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RESEARCH ON CATERING BRAND DESIGN BASED ON ORIENTAL AESTHETICS

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This paper explores the practical significance and development prospect of Oriental aesthetics in the visual identification of contemporary catering brand design. This study explores how to use the visual symbols of Oriental aesthetics (such as simplicity, harmony, balance, and other symbolic elements) in brand design to enhance brand identity and commercial value by drawing on traditional Eastern design styles and cultural backgrounds. Based on methodology and reference to previous research, this article demonstrates the creativity, effectiveness, and practical significance of incorporating Eastern aesthetics into brand design through research investigations of specific cases and analysis of survey data.

Key words: *oriental aesthetics; brand design; visual identification; symbolic elements.*

INTRODUCTION

Oriental aesthetics is a unique aesthetic concept and artistic expression based on thousands of years of culture, philosophy, history, and tradition in East Asia. Brand design is a design that involves cultural, commercial, and social aspects, with the ultimate goal of enhancing a brand's commercial competitiveness. Brand design provides a new way for the dissemination and practice of Eastern aesthetic ideas, and Eastern aesthetics injects new design concepts and visual symbols into brand design. Wuzhong Zhou (2016) opine that "Oriental design" is relative to Occidental modernist design, and "Oriental" refers to the culture rooted in the Orient; "Design" includes various professional directions in the field of modern design [1]. Chinese cosmetics brand *Florasis* is a good example of the combination of Oriental aesthetics and brand design, an article explains its design philosophy [2]. The existing literature provides theoretical guidance and practical basis for the research on restaurant brand design based on Eastern aesthetics.

PURPOSE

This article aims to analyze the development prospects of catering brand design based on Eastern aesthetics and formulate implementation plans.

RESULTS AND DISCUSSION

In order to obtain research data, a questionnaire survey named "Citizen's Favorite Tendency towards Catering Brand Design" has been conducted. The



location of this study is the commercial street of Qilu University of Technology in Jinan City, and 100 citizens were randomly selected for a questionnaire survey. After registering age and gender, set three questions. The first is whether the tester has a certain understanding of Eastern aesthetics. The second question requires the tester to choose their favorite brand design (logo and packaging) from three different styles (minimalist style, cartoon style, and Oriental style). The third question requires the tester to choose their favorite style from three different Oriental styles (traditional Oriental style, fusion of Oriental and minimalist style, fusion of Oriental and pop style). After collecting the data, different age groups (10-18, 19-29, 30-50) and gender were used as independent variables, and preferred styles were used as dependent variables to calculate the proportion and obtain experimental data. Data management and analysis were performed using SPSS 16.0 (2010).

According to statistics, 90% of citizens have some understanding of Eastern aesthetics. This indicates that Eastern aesthetics, as a unique visual identity, has an excellent foundation in the Chinese market. Designers can easily convey their design connotations to consumers and resonate with them through these visual elements.

According to the investigation, 29% of citizens prefer Eastern style brand designs. However, according to statistics, less than 10% of catering brands on the market are based on the Eastern style, and the vast majority of catering brands still adopt a minimalist style. In the context of modern industry, minimalism does have a greater advantage. Nevertheless, in terms of development prospects, this type of catering brand on the market has reached saturation. From the data, a part of consumers have developed aesthetic fatigue towards modernist style brands, and have shown great interest in traditional Eastern style brands that have not yet occupied a large market share, indicating that they have good commercial prospects.

Integrating Eastern aesthetics into brand design has many advantages. Firstly, for the Eastern consumer market, it can resonate with consumers. By incorporating elements of Eastern aesthetics, brands can establish deeper emotional connections with their audience. Secondly, Oriental design styles have great differentiation value. In the market environment dominated by Occidental brand design, adopting Oriental aesthetic elements can endow brands with unique visual language and style, thereby achieving differentiated competitive advantages, increase brand exposure and recognition. Compared with Occidental aesthetics, Oriental aesthetics emphasizes internal balance, harmony, and nature. In the world of Oriental aesthetics, many concepts such as simplicity, restraint, harmony, nature, symbolism and imagery, inner beauty and spiritual realm constitute its core elements, shaping unique and profound aesthetic concepts. Unlike Romanticism in Western aesthetics, Eastern aesthetics pursue a more peaceful freedom. Thirdly, Oriental style design brands have unique cross-cultural communication value.

According to survey results, the adolescent consumer group is more inclined towards the fusion of Eastern and Pop styles, accounting for 58.7%. The middle-aged and elderly consumer group prefers traditional Eastern style and the fusion of Eastern and minimalist styles, accounting for 56.76% and 37.84% respectively.



Different consumer groups have different personalized needs (emotional and material). In order to enhance the brand's competitiveness on the same track, brand design should establish a target consumer group and grasp the characteristics and needs of this consumer group.

If the catering brand targets the middle-aged and elderly consumer group, the focus of brand design should be on highlighting the unique cultural connotations of Eastern aesthetics. A good brand design should not only be able to articulate the theme and connotation of culture, but also inject unique core values. In Eastern aesthetics, there are many unique visual symbols, such as the dragon symbolizing solemnity and the lotus symbolizing integrity. In the brand design, these elements may be simplified, abstracted, or combined with other elements to form a new design language. Some geometric patterns, such as cloud patterns, ripples, and thousand bird patterns, appear in more minimalist or variant forms in modern brand design, combined with modern aesthetics, injecting new vitality into brand design, making it not only have commercial value, but also rich cultural value. Fig. 1 is a tea packaging design that incorporating traditional Chinese painting elements into modern packaging design in a minimalist form.



Fig.1.Tea packaging design

If the catering brand targets the new youth consumer group, the focus of brand design should be on the integration and development of traditional Eastern aesthetics and new era trend elements. The fusion of Eastern and Pop styles combines bold high saturation colors and new forms of expression on the basis of traditional elements. The colors are rich, full of tension, and have a strong visual impact, forming a unique new style of Eastern aesthetics. This innovation meets the



psychological needs of young consumers who desire to release and express themselves, thereby realizing the intrinsic and commercial value of brand design. As Yulin Yu (2024) said, the teenage consumer group has a higher level of brand loyalty and is more concerned about the cultural meaning and value connotations behind the brand [2].

CONCLUSIONS

In the field of contemporary brand design, the introduction of Eastern aesthetics is becoming increasingly frequent. Its core is not limited to the deep exploration of beauty or commercial benefits, but more importantly, it advocates the harmony, balance, and nature contained in Eastern aesthetics. Introducing Eastern aesthetics into brand design not only responds to the current market demand for catering brands, but also playing a positive role in the dissemination of Oriental aesthetics, while bringing new vitality to the market environment dominated by Western aesthetic brand design. Different consumer groups have different aesthetic needs, and designers should establish a priority consumer group in the initial stage of brand design to prevent the design from being too mediocre and losing brand competitiveness.

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ДОСЛІДЖЕННЯ ДИЗАЙНУ БРЕНДІВ ГРОМАДСЬКОГО ХАРЧУВАННЯ НА ОСНОВІ СХІДНОЇ ЕСТЕТИКИ

Ця стаття вивчає практичне значення та перспективи розвитку східної естетики у візуальній ідентифікації сучасного дизайну брендів громадського харчування. Досліджено використання візуальних символів східної естетики (таких як простота, гармонія, баланс та інші символічні елементи) у дизайні бренду для посилення його ідентичності та комерційної цінності, спираючись на традиційні східні стилі дизайну та культурне підґрунтя. На основі методології та посилань на попередні дослідження, продемонстровано креативність, ефективність і практичну значущість включення східної естетики в дизайн брендів через дослідження конкретних кейсів та аналіз даних опитувань.

Ключові слова: східна естетика; дизайн бренду; візуальна ідентифікація; символічні елементи.