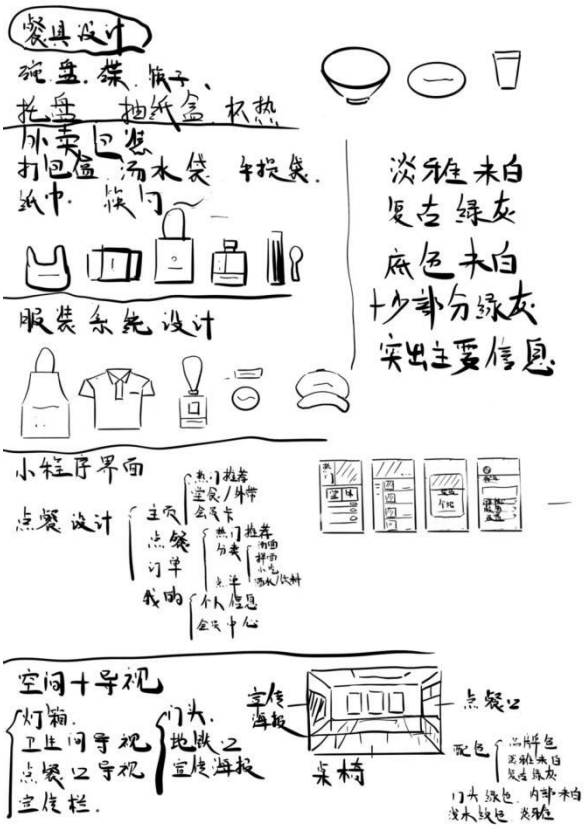
APPENDIX B
sketch and project proposal





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Brand Background

This design takes "Savor the beauty of Huaiyang cuisine, starting with a bowl of noodles" as its core design concept. With the brand "Huaiyang Yi Wan" as the design carrier, it translates the regional cultural genes embedded in Huaiyang noodles into modern visual language that appeals to Generation Z, building a new-style Huaiyang noodle brand suited to the lifestyle of contemporary young people.

Brand Positioning

A youthful new Huaiyang noodle brand, presenting the elegant yet down-to-earth aesthetics of Huaiyang cuisine in one bowl.

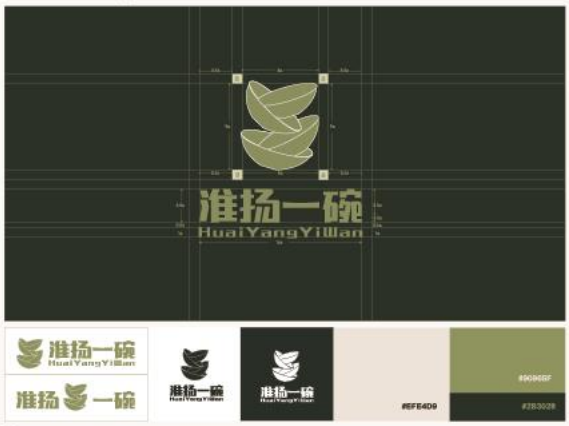
Brand Slogan

Savor Huaiyang's Beauty, Begin with a Bowl of Noodles.

Brand visual extension



Brand logo



Brand Auxiliary Graphic



Brand visual extension



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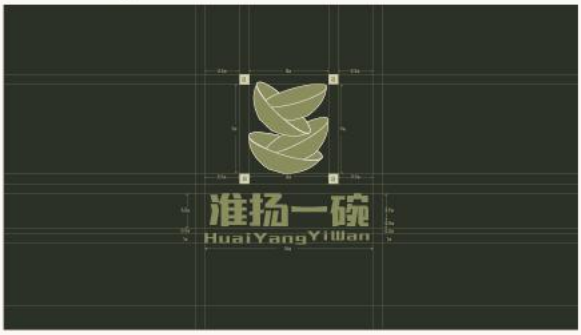


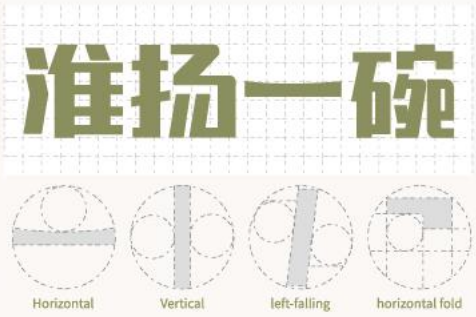
Brand Color



Brand Auxiliary Graphic



Brand Brand visual extension



Graphic Extension







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Diningware Design





Delivery System Design



Packaging design



Other derivative designs



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Mini-program design



Light box directional signage design



Scene Application Demonstration



Scene presentation

