MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE

KYIV NATIONAL UNIVERSITY OF TECHNOLOGIES AND DESIGN

Faculty of Design

Department of Graphic Design

BACHELOR'S THESIS
on the topic:

Brand image design and promotion for "Spring Water and Autumn Fragrance" Tea House

Performed by: a student of the BED-20 group

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ABSTRACT

Pu-er tea, as an integral part of Chinese traditional culture, plays an important role in the historical heritage and cultural legend. The idea of this design originated from the author's interest in traditional Chinese culture and tea drinking, so I chose Pu-er Tea as the entry point to promote Pu-er Tea culture and enhance the public's understanding of Pu-er Tea as well as China's tea-drinking culture. Through the traditional decoration with Chinese style, to promote the traditional Chinese culture.

This series of design includes VI design, poster design and packaging design. It mainly highlights the light and elegant characteristics of Chinese traditional culture, and takes the plane wind as the main style of design, showing the Zen style of the dust. In the early stage of the design, the computer is used to draw and complete the design of the main electronic draft design, and then later on the production of the physical objects and the layout of the booth.

The VI design adopts the flat wind design style, which expresses the classical Zen design idea of the tea house and makes the design more recognizable and visually impact. The poster design assimilates the characters with the landscape, and at the same time adopts the same colouring method as the auxiliary graphics to express the tonality of the brand, and at the same time divides the large colour area and applies the theme colors. The packaging design adopts the same design language as the VI design, and expresses the Zen nature of the brand through the typography of fonts and graphics, and low saturation and light colors.

Life is the cradle of design, and design is people's words and their perception of life. Through this design, I have learnt that as a designer, I must pay attention to the observation of life and be good at getting inspiration from life, so that the design can creatively meet people's life needs. I also realised that

the complex and dialectical traditional way of thinking can show a variety of characteristics.

Key words: Pu-er tea, VI design, poster design and packaging design, Chinese traditional culture, tea house

CONTENT

INTRODUCTION

Relevance of the study: The idea of this design originates from the author's interest in Chinese traditional culture and tea drinking. Pu' er tea is chosen as the entry point to publicize the Pu 'er tea culture, so as to enhance the public's understanding of Pu'er tea and Chinese tea drinking culture. Through the traditional decoration with Chinese style, to carry forward the traditional Chinese culture.

In addition, through in-depth study of Oriental aesthetic culture and its application in the tea house interior environment design, summarizes the point with the tea house interior environment design, the Oriental aesthetic culture from an aesthetic theory of design elements guide color collocation, material selection and artistic conception, etc., to improve the Oriental aesthetic culture in the theory of practice system in the field of interior environment design.

The purpose of the research:to design a both material meet the demand of space function diversification, and satisfy people to the high pursuit of space artistic conception and for the development of Chinese excellent traditional culture inheritance contribution a strength of tea house, aims to improve the development status of tea house in China and solve the existing problems of tea house in our country.

Research Objectives:

Collect design cases of excellent brands, find design inspiration, and determine the overall style of the brand as a modern style.

Mind map to organize the design ideas.

Determine the slogan of the brand, and the related text.

Collect information and design the logo, brand fonts in English and Chinese, auxiliary graphics and brand IP image and other basic parts of the drawing of the extension of the IP image of the expression bag.

Design the application part of the extended application of packaging, posters and related product design.

Complete the design as a whole and make minor adjustments to the details.

The research subject (theme) is promoting Chinese traditional culture.

The object (focus) of the research is mainly highlights the characteristics of elegant Chinese traditional culture, and takes the flat wind as the main design style, showing the Zen style of dust.

Research methods. This series of design includes VI design, poster design and packaging design. It mainly highlights the light and elegant characteristics of Chinese traditional culture, and takes the plane wind as the main style of design, showing the Zen style of the dust. In the early stage of the design, the computer is used to draw and complete the design of the main electronic draft design, and then later on the production of the physical objects and the layout of the booth.

Elements of scientific novelty. Traditional culture needs to be inherited and transformed into a way that modern young people can accept and continue to develop. Otherwise, culture is culture and commodities are commodities, and cultural commodities and commodity culture will be extremely separated, which is also one of the purposes of creation.

Practical significance. The findings of this research can be used in promoting and protecting Chinese traditional culture and bring Chinese traditional culture to the world.

Structure and volume of the thesis. The bachelor's thesis consists of an introduction, three chapters, conclusions to each chapter and general conclusions, a list of used sources of 31 items and appendices (12 pages). The work contains 35 drawings. The results of the research are presented on 68 pages.

Chapter I
SOURCE OF SELECTION

1.1 Background Of The Selected Topic

Pu-er tea has a long history and can be traced back to the Western Han Dynasty. In the primeval forest in ancient parts of southwest China, there were many wild camellia trees, and the local residents made a green tea from its leaves, namely today's Pu' er raw tea. Later, some people tried to improve the stacking, pressing, fermentation and other processes, creating a new style of Pu 'er ripe tea and Pu' er raw tea.

In Chinese tea culture, Pu-er tea is considered as a kind of medicinal tea, which is often used for health care functions such as relieving heat, clearing stomach, clearing dampness, and lowering fat.[1]

Traditional culture needs to be inherited and transformed into a way that modern young people can accept and continue to develop. Otherwise, culture is culture and commodities are commodities, and cultural commodities and commodity culture will be extremely separated, which is also one of the purposes of creation.[2]

In a word, Pu 'er tea, as an indispensable part of Chinese traditional culture, Pu' er tea plays an important role in historical inheritance and cultural legend. It not only represents the art of the Chinese people's pursuit of natural harmony and inner peace, but also is an important part of social etiquette. Through continuous innovation and development, Pu 'er tea still maintains its unique charm in today's society, and has won wide recognition and love from consumers at home and abroad.[3]

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[1] Opinions on the Implementation of the Project of Inheritance and Development of Chinese Excellent Traditional Culture [J]. Research on Chinese Excellent Traditional Culture, 2019 (00): 3-13

[2] Introduction to the great humble Zen studies by Suzuki,Suzuki big clumsy,[M]. Hainan Publishing House, 2012,page 45-46

[3] Zen and Life,Suzuki big clumsy.[M]. Shanghai Sanlian Bookstore, 2013.page 68

1.2 Reasons For Choosing The Topic

Reasons and significance of the topic selection

The idea of this design originates from the author's interest in Chinese traditional culture and tea drinking. Pu' er tea is chosen as the entry point to publicize the Pu 'er tea culture, so as to enhance the public's understanding of Pu'er tea and Chinese tea drinking culture. Through the traditional decoration with Chinese style, to carry forward the traditional Chinese culture.[4]

The purpose of this design is to design a both material meet the demand of space function diversification, and satisfy people to the high pursuit of space artistic conception and for the development of Chinese excellent traditional culture inheritance contribution a strength of tea house, aims to improve the development status of tea house in China and solve the existing problems of tea house in our country.[5]

In addition, through in-depth study of Oriental aesthetic culture and its application in the tea house interior environment design, summarizes the point with the tea house interior environment design, [6]the Oriental aesthetic culture from an aesthetic theory of design elements guide color collocation, material selection and artistic conception, etc., to improve the Oriental aesthetic culture in the theory of practice system in the field of interior environment design.

1.3 The Current Situation Of Domestic And Foreign Research

On 25 January 2017, the General Office of the CPC Central Committee and the General Office of the State Council issued the Opinions on the Implementation of the Project for the Inheritance and Development of Chinese Excellent Traditional Culture, in which it is pointed out that 'by 2025, the system for the inheritance and development of Chinese excellent traditional

[4] On the Zen embodiment in Japanese art design,Jonan, Han Feng. [J]. Writer, 2010 (20):261-262.

[5] The influence and manifestation of the inquiry of Zen culture in Chinese and Western art,Zhong Ji peak. [D]. Central Academy of Fine Arts, 2015.

[6] Zen and Design- -On Zen Style and its influence on modern design. Liaoning Normal University, 2012

culture should be basically formed, and it should be synergistic-ally promoted through the research and exposition, innovation and development, and exchanges and dissemination of the same, and relying on China's Chinese-funded enterprises, Chinese restaurants around the world, etc., to create cultural products and venues with Chinese characteristics, Chinese style, and Chinese style, to tell Chinese stories, disseminate good Chinese voices, expound Chinese characteristics, and showcase China.＇[7]

BEIJING, Jan. 25 (Xinhua) -- The Office of the Central People's Government of the People's Republic of China (CPC) and the Office of the State Council of the People's Republic of China (State Council) recently issued the "Opinions on the Implementation of the Project for the Development of the Transmission and Transmission of the Prestigious Chinese Traditional Culture" and issued a circular requesting all regions and departments to follow up on this project in the light of the actual situation.

The full text of the "Opinions on the Implementation of the Project on the Transmission and Development of the Prestigious Chinese Culture" is as follows.

Culture is the bloodline of the nation and the spiritual home of the people. Cultural self-confidence is a more fundamental, deeper and more enduring strength. The unique philosophy, wisdom, temperament and spirit of the Chinese culture have added to the deep-rooted self-confidence and pride of the Chinese people and the Chinese nation. In order to build a strong socialist culture, enhance the soft power of national culture, and realize the Chinese dream of the great rejuvenation of the Chinese nation, we would like to put forward the following views on the implementation of the project on the inheritance and development of the excellent traditional Chinese culture.[8]

[7] Opinions on the Implementation of the Project of Inheritance and Development of Chinese Excellent Traditional Culture [J]. Research on Chinese Excellent Traditional Culture, 2019 (00): 3-13.

[8] The design of Zen —— analysis of Japanese designer Hara'zai design,Lu Lihao. [J]. Art and Design: Theoretical Edition, 2012.

George Sam in the 'Japanese cultural history' has written: 'Zen's influence on Japan is subtle and extensive, has become the essence of Japanese culture,' [9]this essence in the Japanese tea ceremony style, garden design, and the creation of spatial mood, etc. is particularly prominent. Japanese tea ceremony is in China on the basis of the Song Dynasty Zen tea house gradually developed, by the Murata Jukou will be Buddhist Zen and tea ceremony combined, that the practice of tea ceremony in the practice of Zen is another form of Zen practice, so that the Japanese tea ceremony from the beginning of the development of Zen has an inextricable relationship.[10]

Zen is a unique way of thinking in Eastern culture, and it also plays a role in religion, art, culture and many other aspects, connecting the inner relationship. Especially in the art of the East and the West play an important influence, such as the ancient Chinese painting, the four monks works, the West's many pop art and contemporary art more or less directly or indirectly with the Zen culture has a connection. This article combines my own artistic growth, creative process, creative experience, and slow learning of Zen to explore the role of Zen and Zen culture in art by analyzing Chinese ancient and contemporary art and my own works. Zen and art not only influence each other, but doing art is also a form of Zen, experiencing a kind of continuous enlightenment and cultivation. [11]Art is not only outward but also inward. And there are many comparisons can be made with Zen to explore, such as art with words and words to analyze to understand a piece of work can only go to the interpretation of the interpretation of that part of the realm and more than can not be interpreted thoroughly with words, which is just like Zen's do not set up a similar text. This is also the charm of Zen and art. So in my article I try to explore and analyze those parts that can be said to be explored.[12]

[9] Interpreting Frank Lloyd Wright's design art philosophy,Yu Yanqing, [J]. Art and Design: Theoretical Edition, 2012 (A01):

[10] Frank Lloyd Wright,Qi Ruoming. [J]. Urban Geography, 2014 (9X):

[11] Confucian Aesthetics and Classical Interpretation,Chen Zhaoying. [J]. East China Normal University Press, 2008

[12] A contemporary interpretation of the Chinese traditional aesthetics,Fan Meiyun. [M]. Peking University Press, 2006.page 24

Japanese art and design are strongly influenced by Zen Buddhism. Japanese designers pursue aesthetics and artistic interest, and their designs are both simple and complex, serious and grotesque. Through their deep understanding of the traditional oriental way of thinking (Zen) to feel and express the works, they create a unique visual language to transcend the usual form of symbols, design art from the surface of the visual perception, in-depth to the deep frontier of the mind. Based on the Zen aesthetics of "natural, ethereal, calm, and simple", he pursues the beauty and serenity of art design, enriching the infectiousness of design language expression and broadening the horizons of observation from the design point of view.

The Taoist aesthetics in the Eastern aesthetic culture emphasis the naturalness of Taoism, i.e. beauty is instinctive, natural and not artificially embellished. American architect Frank Lloyd Wright believes that the vitality of the building should be a vivid response to the state of mankind, the building should be built in accordance with the rationale for the operation of natural things, rather than mechanically copying the natural things, his masterpiece Villa Riverside will be a perfect blend of architectural space and nature, the two intermingled with each other as one, natural, natural, and the materials used in the natural, used for nature, the building from the inside out The building from inside to outside is permeated with the design concept of Taoism and nature.Confucian aesthetics in the Oriental aesthetic culture in the domestic research, Chen Zhaoying's 'Confucian aesthetic thought and classical interpretation', in this book to history as a detailed account of the development of Confucian aesthetics from the pre-Qin period to the period of Confucius and Mencius and then to the period of Zhu Xi; Fan Meijun in the 'Chinese traditional aesthetics of the contemporary interpretation of the article', also details the significance of the Oriental traditional aesthetics in the modern

society, and Confucianism aesthetics carried out detailed and Confucian aesthetics is elaborated in detail.[13]

With the rapid development of global economy, culture and scientific and technological information, the material and spiritual civilization of human beings has made unprecedented breakthroughs. It is because of the fierce competition in modern society and economy and people's pursuit of high quality of life that the design industry plays an increasingly important role in our lives. The "fine art" model of design education and the weak foundation of design culture have dazzled Chinese designers, who blindly follow foreign design styles, making the design detached from the local community and becoming unorthodox.

However, when Chinese designers realize that copying foreign design styles is just a copy of a pattern, they begin to return to the local area, hoping to redefine their own design styles through traditional Chinese culture and symbols. Whether learning foreign design style or promoting traditional Chinese culture, there should be a "degree", and this "degree" is the creation of Chinese design style is the most difficult to grasp. How to implant a national culture and spirit into the modern design context, and the perfect combination of tradition and modernity, shaping a unique Chinese design style, is a serious problem faced by contemporary Chinese designers. As an integral part of traditional Chinese culture, Zen Buddhism, with its transcendent Zen rhythmic thought and cultural connotations, has had a profound influence on ancient art forms such as artifacts, architecture, painting, calligraphy and poetry in China and even Japan.
[14]

Today, more and more design cases show that the essence of Zen's ideas, such as "the assimilation of things into the self", "the theory of enlightenment" and "the theory of self-nature", are inextricably linked with modern design and art. Design is a way to solve the problems of people's daily

[13] The Study of Taoist Culture,Chen Guying. [M]. Sanlian Bookstore, 1999.

[14] The Zen aesthetics in modern design,Xi Chen. [J]. Journal of Hebei Union University (Social Science Edition), 2013,13 (3): 136-138.

life. Design is a process of solving people's daily life problems; Zen is a philosophy of life, a high wisdom of exploring the meaning of human life, and we can develop a way to solve problems with its unique methods. [15]

Therefore, it is the original intention of this paper to analyze the Zen style of modern design, so as to put the essence of Zen thought into the context of Chinese modern design and form a unique national design language.[16]

The content of this paper mainly takes "Zen style" and "modern design" as the starting point, firstly, it analyzes and summarizes the characteristics and positive significance of the Zen style in modern design; then it describes the embodiment of Zen in traditional art, and tries to put Zen thought into the language of modern design to form a unique national design language. the language of modern design to form a unique design methodology. Finally, it uses a unique Zen perspective to view design as a kind of cultivation and discusses the subtle relationship between Zen thought and design thinking.[17]

The above research on Confucian aesthetics brings theoretical guidance for its application to the design of tea house interior environment.[18]

Taoist aesthetics in oriental aesthetics culture in the domestic research, Professor Chen Guying published in 1992 'Taoist Culture Research' on Taoist aesthetics systematic and in-depth research, for this topic will be applied to the tea house interior design has brought inspiration.

Zen aesthetics in oriental aesthetics culture has been researched in China, Chen Xi analyse the design characteristics of Zen aesthetics in 'Zen Aesthetics in Modern Design' and summarized the design techniques of Zen space; Kong Ying analyse the characteristics of Zen aesthetics and used it in tea house design in 'Zen Culture in Contemporary tea house Design: A Study of Symbols',

[15] Application of Zen culture in contemporary tea house design,Kong Ying. [D]. Shandong Jianzhu University, 2014.

[16] What if utilitarian products are regarded as high-status? The moderate role of iconic and popular as two dimensions of brand Coolness , Aihoor A ,Correia M S L ,Bruno S , et al. [J]. Journal of Marketing Communications, 2024, 30 (4): 508-528.

[17] Branding a new university: The development of Atlantic Technological University's brand identity, Seán D . [J]. Journal of Education Advancement & Marketing, 2024, 9 (1): 25-38.

[18] Consumers' perception of green brand attributes and its outcomes: a sustainable perspective,Usman J ,Amir M R ,Ghulam H , et al. [J]. Journal of Environmental Planning and Management, 2024, 67 (8): 1655-1677

and the above studies on Zen aesthetics have practical significance in guiding the application of Zen aesthetics in the interior environment design of tea houses for the present project. [19]

The above research on Zen aesthetics is a practical guidance for this project to apply it to the design of tea house interior environment.

Chinese tea culture has a profound influence on foreign countries. Japanese architect Fujimori Shunshin designed the Tree House tea house, because the tea house is set up on a tree with an imbalance, if people go up there and keep moving, the tea house and the tree will follow the movement, and they can't enjoy the tea with peace of mind; therefore, he used this feature to design the building, and guided the people's activities by it, so that only the throat of the people moves, and they can slowly learn the taste of tea.

Tokujin Yoshioka's 'Glass Tea Room' reinterprets the Japanese tea ceremony culture by using a modern lens effect. The glass diffusion on the floor is reminiscent of ripples on the surface of water, and at midday, a rainbow-coloured glow appears. The design concept is to experience time with nature in a tea house space, and to integrate the design with nature, allowing people to come into close contact with nature through the open-air tea house experience, and to sit in the space slowly and quietly, letting the mind slow down, balancing the fast and slow of the moment with the outside world, and soothing anxiety and anxiety. It is also a way to balance the speed and slowness of the present with the outside world, to calm the agitation and to decompress the body and mind.[20]

This paper analyses how Atlantic Technological University (ATU) successfully created a unique brand identity for this newly established university located in the west and north-west of Ireland. The opportunities and challenges presented by such a large task are reviewed. Developing a new higher education brand uniting three education institutes, each with over 50 years of history,

[19] Branding soft spaces,Kaj Z ,Kees T .[J]. European Planning Studies, 2024, 32 (6): 1318-1336.

[20] Cause-related marketing and its impact on brand image and loyalty: Evidence from international fast-food chains,Mostafa N M ,A. M N ,Mona B O . [J]. Journal of Foodservice Business Research, 2024, 27 (4): 383-408.

required a team effort and considerable communication and engagement skills to ensure that all stakeholders supported the project. A strategic partnership between three Institutes of Technology, the Galway-Mayo Institute of Technology, Institute of Technology Sligo and Letterkenny Institute of Technology, was formed in 2012 and was known as the Connacht-Ulster Alliance (CUA). The goal of the CUA was to establish a university of size, scale and impact for its region, which would make a substantial contribution to higher education nationally and internationally. Developing a brand for the new university involved dedicated and motivated internal teams supported by an external branding consultancy company. This case study outlines the work of the team responsible for developing the brand identity, along with the lessons learned which ultimately resulted in a successful launch of a brand for a new university − ATU. The approaches and considerations for branding a new institution may also apply to rebranding an existing entity.[21]

Taking East Asia as the research horizon, the Confucian classics as the research core, and culture as the research vein, this series not only focuses on the cultural exchanges between the East and the West, but also gathers the interactions of cultures in East Asia, and explores the changes of the classics and values as well as their outlooks in the above vein. This book is one of the books in the series, which mainly discusses pre-Qin Confucianism and the interpretation of classics; the concept of "wholeness" in Confucius' aesthetics of poetry and music; the transformation of the concept of "love" from Confucius and Mencius to Xunzi; the relationship between "Tong" and "Ru" : the concept of "Confucianism" ; and the concept of "love" in the Chinese language. "Confucianism: Xunzi's View of the Passage and the Problem of Classical Interpretation; The Man of Nature and Sentiment: An Experimental Discussion of Guo Dian Chu Jian - The Essay on Nature and Sentiment from the

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[21] "Feminine = Healthy Food" stereotype: Impact of feminine brand personality on consumer attitudes toward healthier food brands,Feng H ,Motoki K . [J]. Food Quality and Preference, 2024, 118 105204-.

perspective of Chu Culture; Marxist and Confucian Views on Literature: The View of Intrinsic Purpose Theory, and so on.[22]

The resurgence of green marketing engrossed the phenomenon of green-washing, misleading and deceiving consumers with false claims about the firms' environmental practices. Drawing on attribution theory, this study examines the direct relationship between perceived green-washing (PGW) and brand credibility (BC) and indirect relationship through green skepticism (GSP). The study also examines the moderating effect of environmental concern (EC) based on contingency theory in both direct and indirect relationships. Data were collected through self-administered questionnaires from consumers and 508 usable responses were analyzed. The study's hypotheses were tested using PROCESS macro for SPSS. The results show that PGW is negatively related to BC both directly and indirectly via GSP, whereas EC moderated, directly and indirectly, the relationships between PGW and BC, suggesting that the relationship between PGW and BC is fostered when EC is high. This study helps managers to understand how overstated/deceptive green claims may lead to destructive consequences for the company.[23]

How newly-conceived soft spaces – typically with fuzzy boundaries and less formally organized institutional structures – are 'commodified' through visualizations in promoting practices. By discussing those practices, the article argues that promotion and branding are fundamentally processes where these soft spaces become hardened. [24]

This hardening is embedded in branding-related 'speech acts' and visual framings in particular. The article states that although new soft spaces are considered highly useful in competitivity-enhancing spatial policies where flexible spaces and fuzzy boundaries are typically emphasized, paradoxically

[22] Non-prescribed Ritalin use among medical students and its association with depression: A study in Iran,Harami V R ,Harami V S ,Laktarashani F Y . [J]. Journal of Affective Disorders Reports, 2024, 17 100790-.

[23] Evaluating brand equity in the hospitality industry: Insights from customer journeys and text mining,Piriyakul I ,Kunathikornkit S ,Piriyakul R .[J]. International Journal of Information Management Data Insights, 2024, 4 (2): 100245-.

[24] Evaluating brand equity in the hospitality industry: Insights from customer journeys and text mining,Piriyakul I ,Kunathikornkit S ,Piriyakul R .[J]. International Journal of Information Management Data Insights, 2024, 4 (2): 100245-.

their 'softness' gradually decreases as a result of branding process consisting of elements of expressing, mirroring, impressing and reflecting. It thus needs to be asked whether soft spaces can be branded without using framings and speech acts that harden them. The soft regions of the Bothnian Arc, a Swedish-Finnish coastal region around the Gulf of Bothnia, and the Region Foodvalley, an agrarian region in the middle of the Netherlands, are used here as examples to discuss how soft spaces transform in this context.[25]

Summary of The Chapter I

1. Traditional culture needs to be inherited and transformed into a way that modern young people can accept and continue to develop. Otherwise, culture is culture and commodities are commodities, and cultural commodities and commodity culture will be extremely separated, which is also one of the purposes of creation.

2. The content of this paper mainly takes "Zen style" and "modern design" as the starting point, firstly, it analyzes and summarizes the characteristics and positive significance of the Zen style in modern design; then it describes the embodiment of Zen in traditional art, and tries to put Zen thought into the language of modern design to form a unique national design language. Finally, it uses a unique Zen perspective to view design as a kind of cultivation and discusses the subtle relationship between Zen thought and design thinking.

3. Chinese tea culture has a profound influence on foreign countries. Japanese architect Fujimori Shunshin designed the Tree House tea house, because the tea house is set up on a tree with an imbalance, if people go up there and keep moving, the tea house and the tree will follow the movement, and they can't enjoy the tea with peace of mind; therefore, he used this feature to design

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[25] The impact of Janus fit brand extensions on perceived brand innovativeness,Falana O W ,Aspara J ,Frösén J .[J]. Journal of Business Research, 2024, 179 114674-.

the building, and guided the people's activities by it, so that only the throat of the people moves, and they can slowly learn the taste of tea.

Chapter II
RESEARCH FOR THE SELECTED TOPIC

2.1 Preliminary Research

Shanghai Qingfeng Family tea house: The decoration style of the tea house focuses on the classical style, combined with the modern self-service tea culture, and opens up a new industrialization road for the Chinese tea house industry. Although the overall style of the tea house decoration is mainly classical, but added many modern elements, the combination of ancient and modern, bring out the best in each other

Beijing Wu Yutai Tea house: the management characteristic of the tea house is "three self" policy: jasmine tea "self-picking, self-scenting, self-fighting". Tea billet from Jiangsu and Zhejiang and other places, transported to Fujian area from scenting, and finally back to Beijing tea village self-fighting. Wu Yutai tea house from the dozens of jasmine tea, high quality, cost-effective, genuine.

Wu Yutai, tea village also founded China's first tea culture creative production platform, combining the old and cultural creative industry, and the first clearly put forward to "tea culture creative industry drive enterprise development, promote industry progress, promote industrial upgrading" of the public service platform, promote the development of tea industry enterprise innovation culture.

Huaxiang Yuan: Huaxiang Garden has established a standard system of eight tea manors, and laid out eight tea manors in the origin of the main tea categories. At the same time, it has built four modern production bases and high-tech RESEARCH and development testing centers, and finally formed a

standard system of tea manors that controls the whole process from the source to the terminal.

Huaxiang Garden is also actively practicing the "three tea concepts": tea culture culture, tea industry, tea science and technology.

Yuan Changhou Tea: formerly known as Yongsheng Yuan Tea, after the meaning of "the beginning of the one Year, a long history, the bottom of the village", renamed "Yuan Changhou Tea". Yuan Changthick's signature five brands are: jasmine white Jade Rabbit, jasmine white dragon ball, jasmine snow needle, jasmine Tianshan silver bud, jasmine leaflet flower tea.

The first floor of Yuan Changhou is a tea house, which manages all kinds of famous tea and xing purple sand tea sets. Among them, a large purple sand pot with a height of 1.5 meters and weighing 80 kilograms is the treasure of the town hall, placed in the middle of the tea house, with the historical yearbook of Yuan Changhou engraved on it. The second floor is the Yuan Changthick tea house, which adopts the combination of classical and modern techniques for decoration and beautification, giving people a clear, elegant and comfortable feeling

Middle-aged people: strong consumption ability, mainly value the background of the brand and the tone of the brand, will pay more attention to the environment of the tea house, this kind of people need a quiet environment and the classical decoration style

Young people: weak consumption ability, pay more attention to the price and cost performance of the brand, more inclined to take out rather than in-room food, and will show interest in the content of traditional culture. Such people need to be inclined to modern style and can add some classical elements for brand publicity.[26]

Elderly people: with medium consumption power, they pay more attention to the place to communicate with people. Such people will focus on the distance

[26] On the antipodes of love and hate: The conception and measurement of brand polarization,Ramírez O A S ,Veloutsou C ,Thomas M A . [J]. Journal of Business Research, 2024, 179 114687-.

of the tea house and the sense of relaxation brought by the decoration. Such people need to provide a relaxed communication place.

Frank Lloyd Wright (Frank Lioyd Wright, 1867-1959) is a veteran pioneer of modern architecture, the founder of modern architecture in the United States, he was born when the U.S. Independence is less than 100 years. Wright was an architect trained in the United States, began to work at the age of 20, died at the age of 92, and was engaged in architectural creation for 72 years of his life, and his works, such as the Running Waters Villa and the Guggenheim Museum, are household names in the United States. This paper analyzes two major parts of Wright's architectural style and design concepts, and puts forward his own feelings and ideas about Wright's architectural design.[27]

With the progress of the times and the enhancement of people's cultural level, in addition to meet the basic functional needs of the teahouse, should also pay attention to the creation of cultural atmosphere, due to the work and life pressure continues to increase, so that people are more concerned about the pursuit of spiritual fulfillment, so the cultural atmosphere of the teahouse and the creation of a spatial mood has been put forward to a higher level of requirements, but also become an important element of the design of the teahouse.[28]

Since ancient times, Zen tea has a close relationship, Zen culture is an important part of the splendid culture of the Chinese nation, it and the tea ceremony in the spirit of the essence of similarities, "Zen tea a taste" is the highest level of spiritual integration of the two, and Zen teahouse is the material carrier of the integration of the two spirits, has a particularly important significance, which can not only satisfy the spiritual thirst, but also to pursue spiritual satisfaction, so the cultural atmosphere and the creation of spatial mood

[27] Pursuing the drivers of consumer behaviour toward service robots in the hotel industry,Soliman M ,Ivanov S ,Elgammal I , et al.[J]. International Journal of Hospitality Management, 2024, 120 103752-.

[28] Did disruptive events affect the purchase of private label food products?,Annarita C ,Marcello S ,Giuliano I . [J]. British Food Journal, 2024, 126 (6): 2522-2538.

has been put forward to a higher level of requirements, but also become an important element of the teahouse design.[29]

It can not only satisfy people's spiritual thirst, but also with the creation of Zen space atmosphere of the teahouse, so that more people pay attention to and understand the Zen culture. With this, the author chooses the application of Zen culture in the design of teahouse as the thesis topic, through the comparison of the application of Zen culture and its artistic representations in the traditional architecture, gardens and contemporary architecture and landscape in China, as well as the analysis of the typical patterns of Zen culture, combined with the development of China's teahouse status quo and characteristics of the Zen culture into the design of teahouses, the author uses his own design work The author takes his own design work "Dongyun Zhishen" Tea Culture Experience Center architectural environment design as an example to discuss the creation of Zen atmosphere and the application and inheritance of Zen culture in contemporary teahouse design.[30]

This study aims to explore the moderator role of popular and iconic coolness dimensions on the relationship between hedonic versus utilitarian beauty product brands and high-status perceptions, using internet memes as stimuli. An experimental study was conducted to analyse whether two dimensions of brand coolness (popular and iconic) moderate the relationship between type of internet meme (utilitarian versus hedonistic) and high-status. After conducting a pretest, two internet memes were created for each condition, utilitarian and hedonistic. In total, 428 completely answers were collected from an online M Turk panel, and the hypotheses were tested using moderation analysis. The results indicate that (i) hedonistic brands are perceived as being high-status in the presence of both moderators (iconic and popular); (ii)

[29] Exploring the evolution of consumer attitude from followers to brand enthusiasts: an experiential learning perspective on social media, Jack W . [J]. Qualitative Market Research: An International Journal, 2024, 27 (2): 231-253.

[30] Manufacturer encroachment in the presence of the store-brand ,Yang J ,Fang J ,Su J . [J]. Kybernetes, 2024, 53 (6): 2046-2068.

utilitarian brands can be associated with high-status perceptions, if moderated by the popular dimension. [31]

Findings demonstrate that the popularity of the brand plays an important role in consumers perceptions. This study contributes to the marketing literature by analysing the relationship between three core dimensions of brand coolness, namely, iconic, popular, and high-status, regarding brands associated with hedonics and utilitarian products.

2.2 Positioning Of The Selected Topic

This series design is mainly VI design, supplemented by poster design and packaging design. It mainly highlights the characteristics of elegant Chinese traditional culture, and takes the flat wind as the main design style, showing the Zen style of dust. In the early stage of the design, the computer is used to draw, complete the main electronic draft design of the design, and then make the physical objects and booth layout in the later stage.

Summary of Chapter II

1. With the progress of the times and the enhancement of people's cultural level, in addition to meet the basic functional needs of the tea house, should also pay attention to the creation of cultural atmosphere, due to the work and life pressure continues to increase, so that people are more concerned about the pursuit of spiritual fulfillment, so the cultural atmosphere of the tea house and the creation of a spatial mood has been put forward to a higher level of requirements, but also become an important element of the design of the tea house.

2. It can not only satisfy people's spiritual thirst, but also with the creation of Zen space atmosphere of the tea house, so that more people pay attention to and understand the Zen culture. With this, the author chooses the

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[31] Selenium and other heavy metal levels in different rice brands commonly consumed in Pretoria, South Africa ,Oladeji M O ,Magoro K ,Mugivhisa L L , et al. [J]. Heliyon, 2024, 10 (9): e29757-.

application of Zen culture in the design of tea house as the thesis topic, through the comparison of the application of Zen culture and its artistic representations in the traditional architecture, gardens and contemporary architecture and landscape in China, as well as the analysis of the typical patterns of Zen culture, combined with the development of China's tea house status quo and characteristics of the Zen culture into the design of tea houses.

3. Frank Lloyd Wright is a veteran pioneer of modern architecture, the founder of modern architecture in the United States, he was born when the U.S. Independence is less than 100 years. Wright was an architect trained in the United States, began to work at the age of 20, died at the age of 92, and was engaged in architectural creation for 72 years of his life.

Chapter III
DESIGN PROCESS AND RESULTS

3.1 Design Plan

Collect design cases of excellent brands, find design inspiration, and determine the overall style of the brand as a modern style.

Mind map to organize the design ideas.

Determine the slogan of the brand, and the related text.

Collect information and design the logo, brand fonts in English and Chinese, auxiliary graphics and brand IP image and other basic parts of the drawing of the extension of the IP image of the expression bag.

Design the application part of the extended application of packaging, posters and related product design.

Complete the design as a whole and make minor adjustments to the details.

3.2 Design Process

3.2.1 Logo Design

Design style

The logo design adopts the design style of flat wind, through the design of flat wind to show the classical Zen design thought of the tea house, making the design more recognizable and visual impact.

graphic design

The logo design after several changes, the overall design takes the teapot as the design element, the design is the logo of the tea house; the teapot has round window treatment, adopts the design method, integrates the lid with Chinese architecture, shows the classical brand positioning of the tea house and increases the interest of the brand logo.(As shown in Figure 3-1, Figure 3-2)

color scheme

Starting from the minimalist design requirements, the logo color takes monochrome as the logo color, and the color selects the gray green with low lightness and low saturation, which forms high contrast with the yellow base color with brightness and low saturation to enhance the identification of the brand logo.(As shown in Figure Figure 3-2)

Standard drawing

The standard drawing of this design logo is the guarantee of the quality of the logo production, ensuring the accuracy of the logo in the process of scaling, and improving the work efficiency.(As shown in Figure Figure 3-3)

The standard drawing specifies the width of 14 cm and the height of 15 cm.(As shown in Figure Figure 3-3)

Sign usage specification

When the sign is applied separately, the height of the sign is 10 mm, and the other visual elements are prohibited in the scope of 3 mm around the sign.(As shown in Figure Figure 3-4)

In order to ensure the correctness and integrity of the logo, it is stipulated that the minimum value is 15mm when used alone.(As shown in Figure Figure 3-5)

Logo anti-white draft and ink draft

The ink and anti-white manuscripts of this design logo are mainly used in the environment where black and white printing must be used, including monochrome printing environment such as newspaper advertising and magazine advertising, as well as advertising creative requirements, and are also suitable for special process processing such as hot stamping, convex and concave, and film mulching (see Figure 3-6, Figure 3-7)

Sign standard color

This design standard color symbolizes the spirit of enterprise and corporate culture, through the visual communication to produce a strong impression, to achieve the role of color in visual recognition.(As shown in Figure Figure 3-8)

The standard colors of this brand are widely used in a variety of communication systems, including stationery, print, advertising, multimedia, office environment, mobility applications, and accessories, etc.

Logo background color

The background color of this brand logo can also be used in various communication systems, packages,Including stationery, printed matter, advertising, multimedia, office environment, mobility applications, accessories, etc.(As shown in Figure Figure 3-9)

3.2.2 Font Design

Design source

The font design refers to the font structure of the seal script and the characteristics of the soft and round strokes of the dot characters, combining the thin shape ratio and the stroke style of the two ends prototype, for reference and modification.

The shape of the design

The ratio of glyph is changed from traditional printed Chinese characters 1:1 to 1:2, which is closer to the ratio of seal script. At the same time in order to show the tone of the brand, most of the curve of the stroke Angle, the "mouth" structure or half surrounded structure round, close to the brand design concept, and the stroke with the design of the parif way, both ends of the circle as a seal, make the font more classical, joint brand overall performance.

Color design

The color adopts the same color as the logo, which enhances the contrast and recognition at the same time. The secondary title text adopts higher lightness and more yellow color to highlight the main title and logo.

Font standard drawing

The biggest goal of font design is to convey temperament and feeling, while having the best recognition and the widest recognition. In practical

application, the electronic documents of the standard graphics listed in the basic part should be used as far as possible.

3.2.3 Assisted in Graphic Design

The initial auxiliary graphic idea is mainly characters, supplemented by traditional Chinese colors. The characters express the classical and indifferent brand spirit. At the same time, simple design and a large number of tiled color blocks are used to show the characteristics of brand Zen and indifference.(As shown in Figure 3-3, Figure 3-4)

First of all, the most important teacup elements in the tea house are combined with the traditional colors and a large area of space is left blank. The elements of the teacup are supplemented by corresponding figures, such as leaves and other Chinese style decoration, to highlight the theme and better show the brand tone. And further determine the theme color, with low saturation warm yellow and warm green tone, to show the brand of the Zen taste, and the logo echo.(See Figure 3-5, Figure 3-6, Figure 3-7)

In addition, the design also made the traditional landscape as the design elements to make the auxiliary graphics. The main elements are the ancient landscape painting, referring to the brush strokes and intentions of landscape painting. At the same time, the layers of multiple colors rather than smooth transition. The overall color strengthens the theme color, the application, to highlight the tonality of the brand, and the overall design echo.(See Figure 3-8, Figure 3-9, Figure 3-10)

3.2.4 Font Logo Typesetting

Several typesetting of the font and logo are specified, so as to facilitate the comparison and restraint in the later application.(As shown in Figure 3-19,3-20,3-21)

3.2.5 Cultural and Creative Product Design

The postcard is designed with a warm yellow background color, supplemented by landscape elements, and the tea house slogan is attached on the front. The back is based on a brief introduction, the overall presents a concise style.(As shown in Figure Figure 3-22)

The work permit design takes linear as the design language, warm green as the main color, and the font is white, highlighting the Zen of the brand.(As shown in Figure Figure 3-23, and Figure 3-24)

The folder design uses landscape elements as the auxiliary graphics, and uses white linear elements as the base pattern, supplemented by a strong contrast color logo typesetting. Low overall color saturation to enhance the brand tone.(As shown in Figure Figure 3-25)

The overall design of the file bag is simple, mainly white, the pattern adopts the riding line logo, and the front and back are attached with the brand logo, to enhance the formal sense of the brand.(As shown in Figure Figure 3-26)

The mug design also adopts the graphics with landscape as the main components. The cup wall writes the brand slogan and logo in the form of vertical version. The overall color is mainly warm yellow, and the pattern is warm green. With the red sun as the bright color dot eyeball, to enhance the sense of design.(As shown in Figure 3-27,3-28)

The pillow adopts the teacup style elements as the main design source, and the large area of white space is used to reflect the tonality of the brand. The font design of the brand name is arranged in vertical rows, and echoes the image of the circular color block, so as to achieve the scattered effect.(As shown in Figure Figure 3-29)

The badge design adopts the opposite design method, the badge is limited by the size, the design pattern is too small will affect the identification, so the flat covered design is adopted to achieve the purpose of publicity and enhance

the identification.(As shown in Figure Figure Figure Figure Figure Figure Figure Figure 3-30, and Figure Figure Figure Figure Figure Figure Figure 3-31)

The front design of the packaging bag is relatively complex, with ancient buildings, supplemented by vertical brand name text and slogan; the side design is relatively simple and the single brand name is highly recognizable.(As shown in Figure 3-31, and Figure 3-32)

Considering the purpose of combining aesthetics and practicality, the design of portable canvas bag does not design complex patterns, which is convenient for the enterprise to cooperate with Party A in the later stage, and the color matching tries to match the brand tone, and supplement the brand name or logo on the side, so as to facilitate the cooperation and retain the brand characteristics.(As shown in Figure Figure 3-33)

3.3 Poster Design

The main purpose of this poster series is to be used for the promotion of the tea house.

With its unique creativity and exquisite skills, this poster skillfully integrates the characters, landscape and brand concept, fully demonstrating the unique charm and brand tone of the teahouse.

In terms of color usage, the poster adopts the same color scheme as the supporting graphics to express the tone of the brand. By cleverly dividing large color areas and using thematic colors for embellishment, the whole picture is both colorful and harmonious. This color scheme not only highlights the classical flavor of the teahouse, but also conveys a warm and comfortable brand atmosphere.

In addition, the poster also cleverly combines ancient architectural elements to increase the color level and richness of the picture. By using the lines and shapes of ancient architecture, the poster not only shows the classical style of the teahouse, but also further emphasizes the brand's cultural connotation and

historical heritage. This combination of traditional elements and modern design makes the poster more artistic and ornamental.

To sum up, this poster successfully conveys the brand tone and cultural characteristics of the teahouse through the use of isomorphism, color matching and the combination of ancient architectural elements. It not only shows the middle-aged tea drinkers that the teahouse attracts and the peaceful environment, but also shows the harmonious symbiosis between the teahouse and nature and the depth of the classical brand theme. This poster undoubtedly plays a positive role in promoting the brand and image of the teahouse.

In the process of creating posters, graphic design undoubtedly occupies a pivotal position. These graphics are often based on characters, landscapes and buildings as the main elements, through clever combination and layout, forming a fascinating picture. Among them, the smallest building is often used as the visual focus of the poster, which becomes the key to attract the audience's attention. Characters and landscapes, on the other hand, as the main objects of expression, together constitute the core content of the poster.

In graphic design, characters, as the soul of the poster, often carry the important task of conveying themes and emotions. They either appear independently, or contrast with landscape, architecture and other elements to create a unique atmosphere. The landscape is often used as the background or accompaniment for the characters, adding color to their image through rich colors and delicate depictions. Architectural elements also play an indispensable role in poster design. They can be either real buildings or abstract art forms, which can create a unique visual effect through skillful use.

In poster design, using the landscape as the character's "clothes" is a common and creative design technique. This way of design makes the characters and the scenery blend with each other, forming a harmonious and unified whole. At the same time, by adjusting the color, light and shadow of the landscape and other elements, it can further highlight the character's image characteristics and enhance the visual effect of the poster.

In addition, the steam element is often skillfully used in poster design. For example, the steam in the teacup is drawn as a winding mountain road, which not only increases the fun of the poster, but also makes the whole picture more vivid and lively. This design not only shows the creativity and imagination of the designer, but also enhances the audience's appreciation of the poster experience.

In summary, there are many different graphic elements in poster design, which are intertwined and interact with each other to form a picture full of creativity and fun. Through the in-depth understanding and skillful use of these elements, designers can create more vivid, graphic and meaningful posters, which will bring the audience a richer visual enjoyment and emotional experience.

The overall color palette of this poster is dominated by yellow and green, creating a warm and refreshing atmosphere. From the top to the bottom of the poster, the brightness gradually changes from high to low. This design not only makes the poster visually more layered, but also brings a dynamic experience to the audience.

At the bottom of the poster, we can see an eye-catching slogan. The text color of the slogan is a lower brightness yellow color, which not only ensures the contrast between the text and the background color, but also makes the overall color tone remain harmonious and unified. In addition, this yellow color also gives people a sense of stability and vitality, which complements the theme of the poster.

In the center part of the poster, we see a building. This is the area with the highest overall color purity, and the colors are bright and full, leaving a deep impression. The architect has made this building stand out in the poster as a visual focal point through a clever color scheme.

In the area of higher brightness colors, the designer cleverly used lower brightness text to match. This not only ensures the readability of the text, but also creates a sharp contrast between the text and the background color,

enhancing the visual effect. In the lower brightness color area, the designer uses higher brightness text to supplement, making the whole poster more colorful and diversified.

In addition, this poster also cleverly uses the principle of color psychology. Yellow and green are both positive colors that bring pleasure and comfort. And the change of brightness can guide the viewers' eyes and make them focus on the important elements of the poster naturally. This design not only enhances the attractiveness of the poster, but also helps to convey the message and theme of the poster.

Overall, this poster is excellent in its use of color. The designer creates a harmonious and layered visual effect through clever color matching and brightness changes. At the same time, the colors in the poster also cleverly convey the theme and emotion, enabling the audience to deeply feel the meaning and value of the poster while enjoying it.

Text in braille soft round fine font as a promotional message and promotional information writing text, the top of the poster theme written in brand standard characters that is the brand name, to achieve the purpose of publicity. The lower part of the writing brand-related information, the upper part of the text is larger, the lower part of the text is smaller, highlighting the upper part of the focus that is the brand name.

This poster is skillfully divided into four parts, forming a staggered top and bottom layout that creates a unique and striking visual effect. Not only that, the front and back parts of the poster also adopt a staggered arrangement, which further enhances the overall sense of form, making this poster more visually impactful and attractive.

First of all, this staggered layout not only reflects the designer's ingenuity, but also fully demonstrates the brand's pursuit of innovation and personalization. By dividing the poster into four sections, the designer has succeeded in effectively dividing and combining different information and elements, making the whole poster look concise and layered at the same time. At the same time,

this layout can also help the audience better understand and accept the information conveyed by the poster, which improves the communication effect of the poster.

Secondly, the staggered design of the poster further enhances its sense of form. By adopting different typography and visual elements in the front and back parts, the designer has successfully created a sense of space and three-dimensionality, making the poster present a three-dimensional visual effect on the plane. This design not only makes the poster more creative and distinctive, but also can stand out among many posters and attract more people's attention.

In addition, this design also cleverly demonstrates the brand's wide audience characteristics. By dividing the poster into four sections, the designer can target messages to different audience groups. For example, the brand's youthful characteristics can be emphasized in one of the sections to attract the attention of young consumers, while the brand's quality assurance can be emphasized in another section to attract consumers who have higher requirements for quality. This design allows the brand to better meet the needs of different audiences, further expanding the brand's influence.

Overall, this poster successfully creates a unique and eye-catching visual effect by adopting a staggered top and bottom layout and a staggered front and back design. This design not only demonstrates the designer's ingenuity and creativity, but also fully reflects the brand's pursuit of innovation and individuality. At the same time, this design can also help the brand better convey its message, attract the audience, and further expand the brand's influence.

3.4 Packaging design

Tea cake bags are packaged in square paper packets, tea brick boxes are boxed with heaven and earth lids, and tea cake boxes are packaged in socket type cartons (as shown in Figure 3-39).

Tea cake packaging bag is in the form of cake, tea brick packaging box and tea cake packaging box is in the form of square box. (As shown in Figure 3-40 and Figure 3-41)

The tea cake packaging bag takes the building as the main graphic, with the English name of the teahouse as the outline at the edge, the ingredient list and the QR code of the product at the bottom right corner, the sun at the left as the eye-catching and visual center, and the logo with high transparency at the top, while tilting to the direction of the sun as a tilt, and the brand name is designed at the bottom of the top surface of the package.

Tea brick packaging box with landscape and architecture as the main graphics, the edge of the English name of the teahouse as an outline, the middle and upper sun as a punctuation and visual center, the left side of the logo with high transparency, the top surface above the design of the brand name of the horizontal layout, the lower left corner attached to the brand slogan.

Side design is relatively simple, with the name of the English as a point of reference, the central design of the brand logo, and the top of the detailed formation of echoes, while choosing low saturation and high brightness colors, and the top of the formation of the color of the detailed echoes.

The back side is designed with a set of graphics, accompanied by the ingredient list and the QR code of the enterprise, echoing the design of the top side through a large area of white space.

With its unique tea art pattern design as the main graphic element, this tea cake box perfectly blends the flavor of traditional tea culture with modern aesthetics. On the top of the box, the brand logo and brand name are carefully designed, which not only emphasizes the brand's image, but also makes the whole design more eye-catching and atmospheric.

Looking closely at the design of the tea cake box, it is not difficult to find that its left side adopts low brightness and low saturation color matching, and this color choice not only ensures the overall harmony and unity, but also creates a serene and elegant visual atmosphere. At the same time, the promotional

slogan on the box adopts a Braille-style font, which is soft, rounded, delicate and exquisite, reflecting the brand's unique temperament and letting people feel the brand's humanistic care while appreciating the design.

It is worth mentioning that the overall design of the tea cake box has done an excellent job in white space treatment. By leaving appropriate white space, it makes the whole design look more concise and clear, and also makes the theme more prominent. This white space design technique echoes with the brand theme, which not only highlights the lightness and elegance of tea culture, but also shows the unique charm of the brand.

In addition, the design of the tea cake box also skillfully integrates the elements of tea art. Whether it is the selection of patterns or color matching, it fully demonstrates the essence and flavor of tea art. This design not only lets people feel the charm of tea culture while enjoying it, but also makes the tea cake box itself a collectible with artistic value.

Overall, the design of this tea cake box not only reflects the image and temperament of the brand, but also shows the unique charm of tea culture. Through the clever use of colors, fonts and white space and other design elements, the whole design is simple and generous without losing the delicate and exquisite, fully meet the modern people's pursuit of aesthetics and quality. At the same time, the design of the tea cake box also symbolizes the brand's respect for and inheritance of traditional culture, allowing people to enjoy delicious refreshments while also feeling the cultural connotation conveyed by the brand.

In today's design world, the integration of coherent graphic elements into a work has gradually become an important means for designers to enhance the highlights and expressiveness of their designs. This concept is not only applicable to graphic design works such as posters and brochures, but also to various kinds of product packaging. Here, we take a typical packaging design as an example to analyze how the left side and back side of the package skillfully use coherent graphics as design elements to enrich the overall visual effect.

On the left side of the package, the designer utilizes simple but delicate patterns as the main elements, which can highlight the uniqueness of the brand without being too complicated and interfering with the harmony of the overall design. These patterns are horizontally aligned with the brand logo and product name to form a layered and visually striking combination. Through this design, the key information of the product is effectively emphasized, so that consumers can have a deep impression of the brand and the product at the first time.

It is worth mentioning that the selection of these patterns is not random, but after in-depth market research and brand positioning analysis. They not only meet the aesthetic needs of target consumers, but also accurately convey the brand's philosophy and values. This precise design positioning makes the package stand out among many similar products and successfully attracts consumers' attention.

On the back of the package, the designer used a larger proportion of graphic elements to enrich the visual effect. These graphic elements not only include the ingredient list and nutritional table of the product, but also skillfully incorporate modern technological elements such as QR code. This design approach not only makes the information on the package more intuitive and clear, but also provides consumers with a more convenient interactive experience.

Specifically, the presentation of the ingredient list and the nutritional content table not only conforms to consumers' reading habits, but also enables them to have a deeper understanding of the product. The inclusion of QR codes, on the other hand, makes it easy for consumers to scan for more information and interactive experiences about the product. This design approach not only enhances the practicality and interactivity of the packaging, but also further strengthens the connection between the brand and consumers.

In addition, the color scheme and typographic layout of the back graphic were also carefully designed. In terms of color, the designer chose a color palette that matches the brand's tone, making the overall visual effect both

harmonious and rich in a sense of hierarchy. In terms of layout, the designer emphasized the hierarchy and logic of the information, so that consumers can easily access the information they need.

To sum up, this package design successfully enhances the overall visual effect and information expression through the skillful use of coherent graphics as design elements. It not only emphasizes the key messages of the brand, but also provides consumers with a more convenient and rich interactive experience. This design concept is not only applicable to this package design, but can also provide useful reference and inspiration for other designs.

Tea cake packaging bag chooses oil paper as the design material to facilitate the reuse of packaging, tea brick packaging box uses wood as the gift box design material, and tea cake packaging box uses gray board paper to facilitate mass production and reduce costs.

In the field of tea packaging, a variety of packaging methods are emerging to meet the aesthetic needs of different consumers and product transportation and storage requirements. Among them, the tea cake bags, tea brick boxes and tea cake boxes respectively adopt different printing technologies, which not only ensure the aesthetics of the products, but also take into account the practicality.

First of all, the printing of tea cake bags adopts advanced lithographic printing technology. This printing method is widely used in the packaging industry for its high efficiency and precision. In the printing process of tea cake packaging bags, lithographic printing technology can ensure the clarity of patterns and text and color fullness, so that the visual effect of the bags is more prominent. At the same time, lithographic printing technology also has the characteristics of fast drying, so that the bags can be quickly put into use after printing, greatly improving production efficiency. In addition, the lithographic design of the tea cake bags also takes into full consideration the storage and transportation needs of the product, through a reasonable size and material selection, to ensure that the tea can be kept dry and moisture-proof during transportation, so as to maintain the quality and taste of the tea.

The tea brick box adopts the more traditional screen printing technology. Screen printing technology plays an important role in the printing of tea brick boxes with its unique printing effect and good air permeability. As tea brick boxes are mostly made of wood, screen printing can fully demonstrate the texture and feel of wood, making tea brick boxes more natural beauty. At the same time, screen printing can also be based on the design needs of the tea brick box presents a rich color and pattern, to meet the aesthetic needs of consumers. In addition, the tea brick box screen printing also has a certain degree of environmental protection, the use of ink is mostly environmentally friendly ink, friendly to the environment, in line with the concept of green consumption of modern society.

Finally, the tea cake box adopts intaglio printing technology. Gravure printing technology with its printing thickness moderate, colorful features, in the tea cake box printing shows a unique advantage. Through intaglio printing, the pattern and text of the tea cake box can show a three-dimensional sense and sense of hierarchy, so that the visual effect of the tea cake box is more prominent. At the same time, intaglio printing technology is also able to control costs under the premise of enhancing the texture and grade of the tea cake box, to meet the needs of consumers for high-quality tea packaging.

In summary, the tea cake packaging bag, tea brick box and tea cake box respectively use lithographic printing, screen printing and intaglio printing technology, these printing technology not only improves the aesthetics of tea packaging, but also takes into account the practicality of the product and environmental protection. Through the reasonable choice of printing technology and design, tea packaging can better meet the aesthetic needs of consumers and product transportation and storage requirements, to provide strong support for the healthy development of the tea industry.

Packaging production is done by machine, reducing cost and increasing speed.

Summary of Chapter III

1. The logo design adopts the design style of flat wind, through the design of flat wind to show the classical Zen design thought of the tea house, making the design more recognizable and visual impact.

2. This design standard color symbolizes the spirit of enterprise and corporate culture, through the visual communication to produce a strong impression, to achieve the role of color in visual recognition.The standard colors of this brand are widely used in a variety of communication systems, including stationery, print, advertising, multimedia, office environment, mobility applications, and accessories, etc.

3. The font design refers to the font structure of the seal script and the characteristics of the soft and round strokes of the dot characters, combining the thin shape ratio and the stroke style of the two ends prototype, for reference and modification.The ratio of glyph is changed from traditional printed Chinese characters 1:1 to 1:2, which is closer to the ratio of seal script.

4. At the same time in order to show the tone of the brand, most of the curve of the stroke Angle, the "mouth" structure or half surrounded structure round, close to the brand design concept, and the stroke with the design of the parif way, both ends of the circle as a seal, make the font more classical, joint brand overall performance.

5. This poster successfully conveys the brand tone and cultural characteristics of the teahouse through the use of isomorphism, color matching and the combination of ancient architectural elements. It not only shows the middle-aged tea drinkers that the teahouse attracts and the peaceful environment, but also shows the harmonious symbiosis between the teahouse and nature and the depth of the classical brand theme. This poster undoubtedly plays a positive role in promoting the brand and image of the teahouse.

6. This design also cleverly demonstrates the brand's wide audience characteristics. By dividing the poster into four sections, the designer can target

messages to different audience groups. For example, the brand's youthful characteristics can be emphasized in one of the sections to attract the attention of young consumers, while the brand's quality assurance can be emphasized in another section to attract consumers who have higher requirements for quality. This design allows the brand to better meet the needs of different audiences, further expanding the brand's influence.

7. The design of this tea cake box not only reflects the image and temperament of the brand, but also shows the unique charm of tea culture. Through the clever use of colors, fonts and white space and other design elements, the whole design is simple and generous without losing the delicate and exquisite, fully meet the modern people's pursuit of aesthetics and quality. At the same time, the design of the tea cake box also symbolizes the brand's respect for and inheritance of traditional culture, allowing people to enjoy delicious refreshments while also feeling the cultural connotation conveyed by the brand.

8. The tea cake packaging bag, tea brick box and tea cake box respectively use lithographic printing, screen printing and intaglio printing technology, these printing technology not only improves the aesthetics of tea packaging, but also takes into account the practicality of the product and environmental protection. Through the reasonable choice of printing technology and design, tea packaging can better meet the aesthetic needs of consumers and product transportation and storage requirements, to provide strong support for the healthy development of the tea industry.

CONCLUSION

In the design practice of Human Care, I am well aware that color innovation is crucial to the enhancement of product functions. Color, as one of the important elements of design, not only adds visual appeal to products, but also meets the needs and physical and mental preferences of consumers. Through the clever use of color, I strive to maximize the humanistic concern in my design works, so that the design is closely related to people's life and work.

In my design practice, I try to use a variety of color combinations and combinations, in order to create a strong visual impact, while at the same time not losing the harmony and a sense of beauty. For example, in the design of household products, I focus on the use of warm and comfortable colors to create a livable living environment; while in the design of commercial spaces, I tend to use bright and lively colors to stimulate people's desire to buy. The use of these colors not only enhances the practicality and aesthetics of the products, but also meets the psychological needs of consumers to a certain extent, reflecting the humanistic care of design.

At the same time, I also deeply realize that humanistic care is not only reflected in the details of the design, but also in the concepts and values conveyed by the design. Therefore, in the process of design, I always pay attention to the hot issues in the society and dig deep into people's inner needs, in order to convey positive values through the design works. For example, in the design of environmental protection products, I focus on the use of green and natural colors to express the concept of environmental protection, and guide people to pay attention to environmental protection and build a better home together.

Through this design practice, I not only improved my design skills and innovation ability, but also understood more deeply the true meaning of design and the importance of humanistic care. I realized that as a designer, we should not only pay attention to the practicality and aesthetics of the products, but also

pay more attention to people's inner needs and emotional experience. Only by truly standing on the consumers' point of view can we create more excellent design works and add more color and beauty to people's life and work.

On the road of design in the future, I will continue to uphold the design concept of humanistic care, constantly observe life, draw inspiration, and strive to create more excellent design works. I believe that as long as we feel life with our hearts and pay attention to people's inner needs, we will be able to create more humanistic design works and bring more beauty and happiness to people's life and work.

In addition, I will continue to learn and explore new design concepts and technical means in order to continuously improve my design level and innovation ability. I will continue to pay attention to the development and changes in society, keep up with the pace of the times, and work hard to design works that better meet people's needs and expectations.

At the same time, I will also pay attention to the fusion with traditional culture, explore the essence of traditional colors and patterns, and apply them to modern design, so that the design works have a modern sense without losing the traditional flavor. This kind of integration can not only enrich the connotation and extension of the design, but also inherit and carry forward the excellent traditional culture, so that people can appreciate the design works at the same time, but also feel the charm of traditional culture.

In a word, this design practice makes me gain a lot, not only improves my design skills and innovation ability, but also makes me deeply realize the importance of humanistic care in design. In the future design road, I will continue to uphold the design concept of humanistic care, constantly pursuing innovation and breakthroughs, to create more excellent design works for people, and add more colors and beauty to people's life and work. Of course, I am happy to continue to expand this article for you. Next, I will present you a more complete and in-depth view of the design world from the aspects of challenges

and gains in design practice, outlook of future design, as well as personal growth and career planning.

In design practice, I have encountered many challenges but also gained valuable experience. For example, in the design process, I often face the problem of how to balance the practicality and aesthetics of a product. Sometimes, pursuing aesthetics too much may sacrifice the practicality of the product, while emphasizing practicality too much may lead to a lack of attractiveness of the product. In this process, I gradually learned to use various design elements such as colors, shapes and materials to find the best balance between practicality and aesthetics.

At the same time, I realized the power of design. Design is not only about creating beautiful products, but also about conveying an idea and a value through the products. Therefore, during the design process, I always focus on exploring the intrinsic value of the product, and make the product resonate with the users through design, so as to achieve better communication effects.

Looking to the future, I am full of expectations for design. With the continuous development of science and technology, new design concepts and technical means keep emerging, providing designers with more creative space and possibilities. I believe that in future design, we can use more advanced technological means, such as artificial intelligence and virtual reality, to create more unique and creative design works.

In addition, I also believe that future design will pay more attention to humanistic care and sustainable development. Designers need to pay more attention to people's inner needs and emotional experience, and create a more comfortable and livable environment through design; at the same time, we also need to pay attention to environmental protection and resource utilization, and promote sustainable development through design, contributing to the future of the earth.

In terms of personal growth and career planning, I will continue to improve my design skills and creativity, and constantly pursue a higher level of design

and a broader space for career development. I plan to participate in more design training and exchange activities to share my experience and insights with my peers and jointly promote the development of the design industry.

At the same time, I will also focus on developing my interdisciplinary literacy and comprehensive ability to better cope with the challenges and opportunities of design in the future. I believe that only through continuous learning and progress can I go farther and higher on the road of design.

Design is an art full of challenges and opportunities. In the future, I will continue to uphold the design concept of humanistic care, continue to explore and innovate, create more excellent design works for people, and add more colors and beauty to people's life and work.

With the rapid advancement of technology, the design industry is constantly changing and innovating. Concepts such as digitalization, intelligence and sustainability are gradually permeating every aspect of design. For example, the rise of virtual reality and augmented reality technology allows designers to present and experience design works in an unprecedented way, bringing a more immersive experience to users. At the same time, intelligent technology is also driving design innovation, making products smarter and more convenient to meet the diverse needs of users.

In addition, sustainable development has also become an important issue in the design field. Designers have begun to pay more attention to environmental protection, energy saving and the use of renewable resources, and strive to reduce the impact of design on the environment. By using environmentally friendly materials and optimizing production processes, designers are pushing the design industry in a greener, more sustainable direction.

In terms of personal growth and breakthroughs, I am well aware that I still have a long way to go on the design path. I plan to broaden my horizons and understanding by participating in more design competitions, exhibitions and forums. At the same time, I will also actively seek cooperation and

communication with other fields, drawing inspiration and creativity from other fields to inject more fresh elements into my design works.

I believe that only through continuous learning and practice can I continuously improve my design level and innovation ability. I will maintain my passion and pursuit of design, challenge myself constantly, and strive to make more breakthroughs and achievements on the road of design.

Finally, I would like to talk about how design can better serve the society. Design is not only a form of artistic expression, but also a force that can solve social problems and promote social development. Designers should pay attention to the hot issues and needs of the society and propose solutions through design to promote the progress and development of the society.

For example, in the design of public space, designers can use innovative design concepts and techniques to create a more comfortable, convenient and safe public space environment to improve people's quality of life. In product design, designers can focus on the practicality and ease of use of products, pay attention to the user's experience and feedback, and create better quality products and services for users.

In conclusion, design is an art full of challenges and opportunities. In the future, I will continue to uphold the design concept of humanistic care, pay attention to the development trend of the design field, and continuously improve my design level and innovation ability. At the same time, I will also actively explore how design can better serve the society and contribute to the progress and development of the society through design.

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Time flies, time flies like an arrow, the sun and the moon fly like a shuttle, pen down to this point, is about to draw a successful conclusion for my undergraduate career. In these four years, I have been guided and accompanied by many teachers, classmates and friends, and their support and encouragement is an important motivation for me to successfully complete my studies.

As my thesis is about to be completed, I would like to thank my supervisor first of all. During the whole process of graduation design, whenever I encountered problems, my supervisor was always able to give me timely answers and guidance. During the bottleneck period of design, my supervisor not only pointed out the direction for me, but also gave me great encouragement, so that I could finally complete my graduation design successfully. My mentor's rigorous academic attitude and profound professional knowledge have benefited me greatly and set an example for my future academic path.

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Now, when I am about to say goodbye to the student era, looking back, my heart is full of gratitude. I thank every teacher, classmate, friend and family member for their companionship and support, and it is your companionship that has allowed me to walk through this wonderful time. Although I am about to embark on a new journey, I will keep this gratitude in my heart and continue to move forward and pursue higher goals.

In the days to come, I will carry this gratitude and memories with me as I continue to work hard and forge ahead. I believe that on the road of life, as long as we are grateful and move forward, we will be able to harvest more fruits and beauty. May we all achieve excellent results in our respective fields and write a wonderful chapter of our lives together.

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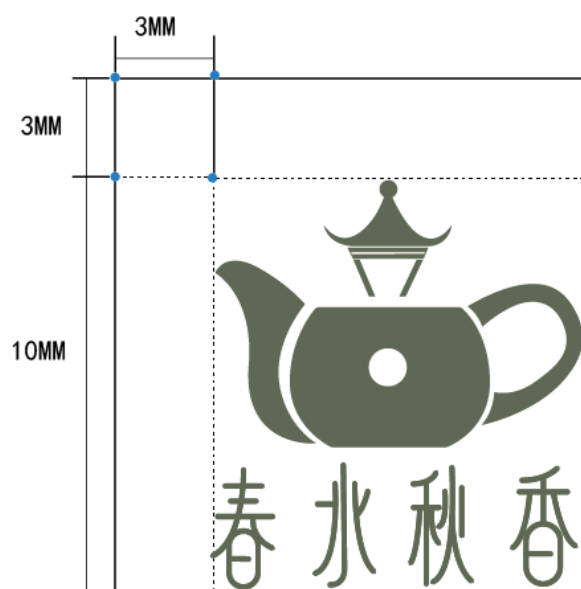
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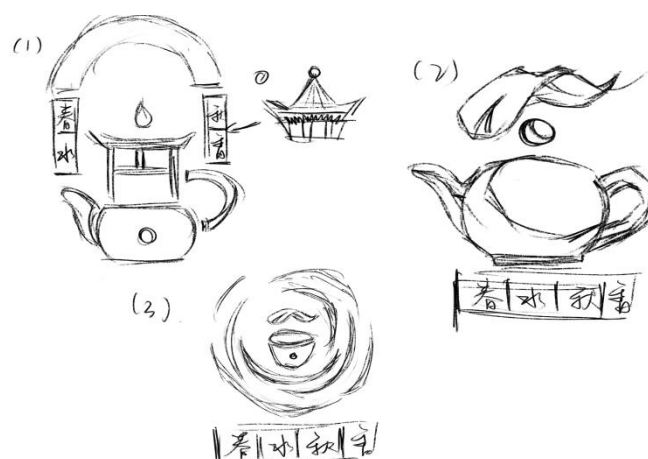
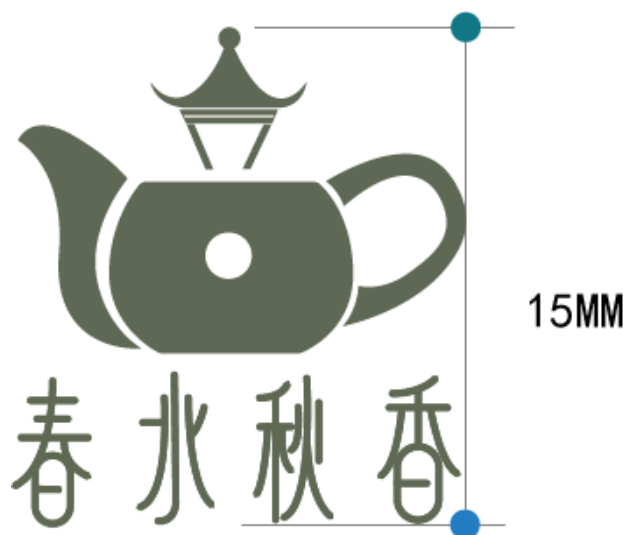
Figure 3-1 logo design

1Figure 3-2 logo design color draft
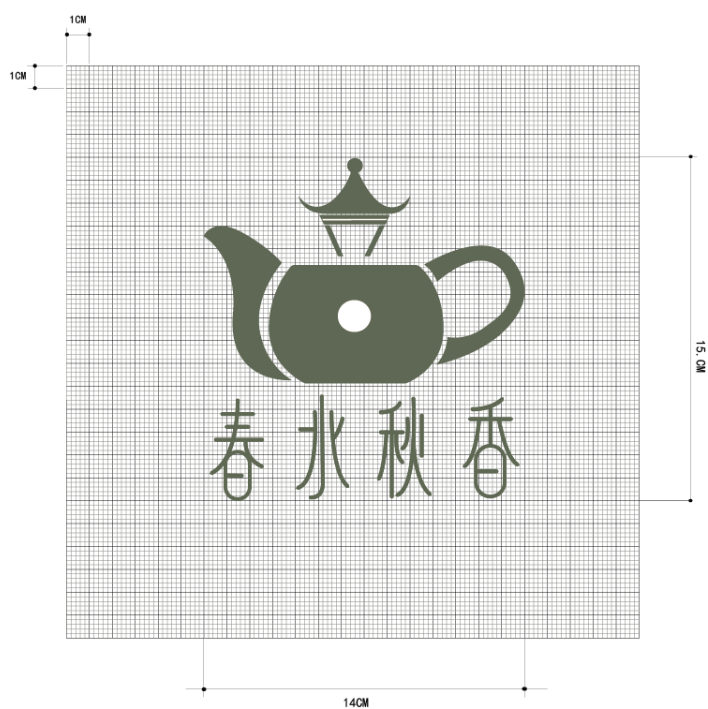
2Figure 3-3 Standard standard drawing

3Figure 3-4 Mark of reserved space

4Figure 3-5 Mark minimum use specification

5Figure 3-6 logo ink draft

6Figure 3-7 logo anti-white draft

C:69 M:55 Y:71 K:11

7Figure 3-8 logo standard color
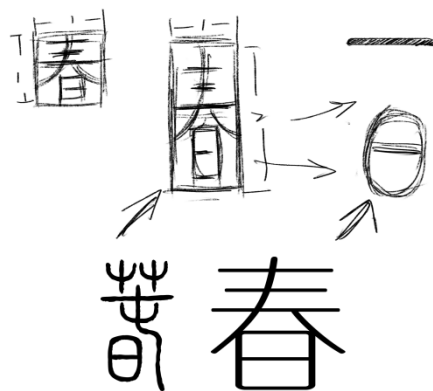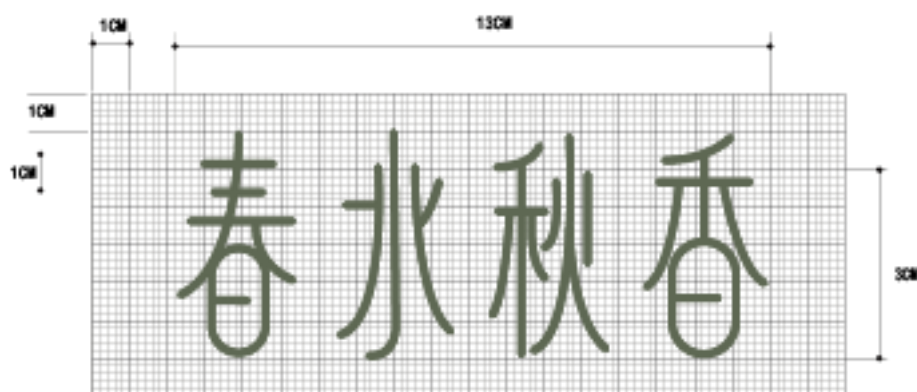

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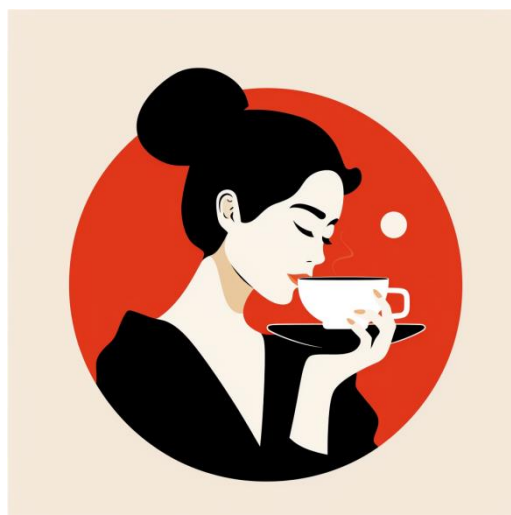8Figure 3-9 logo background diagram

9Figure 3-10 Font design ideas and draft

10Figure 3-11 Standard font color

11Figure 3-12 Standard standard drawing

12

Figure 3-13 Auxiliary graphic design based on characters

13Figure 3-14 Auxiliary graphic design based on characters

14Figure 3-15 Tea ups are the main elements to assist the graphic design
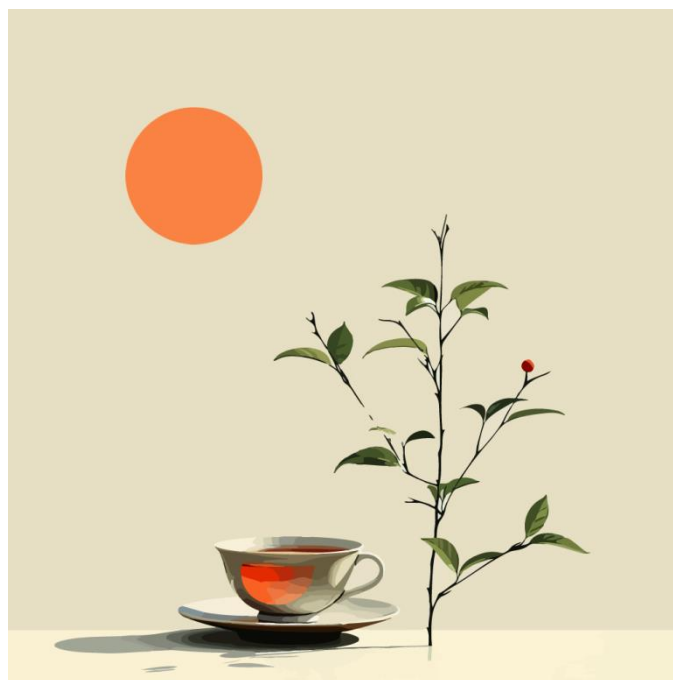
15Figure 3-16 teacup is the auxiliary graphic design of the main elements
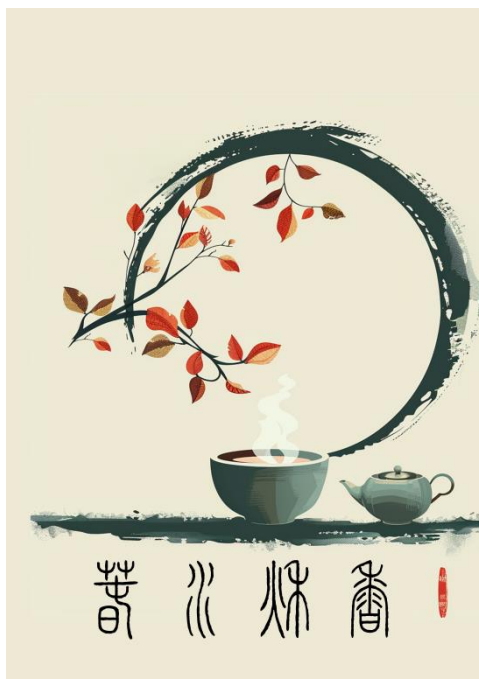
16Figure 3-17 teacup is the auxiliary graphic design of the main elements

17Figure 3-18 An auxiliary figure with landscape as the main element

18Figure 3-19 An auxiliary figure with the landscape as the main element

19Figure 3-20 An auxiliary figure with landscape as the main element

20Figure 3-21, horizontal layout

21Figure 3-22 Typography with logo

22
Figure 3-23, vertical layout

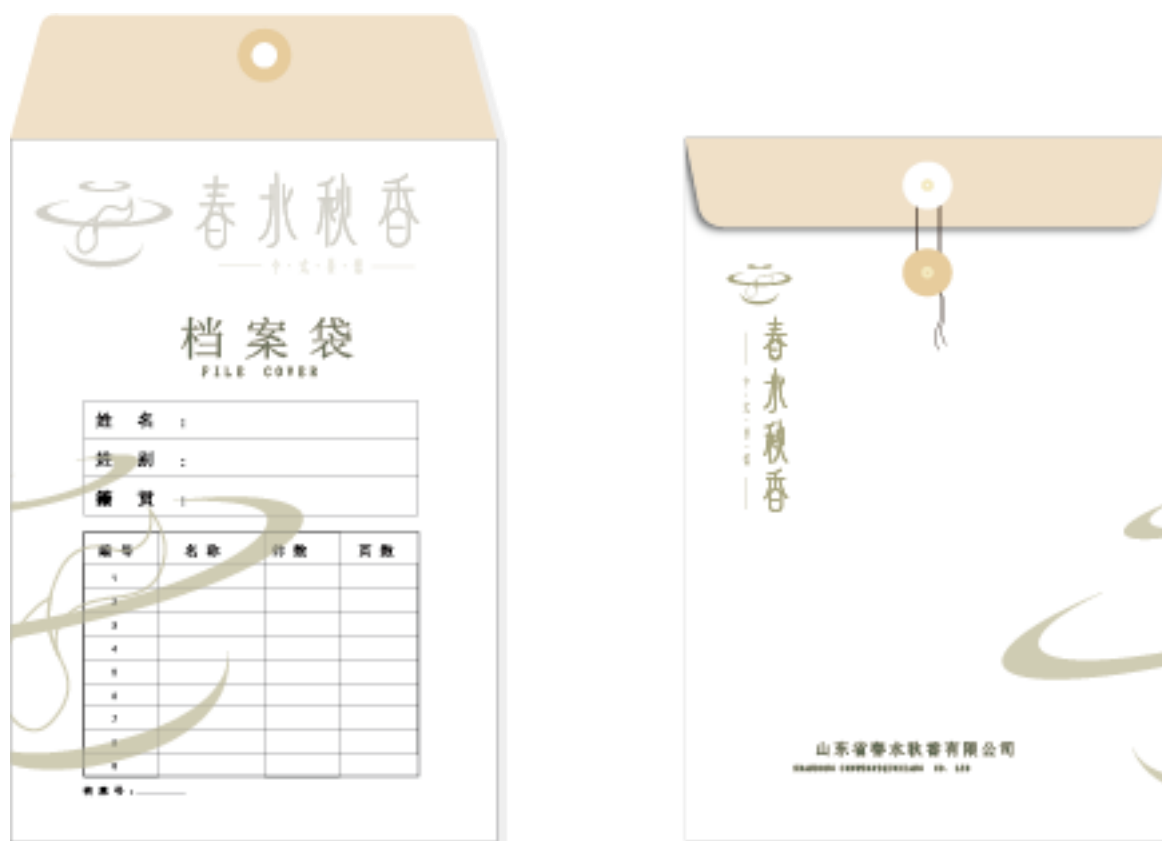23Figure 3-24 Postcard design

24Figure 3-25 Vertical work permit

25

Figure 3-26 Cross board work permit
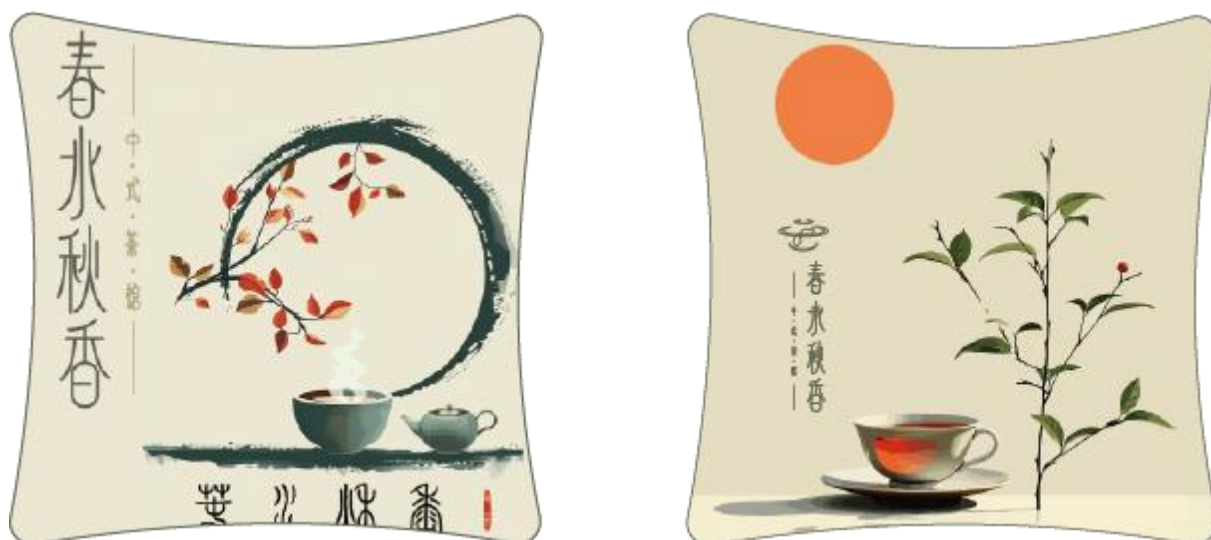

26Figure 3-27 Folder design
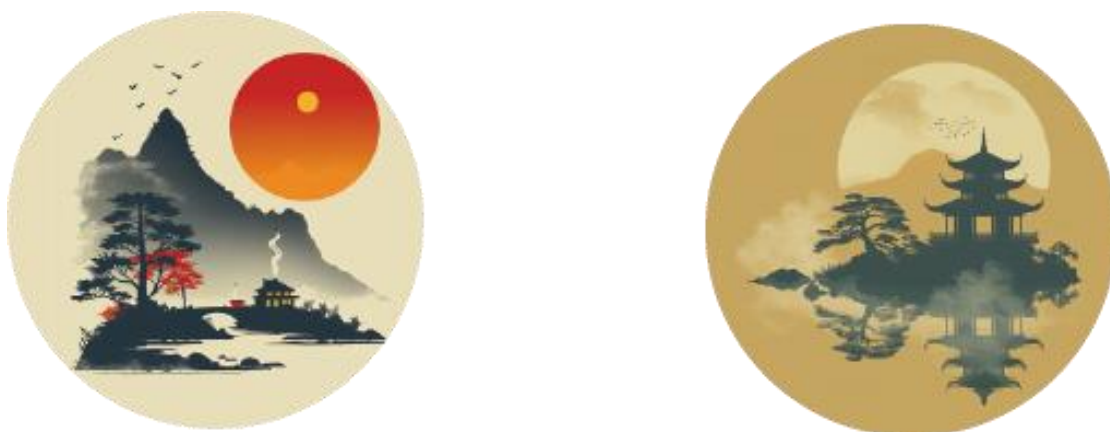
27Figure 3-28 Archibag design

28Figure 3-29 Expansion drawing of the cup wall design

29Figure 3-30 Slogan renderings

30Figure 3-31, holding pillow design

31Figure 3-32, the badge design

32Figure 3-33 Front face of the pouch design

33Figure 3-35 Carrying bag design