

Aesthetic and cultural study of the Indoculinaire logo

Dwi Ramayanti

Faculty of Design and Creative Arts, Mercu Buana University

Jl. Meruya Selatan No. 1, RT. 4/RW. 1, Joglo, Kembangan, West Jakarta City, Jakarta 11650, Indonesia

*Correspondence author: dwiramayanti1999@gmail.com

Keywords:

Logo,
Indoculinaire,
Aesthetics,
Culture,
Iconology

Abstract:

This study aims to examine the aesthetic and cultural values of the Indoculinaire logo, which represents a brand identity that embodies Indonesian culinary heritage. The first focus of this study is design elements such as color, typography, illustration, and composition. Second, the logo's principles are simplicity, product description, effectiveness in black and white, and clarity when the logo is reduced in size. Third, the brand embodies cultural aesthetic values. The research method used was qualitative with a descriptive-interpretive approach. Data were obtained using observation, interviews, documentation, and literature studies. In practice, interviews and observations were conducted in a complementary manner. The results show that the Indoculinaire logo embodies cultural aesthetic values, with a spirit of preserving and sustaining Indonesian culinary diversity. The design elements and logo principles applied to the logo create a modern impression without eliminating cultural values. The conclusion of this study is that Indoculinaire is a brand capable of representing a modern and cultured identity. This study demonstrates that the application of cultural aesthetics in brand identity design, particularly logos, is crucial in strengthening brand values based on local wisdom.

Introduction

Traditions and local wisdom, a valuable legacy from our ancestors that has been preserved and passed down for centuries, are crucial to preserve amidst today's modernization and globalization. Traditions and local wisdom are often overlooked in today's modern society, as irrelevant and outdated. However, in fact, traditions and local wisdom play a crucial role in building and maintaining our national identity, not only preserving important values and stories about the history of people's lives but also displaying aesthetics. Unfortunately, many traditional arts are being replaced by modern technology and trends. Rendra Wibowo, in an interview with winnicode.com (2025), stated that to maintain the essence of culture, it is necessary to combine tradition with innovation. Combining or collaborating tradition with modern technology is an effort to preserve culture.

Traditional culinary traditions are being abandoned due to the rise of convenient and readily available fast food, driven by intensive online promotions. While the menus offered are diverse and appealing to young people, they are not healthy and can have long-term health consequences. Young people prefer fast food because it aligns with modern lifestyles (Shafira, 2025, paragraph 25).

The Indoculinaire logo is a wayang puppet, specifically the Arjuna character. Indoculinaire aims to introduce the richness of Indonesian culture in a professional and contemporary manner through its concept and appearance. The Indoculinaire logo represents Indonesian cultural identity in the form of a business and visual symbol. Cultural aesthetics refers to the philosophy, meaning, and values of a culture, going beyond just shape or color. Therefore, it is essential to understand the design elements of the Indoculinaire logo, such as color, illustration, typography, layout, and composition, to reflect local cultural values associated with the local community.

A logo plays a crucial role in the brand identity of a product or service. It is a cultural identifier and communication tool that can convey symbolic messages to the public. A logo is a crucial part of a company's brand identity and is the primary way for customers to recognize the company (Adams & Morioka, 2004, p. 10). Indoculinaire is an interesting brand to explore, an initiative aimed at promoting and preserving Indonesian culinary traditions. Indoculinaire is a new brand launched by Super Indo. Indoculinaire offers Indonesian culinary products and beverages produced by MSME (Micro, Small, and Medium Enterprises) as Super Indo's business partners. Super Indo is working with this partnership to preserve cultural traditions and preserve Indonesian cuisine amidst the rise of foreign food on the market.

There are three problems faced by MSMEs: marketing, technology, and capital. Wirawan Winarto, Vice President of Operations at PT Lion Super Indo at that time, stated that empowering MSME (Micro, Small, and Medium Enterprises) by promoting domestic products is a synergistic effort from various parties. D. Yuvlinda Sutanta, Head of Corporate Communication and Sustainability at PT Lion Super Indo, stated that promoting domestic and sustainable products is Super Indo's mission. Indoculinaire, a traditional Indonesian food and beverage product, is able to foster public interest in Indonesian cuisine, which has been slowly being abandoned.

Other studies related to the same topic only present a cultural approach to analysis. For example, Fatoni published a paper titled "Representation of Indonesian Culture in the 2023 G20 Indonesia Logo" in the 2023 Journal of Research on the Art, Design, and Media Cluster. The cultural theory used is Erwin Panofsky's iconology. The second study, by Tiphanny Aurumajeda et al., titled "Aesthetics of the Archipelago in the Pesona Indonesia Logo," was published in the Journal of Written Works, Rupa, Experimental, and Inovatif. The study focuses on logo analysis using the theory of aesthetic value in fine art, namely shape, line, texture, color, light, and space. The first and second studies have different logo objects and theories for analysis. Researchers will analyze using aesthetic and cultural theories with different approaches. The title of the previous research is related, namely regarding brand identity. The title of the research is Analysis of the Branding Identity of "Kopi Dulu", Branding Strategy of Social Care Facility (Qualitative Descriptive Study on the Branding Strategy of the Meruya Social Information and Services Unit), and Comparison of design elements and logo principles on the Bogor and Arasari Talas layer logos.

This research will reveal the aesthetic values of Indonesian culture implemented in modern logo design, and how visuals help strengthen Indoculinaire's brand identity and communication. This study plays a role in increasing knowledge regarding the relationship between visual communication design and culture.

Methods

This study aims to understand and interpret the cultural meaning and aesthetic value of the Indoculinaire logo. Therefore, a descriptive-interpretive approach was chosen to delve deeply into the design elements, cultural elements, and symbolic meanings of the brand's primary identity, the logo. Qualitative research using a descriptive-interpretive approach generally involves formulating research questions, collecting non-numerical data, carefully analyzing it, conducting observations to understand and organize it, and integrating categories into a unified whole. (Hill & Knox, 2021, p. 5). The researcher acted as the primary instrument in the study. The researcher observed, interpreted, and analyzed the research object, namely the Indoculinaire logo and its underlying cultural background. The collected data were qualitative and descriptive, consisting of logo images, official publications, brand profiles, and interviews with people involved in the design or management of the Indoculinaire brand. In practice, interviews and observations were conducted in a complementary manner. As Ratna (2010) stated, "It is impossible to conduct observations without interviews, and to conduct interviews without

observation" (p. 222). The data collection method used was visual observation of design elements and principles to discover the aesthetic and cultural values contained in the logo. The second stage was conducting in-depth interviews with Indoculinaire stakeholders to understand the design concept and philosophy contained in the logo. The next stage was conducting documentation research, namely reading literature, archives, and publications related to Indoculinaire, the logo, and cultural aesthetic theory.

Data were analyzed inductively through three stages: data reduction (categorizing data regarding logos, aesthetics, and culture), data presentation (classifying the data found, such as design elements, design principles, and cultural meanings), and drawing conclusions (understanding how the Indoculinaire logo reflects Indonesian cultural aesthetics). It is hoped that research using this method will find a relationship between elements and logo design principles and existing cultural values. Furthermore, it will show how traditional Indonesian aesthetics are used in modern design.

Result and Discussion

This study obtained data using visual observation techniques and analyzed it through a descriptive-interpretive approach to determine the meaning of the cultural aesthetic values in the Indoculinaire logo. The Indoculinaire logo visually uses the object of the puppet Arjuna holding a container, placing the brand name, namely Indoculinaire, and the tagline, namely the taste of my hometown.

Aesthetic Analysis

According to Kartika (2017), aesthetics comes from the word "Aesthesis" which means sensitivity or feeling. Aesthetics is closely related to feelings or "Taste". (p. 15). A brand is the value that a product or service wants to convey to consumers. A thought and feeling that consumers have. A logo is a visual of a brand name, is the most important part of brand identity. A logo is classified as a symbol. A logo functions as a tangible sign (visual form) that replaces an intangible entity (values, corporate culture, ideas). (Rand, 2014, p. 13). Researchers will analyze the aesthetics of the Indoculinaire logo using logo principles to determine the extent to which the logo's function is conveyed and the aesthetic value implemented. As stated by Rand (2014) that graphic design can use all the principles and techniques of modern art, such as visual transformation, geometry, and semiotics, but all of that means nothing if it is irrelevant or useless for its communication purposes. In other words, the function of the message plays a bigger role than aesthetic beauty. (p. 9).

Principles of logo design (Supriyono, 2010, p. 101):

1. A logo should explain the value of a product or service.
2. A logo can be implemented in black and white.
3. A logo can be scaled down.
4. A logo should be simple to remember.

The Indoculinaire logo effectively conveys the value of its products. The wayang characters symbolize tradition, and the bowls represent offerings. The wayang holding bowls signifies Indoculinaire's offering of traditional Indonesian cuisine. The Indoculinaire logo can be implemented in black and white, as shown in the image below:





Figure 1. Black and white Indoculinaire logo
Source: Redesign by researcher (2025)

The Indoculinaire logo isn't clearly visible when scaled down because the brandmark is too detailed. Scaling down the logo is useful when it's used on media like lanyards, business cards, merchandise, etc.

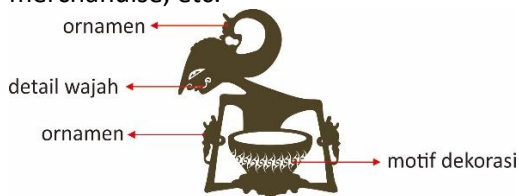


Figure 2. Brandmark details
Source: Redesign by researcher (2025)

The Indoculinaire logo is difficult to remember because its shape is too detailed and not yet simple. A logo that is too detailed and complex will be difficult to recognize. A simple logo will be very visible from a distance (Douglas, 2011, p. 67). The principles of logo design have not been fully implemented in the Indoculinaire logo, but its communication goal is conveyed well.

Cultural Analysis

Visual and cultural meanings are explained using Erwin Panofsky's iconological theory. Panofsky (1939) divides three levels of interpretation of artworks, namely: pre-iconography, iconography, and iconology (p. 5&6).

Pre-iconography





Pre-iconography is the primary subject matter, which involves recognizing the pure form of a logo, namely the configuration of design elements contained within the logo.



Figure 1. Indoculinaire Signature Logo
Source: Redesign by researcher (2025)

The Indoculinaire logotype is a combination of a landmark and a logotype. The wayang character used is Arjuna. A tagline appears below the logo.

Table 1. Pre-iconographic Analysis



Design Elements	Intrinsic Aesthetic Analysis
<p>Color</p>  <p>C68 M68 Y90 K38 R85 G75 B54</p>	<p>Dark brown is a neutral color and a representation of nature. This color can be found in natural sources such as soil, wood, etc. It is safe to use, and its placement does not interfere with other colors. Neutral colors are also easy on the eyes. (Rustan, 2019, p. 60-124).</p>
<p>Digital illustration of a puppet holding a bowl/pottery</p> 	<p>The puppet holds a bowl/pottery with traditional carvings. The puppet character Arjuna is the son of Perta or Kunti, born of the god Indra. He is handsome, has a gentle and compassionate nature. (Achmad, 2014, p. 131).</p>
<p>Typography</p> 	<p>The logo is aligned center. The brand name "Indoculinaire" uses a script font. The tagline uses a serif font. Indoculinaire is the brand name, and the tagline is "taste of my hometown."</p>
<p>Layout and composition</p> 	<p>The brand name and tagline are displayed in contrasting sizes and shapes, making it easier to read and understand the message. The first message to remember is the brand name itself, followed by the tagline. The visual hierarchy is clear, with the message being conveyed first. Emphasis is evident in the puppet illustration, which has larger letters. Hierarchy means levels, one above the other. Emphasis is the emphasis or visual weight. (Rustan, 2020, p. 53 & 55).</p>

Source: researcher (2025)

Iconography

Iconography is secondary or conventional subject matter. It involves understanding meaning by identifying images, stories, philosophies, and allegories.

Table 2. Aesthetic Analysis of Iconography

Contextual	Iconographic analysis
<p>Illustration of a puppet holding a bowl/pottery</p> 	<p>Arjuna has a positive character that is worthy of emulation. A culinary industry leader with positive character, he helps UMKM and fosters a love of Indonesian cuisine, which is being challenged by modern cuisine. The carved bowls represent the dishes and the beauty of traditional culinary product packaging.</p>
<p>Typography</p> 	<p>The Indoculinaire brand name refers to Indonesian cuisine. The tagline "taste of my hometown" clearly conveys a sense of nostalgia and authentic recipes.</p>



Color	Chocolate is characterized by its practicality, reliability, stability, and peace. (Rustan, 2019, p. 61). Indoculinaire packages food and beverages well and practically. The packaging materials used are environmentally friendly. Indoculinaire's collaboration with UMKM has been able to boost the economy and expand product sales. Indoculinaire's products are reliable in various aspects for their quality.
-------	---

Source: researcher (2025)

Iconology

Iconology is the fundamental principles and fundamental properties of meaning. It also explains the rationale for selecting design objects and the elements used.

Table 2. Aesthetic Analysis of Iconology

Contextual	Iconological analysis
Illustration Illustration of a puppet holding a bowl/pottery 	Wayang symbolizes God's creatures, possessing two characteristics: good and evil. Wayang performances are not only a spectacle but also a source of guidance (learning) and are imbued with order (pakem). Arjuna possesses a positive character worthy of emulation. Extrinsically, Indoculiner products are associated with tradition and the local flavors of various Indonesian culinary delights. Indoculiner has a positive character, supporting MSME (Micro, Small, and Medium Enterprises) and fostering a love of Indonesian cuisine, which is being challenged by modern cuisine. Arjuna, a knight, holds a bowl containing a culinary heritage of Indonesian culture. This signifies that the products sold are premium, like heirlooms guarded by a knight.
Tagline: <i>Cita rasa kampung halamanku</i>	The tagline "Taste of my hometown" refers to strong cultural identity and emotional ties. Food is a reflection of identity and a communal memory of the past.
Color 	The dark brown color is synonymous with ancient artifacts. Indoculinaire's flavors and traditions hold historical and eternal value.

Source: researcher (2025).

The relationship between aesthetics and brand identity

A logo is the most crucial element of a brand's identity. A good logo design must align with the company's principles, vision, emotions, and values. Aesthetic excellence, also known as design excellence, is considered a standard that must be met before functional standards and ideals can be implemented (Wheeler, 2017, p. 22). A logo should be designed by a professional designer to look attractive and neat, with balance and harmony between color and shape. A good logo will clearly be aesthetically pleasing because functional standards (memorability, simplicity, and appropriateness) have been achieved. A superior logo is not only beautiful and functional; it must also have soul and align with the company's values. A well-designed logo, possessing both aesthetic and functional value, will make the brand identity clearly visible, easily perceived, and easily remembered by consumers.

Conclusion

The conclusion of the aesthetic and cultural analysis of the Indoculinaire logo is that the logo successfully reflects the brand's identity, which focuses on the development and preservation of Indonesian food and beverages. However, several weaknesses remain related to the design's aesthetics. The Indoculinaire logo fails to meet the logo principles of visual memorability and simplicity,

which are key characteristics of an effective logo. The logo is difficult to recognize quickly due to its detailed and intricate design. The logo lacks visibility at small sizes, as intricate elements become obscured. This hinders its implementation on smaller media, reducing its effectiveness.

The Indoculinaire logo effectively represents cultural values, specifically the identity of Indonesian culinary flavors. The design elements employed are well-crafted, encompassing color, illustration, typography, layout, and composition. All elements demonstrate the spirit of local culture, its preservation, and its commitment to advancing the economy by supporting MSME (Micro, Small, and Medium Enterprises). Indoculinaire has a strong concept: a quality, cultured brand that offers significant benefits to the community, particularly MSME (Micro, Small, and Medium Enterprises). However, the logo's visuals still need to be simplified to make it easier for consumers to remember.

References

- Aurumajeda, T., & Damayanti, A. (2023). Estetika Nusantara pada logo Pesona Indonesia. *KREATIF: Jurnal Karya Tulis, Rupa, Eksperimental dan Inovatif*, 5(1), 1–5.
- Fatoni, A. (2023). Representasi budaya Indonesia dalam logo G20 Indonesia 2023. *Jurnal Riset Rumpun Seni, Desain dan Media*, 2(2), 256–267.
- Hill, C. E., & Knox, S. (2021). *Essentials of consensual qualitative research*. American Psychological Association.
- Kartika, D. S. (2017). *Seni rupa modern* (Edisi revisi). Rekayasa Sains.
- Panofsky, E. (1939). *Studies in iconology: Humanistic themes in the art of the Renaissance*. Oxford University Press.
- Ratna, N. K. (2010). *Metodologi penelitian kajian budaya dan ilmu sosial humaniora pada umumnya*. Pustaka Pelajar.
- Rustan, S. (2019). *Warna*. Batara Imaji.
- Rustan, S. (2020). *LAYOUT2020: Mengenal layout cetak, UI/UX, website & apps, buku 1*. Surianto Rustan Publishing.
- Salsabila, R. (2025, 29 April). *Pelestarian budaya lokal semakin digaungkan di era modern*. Winnicode. <https://winnicode.com/explore/berita/Budaya/pelestarian-budaya-lokal-semakin-digaungkan-di-era-modern>
- Shafira, N. (2025, 14 Juni). *Pengaruh waralaba makanan cepat saji global pada kebiasaan makan lokal*. Media Mahasiswa Indonesia. <https://mahasiswaindonesia.id/pengaruh-waralaba-makanan-cepat-saji-global-pada-kebiasaan-makan-lokal/>
- Super Indo. (2016, 22 Agustus). *Siaran pers: Peluncuran Super Indo – Indoculinaire* [PDF]. PT Lion Super Indo. https://www.superindo.co.id/korporasikeberlanjutan/file/Siaran_Pers_Launching_Super_Indo_-_Indoculinaire_-_22_Agustus_2016.pdf
- Supriyono, R. (2010). *Desain komunikasi visual: Teori dan aplikasi*. CV Andi Offset.

