

# Study on the Application of the Elements of the Republic of China Style in Modern Design — Taking the Visual Image Design of New Chinese Pastry Brands as an Example

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## ABSTRACT

Nowadays, the society is developing rapidly, and countless novelties have emerged one after another, occupying people's vision. However, people often have a national complex and nostalgic mentality while following the trend. The research topic of the article is the application of the design style of the Republic of China in the visual image design of the new Chinese pastry brand. The graphic design of the Republic of China has a very unique artistic style. The article summarizes the characteristics of the design style of the Republic of China from different aspects by analyzing the background and current situation of the Republic of China style and the purpose and significance of its use in modern brands. Through the above theoretical research, the visual image design of the new Chinese pastry brand with the Republic of China style is designed from the aspects of layout, color and font.

**Keywords:** *The Republic of China style, New Chinese pastry, Brand design.*

## 1. INTRODUCTION

The design style of the Republic of China is now called "the Republic of China style". Its design combines Chinese and Western cultures, exquisite and charming, and has its own uniqueness. The formation of a design style often doesn't come from pure originality. Designers usually refer to their favorite design styles and then combine the current design tide and trends to recreate. With the rise of retro fever, the Republic of China style has returned to the public again, being involved in architecture, photography, graphic design or film and television. Many excellent designs in the Republic of China are still not outdated today, and there are many places that designers should learn from.

Through this design research, the author hopes to understand the characteristics of the Republic of China style from different aspects, and combine it with the new Chinese pastries that are loved by young people, so that the Republic of China style can be expressed in a more modern way.

## 2. BACKGROUND INFORMATION

### 2.1 Source of the Topic

The period of the Republic of China was a short and turbulent. Although it only existed for more than 30 years, its unique design style left a deep impression on people. Chinese graphic design began to develop continuously from this stage. Due to the strong collision between Chinese and Western cultures at that time, the living environment was very open, and national capitalism got development, which created a good development space for graphic design at that time and made it appear in the market in various ways. Most of the designers at that time were from painting major and were not professionally engaged in design. Even so, they developed the Republic of China style with Chinese national characteristics under the influence of Japanese visual culture and Western artistic style. Graphic design during the period of the Republic of China included a wide range of types, such as trademark design, book

binding, font design, product packaging, advertising poster, etc. These designs all showed the social fashions of the time with their fashionable and open characteristics, and let people understand a unique Republic of China.

Nowadays, "the Republic of China style" has become a synonym for classic and reminiscence. The architecture of the Republic of China, the photography of the Republic of China, the film and television works of the Republic of China, etc. are all loved by the people. At the same time, the national tide revival is a topic that has attracted the attention of young people in recent years, and various design works about the national tide revival continue to emerge. The Republic of China style, as one of the design styles, also has many works, and this style is more popular among young people than other traditional Chinese styles.

## 2.2 Research Significance and Purpose

New Chinese pastries are produced through the innovation and upgrading of traditional Chinese pastries following the revival of the national tide in recent years. Although there are many varieties of traditional Chinese pastries, their shapes and tastes are a little bit monotonous compared to Western desserts. This is why Western desserts are more popular among young people than Chinese pastries. In this information age, long-term development can only be achieved by occupying the market of the younger generation. Therefore, with the upsurge of the national tide trend, traditional Chinese pastries have also begun to innovate and upgrade, combined with Western desserts to create a series of beautiful and delicious new Chinese pastries such as dried meat floss cake, cranberry green bean cake, etc.

Traditional pastry shops are mostly time-honored brands, and their brand visual images are also similar. This time-honored brand design style is very suitable for traditional pastry shops, but if it is applied to innovative new Chinese pastry shops, it will be ill-matched. Therefore, the brand visual image design of new Chinese pastry shops must also be changed accordingly, not only to attract the attention of young people, but also to reflect the foundation of Chinese pastry. Among the many styles, the Republic of China style is a good choice, which has obvious characteristics of the Chinese national style, and its fashionable and open form is easier to be accepted and loved by young people. Applying the Republic of China style to the visual image design of the new Chinese pastry brand is

beneficial to both the promotion of the new Chinese pastry and the spread of Chinese national culture.

## 3. ANALYSIS ON THE ELEMENT CHARACTERISTICS OF THE REPUBLIC OF CHINA STYLE

### 3.1 The Font Design of the Republic of China Style

During the period of the Republic of China, the font design of Chinese characters changed variously, and the atmosphere of the times was strong, and the main presentation methods were newspapers, advertising posters and books. The font design in the early Republic of China was influenced by Western sans-serif and Japanese Gothic, and gradually derived its own unique style. Because there was no prescribed font library at that time, various Republic of China fonts appeared on various carriers. It thickened the strokes on the basis of traditional fonts, and the edges and corners were more distinct, with a strong visual impact. The titles of advertising magazines were often very large, such as the font design of New Youth magazine ("Figure 1"). In the middle and late period of the Republic of China, the font design added new creativity and adopted a way of combining pictures and texts, which was more interesting. For example, the design of "Silver Star" ("Figure 2") of the Silver Star Cinema publication combined a five-pointed star with the changed text to produce an integrated effect of text and image, which was both artistic and topic-prominent, enhancing people's memory point. Although the font design of the Republic of China style has Western design colors, it also has a strong Chinese national charm. The fonts as a whole are mostly in mats format, with unique shapes and distinctive features, which can easily leave a deep impression on people. Generally speaking, there are many changes in the strokes of the font design of the Republic of China style, and the types and styles included show an open, introverted, vigorous, or lightsome temperament and characteristics.



Figure 1 New Youth magazine.



Figure 2 Silver Star Cinema Publication.

### 3.2 The Use of Colors in the Republic of China Style

In design, the use of color can often give people the most intuitive feeling. The graphic design in the Republic of China period was mainly based on gorgeous, elegant, and festive colors. Affected by traditional culture and traditional ideas and concepts, red and yellow were the two colors most used in this period. Red is festive and auspicious, warm and unrestrained, and yellow is noble and sacred, representing the supremacy. Therefore, these two colors are always used when expressing gorgeous and noble scenes and characters. At the same time, with the spread of Western culture in China, more and more people began to admire Western civilization, and the calendar was a unique product of this period ("Figure 3"). Its use of colors could reflect the color style of the Republic of China, its colors were bright-coloured, and the strong contrast between cold and warm colors pushed the development of the calendar to the top, and at the same time promoted the popularity of this color matching style.



Figure 3 Calendar.

### 3.3 The Advertisement Layout Design in the Republic of China Style

The layout design can directly affect the reader's browsing experience. The layout design in the Republic of China period had distinct characteristics. The first is the layout of texts and pictures. During the Republic of China, the layout of texts and pictures broke the rigidity of traditional typesetting: The pictures were often placed in the centre, with texts around them, and the composition was symmetrical. Some newspapers and magazines put the headline text in the centre, and the picture

served as the background in the layout. Then there are borders and shading, which are indispensable elements in layout design. These decorations can make the layout richer and more balanced. For example, in the cigarette advertisement of Shun Pao, the thin lines were used as decorative shading, which formed a strong contrast with the theme, both complex and simple, with a strong sense of rhythm and outstanding visual effects.

## 4. THE APPLICATION OF THE REPUBLIC OF CHINA STYLE ELEMENTS IN THE VISUAL IMAGE DESIGN OF NEW CHINESE PASTRY BRAND "SWEET PASTRY"

This research mainly redesigns the characteristics of the Republic of China style through the study of the style of the Republic of China, letting the Republic of China style connect with the current design. Combining the Republic of China style with the design of the brand visual image is not only a continuation of the excellent traditional Chinese culture, but also an innovation and progress for the current design.

### 4.1 Logo Design

The logo design of the brand can let people understand the characteristics of the brand and make people think about the brand, especially in terms of product-related attributes. The logo design of a brand generally needs to meet the following principles. One is concise and clear. Simple logos are easier for people to remember. Especially in this era of rapid development, people don't have time to stay long in front of a brand logo. Only a concise and clear logo will leave people with a deeper memory point. The second is precise description. The logo of the brand serves the brand, and the logo must let people perceive the attributes of the brand, which is also a very important function of the logo. The third is to have a sense of beauty in the design. A good design must be both functional and aesthetic. The design of the logo pays attention to visual balance and should be full of appeal. The fourth is applicability and ductility. The design of the logo must not only conform to the characteristics of the times, but also have an overall unified thought. If the design fails to adapt to the times, it will be difficult to resonate. If the design cannot maintain durability, it will make people feel

that the brand is not cohesive, which will affect the integrity and unity of the brand.



Figure 4 Logo design.

The logo design of the new Chinese pastry brand "Sweet Pastry" is based on the two characters "台祖", which is designed according to the characteristics of the font of the Republic of China style. The strokes of the logo are thick and the overall effect is uniform. The strokes have no sharp edges and corners, all of which have a rounded sense, fitting with the brand characteristics of the pastry and bringing a lovely and soft feeling. Some of the strokes have been replaced with pastry patterns, accurately expressing the "Sweet Pastry" as a pastry brand, which is more in line with the theme. The overall effect of the logo is based on the Republic of China style and is full of modernity, reflecting the brand's characteristics of being oriented towards young people and retaining the traditional characteristics of the Chinese nation as well. The whole logo is concise in form and has strong applicability and ductility (as shown in "Figure 4").

#### 4.2 Auxiliary Graphic Design

Auxiliary graphics are an indispensable part of the brand's visual system. On the one hand, the auxiliary graphics can diversify the overall image of the brand and strengthen the image of the brand. The auxiliary graphics can promote a brand better than logos. On the other hand, the auxiliary graphics can cooperate with the logo of the brand. When it is not convenient for the logo to be placed in an important and conspicuous position, the auxiliary graphics can also achieve the desired display effect.

The design methods of auxiliary graphics mainly include directly using the appearance of the brand logo, arranging the brand logo to form a pattern, intercepting some elements of the graphic logo, and using patterns containing brand characteristics. The brand-assisted graphic design this time summarizes several main products of "Sweet Pastry" cakes, and then adds the brand's slogan to them, decorates with a border of the Republic of China style, and finally typesets. The

layout method is also in the Republic of China style. The brand logo is placed in the centre, and the auxiliary pattern is placed around to create a symmetrical effect. (As shown in "Figure 5").

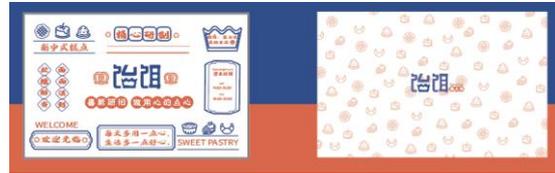


Figure 5 Auxiliary graphic design.

#### 4.3 The Application of Logos and Auxiliary Graphics

The application part is also an important part of the brand's visual image design. Applying the brand's logo and auxiliary graphics to the items related to the brand can make the brand more cohesive as a whole, which is also very beneficial to the promotion of the brand.

In most cases, pastry shops will use logos and auxiliary graphics on brand packaging bags, business cards, door plaques, tablecloths, menus and other items (as shown in "Figure 6", "Figure 7"). The image of the entire shop thus achieves a harmonious and unified effect, which can enhance the memory point of customers.



Figure 6 Business card.



Figure 7 Tablecloth.

### 5. DESIGN RESEARCH DESCRIPTION

The design also starts research on the Republic of China style and new Chinese pastries, with the purpose of showing people the charm of the Chinese national style in the current national tide.

The theme color adopts high purity blue and orange, and the two colors of blue and orange are mutually contrasting colors, forming a relatively strong contrast: Blue gives people a sense of calm, while orange gives people a warm feeling. The choice of blue and orange also symbolizes the collision between the introverted and calm traditional national culture and the unrestrained and passionate modern concept and culture. In addition, the design includes the characteristics of the Republic of China style in terms of layout and font, which is a practice of combining traditional culture with modern design.

## 6. CONCLUSION

The Republic of China style, in its unique form, allows people to deeply experience the social landscape of the period of the Republic of China. At the same time, it is also an excellent national culture of China. The design of the Republic of China style is both ornamental and practical. In the era when Chinese design was budding, some designs of the Republic of China combined the characteristics of both ornamental value and practicability.

Nowadays, if Chinese design wants to be unique in the world, it is a good breakthrough to integrate with national culture. Chinese design should use modern design methods and design thinking to innovate the traditional national culture, which can not only promote the excellent traditional culture to be better inherited, but also give new connotations to the design objects.

## AUTHORS' CONTRIBUTIONS

Xiaoyu Fu analysed data and wrote the manuscript, and Yizhe Peng contributed to revising and editing.

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