PRAGUE SCHOOL OF CREATIVE COMMUNICATION

Visual Arts

Graphic and Media Design

Visual Identity of Heart Attack Burger restaurant

Author: Anna Brabcová

Thesis supervisor: Jan Macúch

BT Consultant: Jakub Blažek

2025

Declaration

I hereby declare that I have completed this bachelor's thesis independently and that I have cited all sources and literature used. I confirm that all submitted prints of my bachelor thesis are identical with the digital version. I agree that this thesis may be made publicly available for study and research purposes.

In Prague on …………………………………

Author's Signature:

Abstract

My bachelor's thesis focuses on the "Heart Attack Burger" restaurant's visual identity. In the theoretical part of my work, I want to concentrate on the influence of graphic design on a particular target group, visual identity in general, and gastronomy. In order to develop a functional and memorable brand, a theoretical basis is essential. My objective is to develop a visual identity for the existing restaurant "Heart Attack Burger," which aims to grow into an iconic brand among young people as well as families. I look closely at the fundamentals of developing a visual identity that incorporates all the resources required to operate a successful restaurant, including digital and physical materials.

Keywords: visual identity, restaurant, logo, physical materials, digital presence

Table of contents

Introduction

In a world increasingly dominated by visual communication, strong visual identity has become an essential component of any brand. This thesis examines the significance of visual identity and how important it is to understand the business, its industry, and the people for whom it is designed for. The aim of this study is to explore the principles of effective visual identity creation and its role as a strategic tool for organizations. Furthermore, in this thesis I will examine the history of graphic design, visual style, design in the gastronomy sector and also analyze case studies of successful companies to demonstrate how visual identity can be an effective tool for connecting with target audiences. I will provide both theoretical and practical insights, and aim to create a visual identity for the "Heart Attack Burger" restaurant based on my findings. Lastly, the outcome of this thesis is a brand manual based on complete visual identity, printed materials to show logo applications, digital content, advertisement materials and website design.

Theoretical part

1. Graphic Design

Graphic design is a creative process focused on visual communication of thoughts, messages and information. It combines art, technology and innovation to create content that effectively communicates meaning and evokes emotion. It contains many spheres, from corporate identity and graphical user interface to advertising campaigns, digital content and printed materials. In today's visually oriented world, graphic design is an essential tool for shaping how people perceive businesses, products, and ideas (Academy, 2023).

Generally, design is a process of creating a concept, plan or a system. This term can be used not just for graphic design as a creation itself but it may also include external factors such as type of business, business strategy, architecture, and others. Successful design includes all of these factors into perspective making it work from the point of aesthetic, functionality, safety, sustainability, technology and most importantly user psychology.

In the past, graphic design was mainly connected to creation of posters, illustrations and corporate identities in printed forms. However, throughout time it evolved into digital environment, web design, mobile apps and interactive user interface. Modern graphic design is much more than visual aesthetic, it is a key communication tool which influences the way people perceive brands, establishments and the world around us in general (Wikipedia contributors, 2024, *Design*).

1.1 History of graphic design

Beginnings of graphic design can be traced back to the prehistoric era when people used cave paintings as a form of storytelling and communication. The most famous cave paintings in Lascaux, France, dating back to approximately 38 000 BC., are one of the oldest visual storytellings created by humans. This can be considered the very beginning of graphic design as it was used to communicate ideas, tell stories and document (Mane, 2024).

Figure 1

Frieze of the Small Horses by Aujoulat N., 2003

As civilization developed, their methods of visual communication improved. Between the years 3300-3000 BC. Sumerians invented cuneiform script which was a system of symbols pressed into clay tables. Ancient Egyptians then furthermore improved visual storytelling by development of hieroglyphs, pictographs used between 4000-3000 BC. The first alphabet system was created around the year 1700 BC. by Semits and laid the foundations of modern typography (Ellsworth, 2023). Subsequently, China significantly contributed to the development of graphic design by the invention of woodcut during the Tchang dynasty between year 618 and 907 which allowed the reproduction of buddhist texts and art. Around the same time in Europe people came up with illuminated manuscripts, which shows early examples of integrated visual design (Wikipedia contributors, 2024, *Design*).

One of the most influential fundamental turning points in the history of graphic design is marked in the middle of the 15th century with the invention of letterpress by Johann Gutenberg. Movable type allowed fast reproduction of printed materials which made books more accessible to the general public. This invention laid the groundwork for modern typography and mass communication (Wikipedia contributors, 2024, *Design*). During the 19th century Industrial Revolution introduced chromolithography which furthermore improved printing materials by enabling color printing. This era brought advertising to a next level by introducing colorful large scale posters, eye-catching pamphlets and generally making any printed material a true artistic medium (Mane, 2024).

Modern graphic design started to shape in the late 19th and early 20th century along with technological development of that time. The term "graphic design" was used for the first time in 1922 by William A. Dwiggins (Wikipedia contributors, 2024, *Design*). One of the most influential institutions of that time was Bauhaus school (1919-1933). This movement connected art, craft and technology with the aim to create functional and aesthetically pleasing designs. Artists of this movement emphasized minimalism, clean lines, geometric shapes and other principles which continue to influence design today (Ellsworth, 2023).

Late 20th century brought the biggest revolution in graphic design with the introduction of computers. Early digital pioneers, such as Muriel Cooper, recognized the potential of technology to be used for visual communication. Later on, desktop publishing softwares including Adobe Photoshop and PageMaker were developed, these softwares enabled designers to create layouts more effectively than ever before (Eddy, 2024). Furthermore, the rise of the internet expanded the field of graphic design even more. Websites, user interfaces, motion graphics, and digital branding became essential components of modern design. Today, graphic design is a global profession influenced by many new technological advancements. Modern tools empower designers to create visually compelling designs throughout diverse disciplines, including advertising, UI/UX design, social media, product packaging and more.

2. Corporate Identity

Corporate identity is a summary of visual and communication elements which shapes how a brand presents itself to its potential customers and shapes how current customers view it. It includes not just graphic design, but also the brand's values, mission, personality and overall philosophy of the brand. However, graphic design does play a fundamental role in creation of a strong and unforgettable identity which supports brand loyalty and distinguishes itself from the competitors (Baltusyte, 2022).

United visual style consists of key components that together express the brand's values, such as a logo, color scheme, typography, imagery and printed materials. For effective building of corporate identity it is crucial to remain consistent with visual style. As a result, the brand will be easily recognizable and will feel professional. This also builds brand loyalty between customers. Thanks to consistent design people are more likely to remember the brand and automatically connect it with the values presented which helps companies to remain in strong positions on the market. Furthermore, all visual elements should be defined in a brand manual which sets rules and boundaries.

2.1 Visual style

Visual style is the aesthetic decisions that contribute to a consistent and recognizable brand image. It is a combination of visual elements arranged to convey meaning, establish identity and evoke specific emotions. In graphic design, visual style is not always just decorative, it is a strategic tool for achieving communication goals. Whether applied to branding, advertising or digital interfaces, visual style guides how audiences interpret the brand and how they further interact with it. Finally, it improves brand awareness and creates connections with the audience (Noriadigital, 2024).

2.2 Logo

Logo is the main element of corporate identity since it serves as a visual representation of the entire brand. It captures the essence of the brand while communicating its values and personality to the audience. Furthermore, a logo should be unique enough to stand out in the eyes of customers. This may be accomplished by distinctive design elements that can be easily recognized. Additionally, a logo needs to be scalable, which can be achieved by using different logo variations, and flexible enough to work on a range of media and applications, from billboards to business cards.

2.3 Color scheme

In graphic design, color scheme is essential, because it significantly influences corporate identity. Correctly chosen colors can not just elevate visual attraction of a brand but also communicate its values by evoking specific emotions and influencing the decision process of customers. Moreover, color schemes may be used to add contrast and direct the focus of the viewer to important features in a design. Designers may use colors to emphasize important points or calls to action.

Every color has specific emotional and psychological connotations, which can influence the perception of the brand. For example, blue frequently indicates trust and peace and is usually used in connection to technology. Red could indicate passion, energy or attention and is usually used to draw attention to certain elements. Yellow color brings out optimism, happiness and joy, that is why it is usually used with positive aspects. Green symbolizes nature and growth, that is why it is suitable for ecologically focused projects. Furthermore, black is usually used by luxury brands because it brings out elegance, sophistication and authority. Lastly, white indicates cleaness, simplicity and minimalism, that is why it's mostly used to create a feeling of extra space (Švejda, 2023). Understanding color psychology is critical for designers to create the desired emotional reaction in the audience.

2.4 Typography

Typography plays an irreplaceable role in the creation and further usage of corporate identity. Correctly chosen typography does not just make text appear more comprehensive and visually appealing but also communicates values and helps in creation of strong emotional bonds with the target group. Consistent and effective usage of typography may improve the overall effect of a design, establish a tone for communication, and direct the viewer's attention (Creatopy, 2024).

Between the main components of typography it is important to ensure that all texts are easily readable and understandable. Fonts should be chosen to work throughout various platforms, from print to mobile devices and should provide users with satisfactory contrast. Another important component is typographical hierarchy, which helps to organize content and makes text easier to orientate in. Lastly, same as colors, even typography can evoke certain emotions and influence how we view brands. For example, geometric fonts may signalize precision and professionality. On the other hand, rounded fonts appear more friendly and joyful.

2.5 Printed materials

Printed marketing materials are physical promotional tools that businesses employ to sell their brand, products, or services. These items may include brochures, flyers, business cards, newsletters, posters, and others. Despite being more costly than digital marketing, print advertising can elicit emotions in consumers that digital advertising may not always be capable of. Many consumers perceive print advertising as more trustworthy than digital marketing. According to studies, around 82% of customers trust print advertisements when making purchase decisions, which might have an important impact on their choices (Bigwave, 2024). Even in this digital age, printed materials continue to be an important part of marketing strategy. It continues to hold a strong position in creating a company brand because of its reliability, uniqueness, and ability to integrate with modern technology.

2.6 Digital presence

Nowadays, digital presence is crucial for brands. Mainly because digital tools allow businesses to connect with larger audiences than traditional non-digital methods, which means more people can see and interact with the brand (Owoseni, 2022). Therefore, visual identities are not created just for building signs and printed materials anymore. Visual identity has to work through all platforms, from printed materials to complete digital presence.

Consistent branding across all digital platforms strengthens recognition and builds trust in customer's eyes. It is important that a brand follows its brand manual even when creating content for social media. Colors, typography and graphic elements should stay united so it is easy for potential customers to remember the brand and connect with it. This enables brands to effectively communicate with its target group and keep strengthening their position on the market.

Moreover, digital marketing plays an essential role when building corporate identity. Digital campaigns can be easily targeted to gender, location or interest and can be easily measurable which enables companies to better understand customer's behavior and optimize their marketing strategies. Other than that, digital marketing allows interaction in real time which is a huge advantage compared to printed advertisement.

2.7 Marketing in gastronomy

Gastronomy sector is becoming more competitive every day, therefore, marketing takes a crucial part in a restaurant's success. Due to that, it is important to combine printed materials with modern digital strategies.

Despite growing digitalization, printed materials remain an indispensable part of not just restaurant's functioning but also its marketing strategy. Offering physical forms of advertisements supports the brand identity. Firstly, the most important piece of printed material is a menu. Menu is more than just a list of meals, it is a visual representation of the restaurant. Typography, color palette, graphic elements or maybe even pictures can influence customers. You can see that in most vacation destinations, restaurants have menus outside of the restaurant and it is partly the menu's visuals that can influence where you decide to eat.

Secondly, posters and flyers are usually used to promote special meals that are served only for a certain period of time or they can promote special sales and deals. Professionally done graphics on these materials will ensure their attractiveness to potential consumers. Thirdly, loyalty cards motivate people to return and boost customers' lifetime value of the brand. Lastly, the restaurant's visual identity should be present even on take out packaging (Sharma, M., 2024). Creative design can make it a marketing tool, because people like to post interesting take out packages on social media which raises brand awareness among certain social groups.

Nowadays, digital marketing is the foundation of successful promotion of restaurants, because most of the potential consumers search information online. Social media like Instagram, Tiktok and Facebook enable restaurants to share visually attractive content, communicate with customers and further build the brand. Moreover, sharing quality pictures of meals, videos from the kitchen or chef's recommendations help to create a storyline behind the brand and address new guests. The most important part is to actively iterate with followers, replying to comments and react to reviews, this helps to build trust and loyalty of customers.

Other than that, a restaurant's website should be visually attractive, clear and optimized for mobile devices, that is crucial because most of the people who are searching for something to eat are on a phone. Moreover, the website should include all important information such as a full menu, contact details and above all option of reservation which is the main call-to-action for restaurants. Also, websites should include online reviews on platforms such as TripAdvisor and Google My Business due to its huge impact on customers' decision process, therefore, it is crucial to motivate customers to write new ones to stay relevant. Lastly, digital advertising such as PPC campaigns on Meta Ads or Google Ads boosts brand awareness and sales due to its exact targeting on location, interests and latest purchases it is a way to effectively expand reach (Ross B., 2025).

3. Gastronomy

Many people may see gastronomy as a simple food consumption, however, it is more than that. It is an art of food, which includes preparation, presentation and enjoyment of delicious cuisines. Food influences everyday life of people around the world. Food is not just a biological need but can be a way of expressing identity, tradition and social values. Gastronomy is a sphere of constant evolution and adaptability to changes.

3.1 History

Based on archaeological finds, gastronomy originated in ancient cultures dating back to around 7500 BC. in Anatolia (modern-day Turkey). Archaeologists found evidence of early cooking skills using clay pots and wooden bowls, which indicates the origins of culinary techniques and suggests the significance food had in social structure and culture (Batu & Batu, 2024).

As agriculture developed, society had a more reliable supply of food, which encouraged the development of complex social structures. Hunting was no longer the only activity that people engaged in, since they were able to farm. As a result, people started to form communities and remained in one location. Eventually, they began to build cities and establish social hierarchies resulting in specialized jobs like cooks, who dedicated their lives to higher-level food preparation. In the Middle Ages, trade routes brought exotic spices to Europe, which not only enhanced the taste of dishes but also served as a symbol of wealth. It was during this time that the first cookbooks began to appear.

During the Renaissance era, royal courts became centers of culinary art, which led to creation of more sophisticated meals, reflecting aesthetic values of that time. Later, the introduction of printing enabled widespread use of cookbooks, making culinary expertise more accessible. In the 18th century, France opened the first restaurants, which enabled the broader public to experience gourmet experiences. This was essential in developing modern culinary techniques.

Today, gastronomy includes not just cooking methods, but also food science, nutrition, and cultural studies. From ancient feasts to fine dining experiences, gastronomy has been an important part of human existence (Romanchuk et al., 2023).

3.2 Types of restaurants

There are numerous types of restaurants that provide culinary experiences yet targeting different kinds of customers. Every type of restaurant has a unique concept, level of service and meal options. Analyzing and researching specific type of restaurants is crucial in order to create an effective visual identity that speaks to the right target group and build a strong brand.

One of the most popular types of restaurant nowadays are bistros thanks to their informal atmosphere and emphasis on quality local products. They usually offer simple homemade meals in a cozy environment with personal style. Visual identity of bistros have authentic designs with focus on natural materials.

In the past years, food trucks gained popularity with their original approach to certain cuisines which they specialized in. These businesses are usually seen in big cities or on festivals, that is why their visual identity is usually eye-catching with bright colors and fun elements.

Lastly, one of the most common types of restaurants are fast foods. These businesses focus on quick preparation and serving of meals with emphasis on effectiveness and accessibility. Their marketing strategy, mass advertisement, loyalty programs and others are based on a strong visual identity which is easily memorable and people will recognize it anywhere in the world. Despite the uniqueness of restaurants and their strategies, fast food is a dominant segment in gastronomy. To conclude, accessibility, quick service and memorable visual identity helps fast food restaurants to stay on top of the market
(Wikipedia contributors, 2025, *Types of restaurant*).

3.3 Fast-food

Fast food restaurants play a key role in modern gastronomy. This concept arose in the 20th century in the United States of America with the birth of car culture. These restaurants promoted quick-service eating and offered menu items like hamburgers and fries, which have now become American culinary classics. Later, the 1950s were a breakthrough for fast food restaurants because McDonald's introduced the franchise model, allowing for rapid expansion and brand consistency throughout the world (Hurley, A.W., 1999).

One of the most important elements of fast food success have been their strong visual identities. Distinctive logos, colorful schemes, iconic photography and fun brand characters were designed a way to evoke hunger and energy. Advertising is usually focused on families with kids, young individuals and customers who are looking for quick and available food. Apart from traditional marketing strategies, fast foods are focusing on digital marketing. Mobile apps, loyalty programs and personalized menus are building brand loyalty. Furthermore, social media and online advertisements are key tools for building brand awareness and attracting new consumers.

Despite today's restaurant diversity, fast food remains dominant in the gastronomy segment. Fast food businesses honor American history while also customizing menus to specific communities. This cultural connection has resulted in the global expansion of fast food restaurants, which have become symbols of globalization and modern living, representing comfort and effectiveness.

3.4 Restaurant materials

Visual identity of a restaurant plays a major role in the overall feel of a brand and influences if customers will remember it. Cohesive and aesthetically pleasing visual style that projects onto brand materials used in the interior or in take out packaging strengthens the brand and contributes to better customer experience.

Inside of the restaurant it is important that every detail accords to unified visual identity. One of the most important printed materials are menus, because it is an element that customers come into contact with the most. Its graphic should be clean and durable, typography, colors and graphic elements should be unified with the restaurant's branding. Menu should not just inform about meals but also visually underline business' atmosphere.

Another essential element are advertising materials such as stands, posters and flyers that may promote specials, desserts or seasonal offerings. Design of these materials should be mainly eye-catching with readable typography, usage of QR codes could be beneficial due to its easy access to digital platforms, loyalty programs and online reservations. Strategic placement of these materials, for example in the entrance area or in the restrooms can maximize the effectiveness.

In addition, signages play a key role in customer's orientation in the restaurant space. Menu boards, direction signs, and information boards should be well visible and well-lit. Big letter size, contrast colors and unified branding helps to ensure that information is easily understandable.

On the other hand, a restaurant's visual identity should not end in the interior, but also project on take-out and delivery packaging. Take-out and delivery are becoming an increasingly significant element of the restaurant sector, therefore it is critical to maintain a consistent and appealing visual style. However, this is mainly important because of the missing contact. When people order a restaurant's meals they can not experience the restaurant's interior, consequently, the business needs to bring the experience to them with packaging design.

When it comes to takeaway food, the first physical interaction a client has with a brand is through packaging materials. Food boxes, paper bags, drink cups, and plastic containers should all include the restaurant's logo, color scheme, and other visual elements that distinguish them from competitors. Furthermore, the graphic design of these materials is critical in establishing brand awareness. Creative and high-quality packaging can motivate customers to place repeat orders or share photos on social media. Delivery services make up a separate category in which the restaurant's visual identity is equally significant. Orders supplied through delivery platforms should have all branding components to provide the consumer a feeling of consistency and quality even when delivered to their house.

Lastly, Restaurants must have a consistent visual identity throughout delivery apps, websites, and social media. High quality food pictures, well designed online ordering user interfaces, and eye catching banners for specials or discounts are essential for effectively reaching customers.

4. Character Design

Character design can be a vital element within graphic design, playing a significant role in shaping visual identity. Characters serve as a powerful tool to communicate and evoke emotion in the audience. Other than that, a well-designed character helps a company become more recognizable, appealing and available.

Furthermore, the process of character designing starts with defining the purpose of character in visual identity. It is important to state characteristics, mission, and tone of voice. After that, designers experiment with different silhouettes, stances, expressions and clothing. This process helps to find the most suitable elements which makes the character unique. Another important part is choice of color palette. If the character is part of visual identity, it should match the rest of the elements. Lastly, details are the key to successful character design, because the smallest changes can make a big difference. Things like reflections, accessories, proportions are essential so the character is visually appealing.

Character serves as ambassador of a brand, who represents its values, creates emotional connection and develops bond with its audience. Unlike logos and slogans, characters have deeper meaning and personality which can grow overtime while staying consistent with the brand's visual identity. Another advantage of the usage of characters in brands is differentiation from competitors and support loyalty of customers (Connolly, M., 2025).

4.1 History

To begin, character design originated in ancient art. Figures in cave paintings, hieroglyphs, and early drawings served as the foundation of visual stories, frequently showing humans, animals, and mythological creatures with symbolic traits. Even these drawings can be identified as characters representing something. During the 19th century, printing enabled the development of advertising illustrations. One of the iconic examples can be Michelin Man, created in 1894. This character shows how early graphic designers used simple shapes and limited color palette to create memorable characters, known by people more than one hundred years later from its birth.

However, the real emergence of character design took place in the 20th century with the development of animation. This was an important step in giving drawn characters different traits and visual characteristics to express a story. Of course, the biggest advancement goes to Walt Disney, who made a huge contribution to character uniqueness by aiming for realism in order to evoke a variety of emotions in viewers. Characters like Mickey Mouse, whose design was based on circles for simplicity of animation, became widely famous (Shelton, A., 2024). Furthermore, Disney's approach, beginning with figures like Aurora and continuing through The Little Mermaid, developed a "formula" of "big head, big eyes, small nose and mouth, thin waist" that has affected character design. With the further development of animation came bigger stylization. Characters from Looney Tunes, created by Warner Bros. showed that it is possible to combine expressive movement with visual elements for strengthening the storytelling.

Figure 2

Daffy Duck & Egghead, by Warner Bros., 1938

In the period of postmodernism, there were experimentations with abstraction and symbolism in character designs. Artists like Paula Scher started to combine typography and visual elements to create characters who would serve not just as narrative tools but also as artistic expression. At the same time, character development started to impact the film industry as well. Artists like Ralph McQuarrie contributed to the creation of iconic characters such as R2-D2 and C-3PO for the movie Star Wars. In this example we can see how important are silhouettes and minimalism when developing unforgettable visual identity (Yang, S., 2024).

Figure 3

Star Wars, by George Lucas, 1977

Additionally, the arrival of video games brought new opportunities to character design. Early games such as Pac-Man were reliant on pixels due to hardware restrictions, however, with the technological improvement, design grew to greater complexity and realism. We can see that in characters like Lara Croft from Tomb Raider or Cloud Strife from Final Fantasy VII (Andersen G., 2024).

Figure 4

Tomb Raider, by Core Design, 1994

Figure 5

Final Fantasy VII, by Tetsuya Nomura, 1997

Nowadays, character design emphasizes inclusivity and representation. Designers are trying to create a diverse spectrum of identities, not just in films and videogames but also in branding strategy of businesses. Option of personalization of characters enables people to create unique bonds to brands. Although character design has evolved a lot throughout time, its purpose has stayed the same from the very beginning. It is a great tool to showcase a personality of unalive things - like business.

4.2 Influence on a brand

Characters can play a key role in building a brand identity and in creating a long term relationship with customers. Unlike logos and typography, characters bring brand personality, emotion and story that can reach a large audience.

They function as visual ambassadors of brands that are mirroring key values of business. Well designed characters are easily memorable and help to raise brand awareness. Moreover, the main aspects which make it an effective marketing tool are visual attraction, emotional connection and consistency throughout different platforms. Visual attraction can be reached by iconic features and eye catching color combinations. Secondly, emotional connection makes people closer to the character, therefore, closer to the brand. Lastly, consistency is crucial when it comes to character effectiveness. Brand needs to use these elements throughout all platforms, from printed advertisements to digital campaigns. According to researchers, people are six times more likely to remember an advertisement featuring mascots than the ones who rely solely on logos or textual broadcasting (Ciulu, A., 2022).

Successfully designed brand characters are usually more than an advertising tool, but also additional income through merchandising. Toys, clothing, and other things featuring mascots not only help businesses enhance their consumer relationships, but they may also be used for marketing purposes. People wearing the products are essentially free billboards (Büchner, C., 2025). Despite many advantages, there are a few challenges that need to be taken into consideration so it does not hurt the brand. Foremost, characters need to respect diversity of cultures and stay away from stereotypes that may offend minorities. Secondly, characters have to grow with the brand to stay relevant at all times. Lastly, it is important to be original and differentiate itself from the oversaturated market. If these challenges are overtaken, characters can be a transformative tool in branding.

Practical part

5. Market Research

Before I started designing the visual identity of Heart Attack burger restaurant I needed to complete a market research. Market research is crucial because it ensures that the design attracts the right audience, communicates the right message and stands out from competitors.

Since I wanted to make sure the brand was approachable and friendly to a wide range of people, creating this identity took an extensive amount of research into inclusive design concepts. This involved researching visual communication strategies and how components like layout, color, and character design may enhance the brand's friendliness and memorability. Furthermore, the idea is to create a welcoming environment at Heart Attack Burger by combining gastronomy, entertainment, and familiarity. Most importantly the main goal was to develop a memorable "love brand" that appeals to consumers' emotions and makes them feel approachable, involved, and near to their hearts.

Heart Attack Burger restaurant is a combination of fast-food and bistro with the target group of families with kids and young individuals. Therefore, its visual identity should work with captivating typefaces, bright colors and elements that stand out and immediately catch attention. In addition, the space inside the restaurant is rather small, therefore, it is important to bring the identity to take out materials.

As for April 2025, TripAdvisor lists approximately 340 burger restaurants in Prague which gives us a very broad range where Heart Attack Burgers need to position to stay relevant in this competitive market (TripAdvisor, 2025). Therefore, more detailed research of competitors is needed.

5.1 Local market

As I said previously, there are approximately 340 burger restaurants in Prague, however, for my research I decided to pick and analyze three of them which are targeting the same audience as Heart Attack Burger.

Hoxton Burgers

We can notice that Hoxton Burgers has a trendy, edgy brand image. They employ bold fonts, yet their primary color scheme is black and grey, with yellow being reserved for calls to action. Bold drawings that resemble stamps may also be seen in its identity.


Figure 6

Hoxton Burger's logo
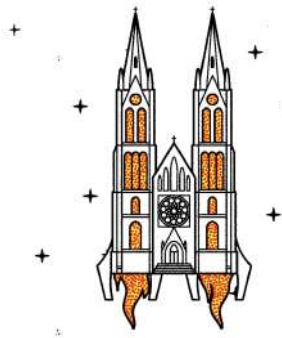
Figure 7

Showcase of illustrations

Figure 8

Part of menu

Dish

Secondly, I would like to analyze a restaurant called "Dish". It has a bold circular logo, however, the rest of the identity is more minimalistic with occasional bold marker-like elements. Same as Hoxton, Dish does not use much color, they mostly use cream and brown.

Figure 9

Dish's logo
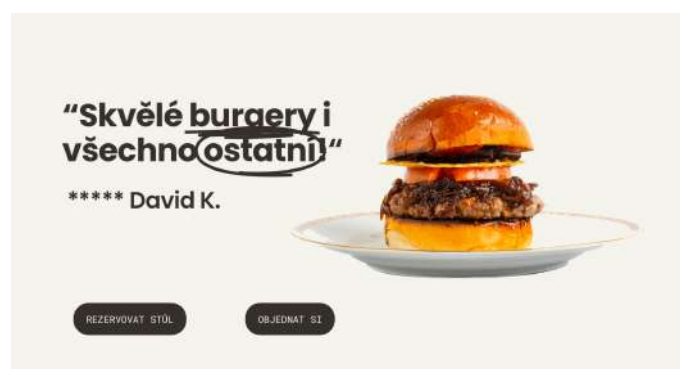
Figure 10

Showcase of elements

FATFUCK smash burgers

Its logo mimics a burger using geometric forms to create a bold shape. Moreover, for typography they use bold serif for headlines and clean sans-serif for body texts, making it nicely balanced. Lastly, they use black and white colors with the addition of yellow for elements resembling cheese. Overall graphic elements are inspired by menus in vintage American dinners.

Figure 11

FATFUCK's logo

Figure 12

Part of menu

Based on this analysis, Heart Attack can easily differentiate from its competitor by using more colors and creating elements that truly stand out.

5.2 World market

As a part of research, I wanted to see how burger restaurants look in different places in the world to gather inspiration but also see how world designers approach the same target group through visual elements.

Hat Creek Burger Company, USA, Texas

Hat Creek has a playful visual identity that focuses on family atmosphere and fun time. Its design combines nostalgic american elements with modern style, which attracts parents but also children. Its color palette is based on red, orange and yellow which brings life and attraction into the identity.

Figure 13

Hat Creek's logo
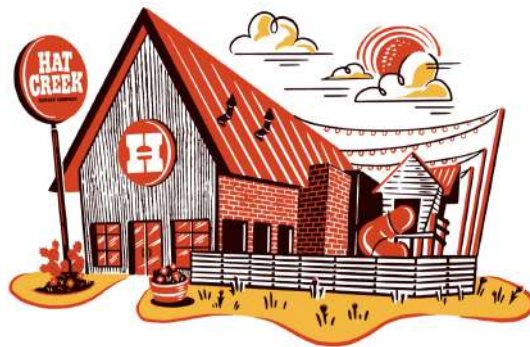
Figure 14

Showcase of illustration

Blend Hamburger Gourmet, France

Blend's visual identity combines elegant sophisticated typography with young and dynamic illustrations and soft pink, yellow and green colors which create a perfect balance that underlines the overall visual impression.

Figure 15

Blend's logo

Figure 16

Blend's packaging

Figure 17

Showcase of merchandise

Slim's Quality Burgers, Australia

This visual identity is inspired by American dinners from the 1950s which we can see in the circular logo and the choice of typography, however, it also combines with modern elements which elevates the brand. Color palette is based on red and soft blue colors which indicates quality and simplicity.

| Figure 18 | Figure 19 | Figure 20 |
| Slim's logo | Slim's packaging | Instagram post |

5.3 Evaluation

To conclude, throughout my market research I found out that Heart Attack Burger has a possibility to distinguish itself from other restaurants in Prague. Burger restaurants in the local market usually have a simple color palette of black, grey and beige and use minimalism with industrial elements. By collecting inspiration from the world market as well I confirmed that the combination of playful and retro design works well and it creates a strong brand. Therefore, I will take all of the research into consideration when designing Heart Attack's visual identity.

6. Design

My design goal for Heart Attack Burger was to establish a distinctive brand in the Czech market by adding something special and eye-catching to the highly competitive burger restaurant industry. In contrast to other fast-food chains, Heart Attack Burger was intended to be welcoming, fun, and memorable. I sought to design an identity that is a mix of humor, quality, and authenticity. Visual identity that invites consumers to enjoy not only a meal but an experience that feels enjoyable and unforgettable.

6.1 Creative proposals

First creative proposal I created worked with the idea of a variable logo that would change depending on a context. Color palette would include red which attracts attention but also beige which feels more sophisticated. Playful primary font is accompanied by a simple sans serif and the whole identity is covered with simple illustrations to unify the whole idea.

Figure 21

Logo variations

Figure 22	Figure 23	Figure 24
Business card	*Burger wrap*	*Take out bag*

When creating the second proposal, I wanted to connect playfulness with the simplest elements of graphic design - pixels. Color palette is based on red and yellow to evoke happiness and passion. Text in the burger icon would be variable; the meat would be swapped out for the text defining the item that the design is now used for.
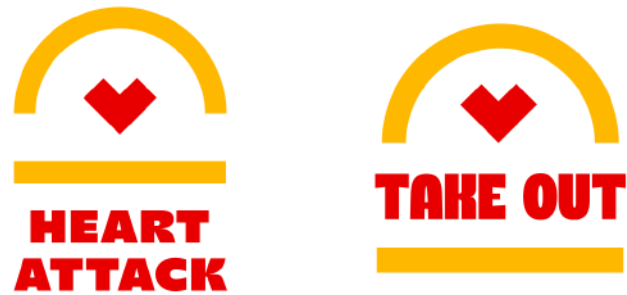
Figure 25

Logo variations

Figure 26

Business card

Figure 27

Burger wrap

Figure 28

Take away bag

Lastly, I wanted to explore a more elegant approach by playing with placement of typography and imagery. I also created a strong symbol of hamburger struck by a lighting which communicates the restaurant's name "Heart Attack".

Figure 29

Logo variations
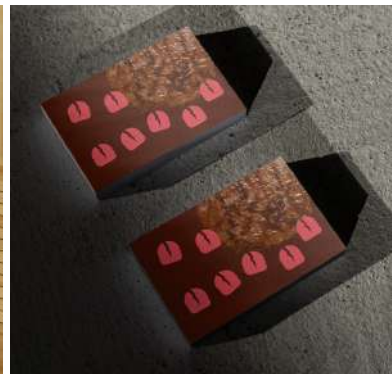
Figure 30	Figure 31	Figure 32
Business cards	*Poster*	*Loyalty card*

At this point of my creative process I was not quite satisfied with any of these designs.
I thought that it did not distinguish itself from the competitors as much as I wanted.
I essentially thought that I was missing something, I wanted to create a personality. However, I found a few elements that I liked, such as the symbol of the burger struck by the lighting that you can see in Figure 29 or the color palette inspired by meat. As a result, I created one more visual identity concept which ended up being the final one which I will be presenting from now on.

6.2 Logo

Logo alone is created with a Sniglet font designed by Haley Fiege in extra bold variables (Fiege, 2007). I choose this typeface because of its balloon-like appearance, which might be attracting families with children. It gives an approachable, welcoming feeling that makes walking into the restaurant seem like you are walking into a birthday party.

Figure 33

Heart Attack's logo

One of my main goals while creating this logo was to make it instantly identifiable and memorable. This can be also reached by creating a symbol that would enable consumers to relate to the brand and recall it after only a quick look. To do this, I substituted the burger struck by a lighting symbol for the letter "A" in the primary logo and then further worked with the burger illustration by itself as a symbol.
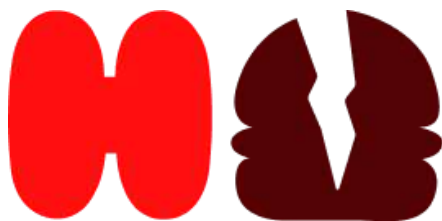
Figure 34

Symbol variation 1

Figure 35

Symbol variation 2

6.3 Color Scheme

To start, the color scheme is inspired by the most important part of hamburgers - the meat. I determined the main color scheme of red, brown and pink based on different shades of beef which are burgers made of. All three colors can be successfully incorporated into the logotype as shown in Figure 36 and 37.

Figure 36

Red and brown logo variation

Figure 37

Red and pink logo variation

In order to keep distinct colors across the brand, I defined and applied the primary colors and added a secondary color scheme for more complexity. Secondary colors can be useful for social media content, websites, and illustrations.

HEX: #530303
RGB: (83, 3, 3)
CMYK: (0, 96, 96, 67)

HEX: #FF0F0F
RGB: (255, 15, 15)
CMYK: (0, 94, 94, 0)

HEX: #FF9090
RGB: (255, 144, 144)
CMYK: (0, 44, 44, 0)

HEX: #120000
RGB: (18, 0, 0)
CMYK: (0, 100, 100, 93)

HEX: #FFFFFF
RGB: (255, 255, 255)
CMYK: (0, 0, 0, 0,)

Figure 38

Primary colors

HEX: #AC2828
RGB: (172, 40, 40)
CMYK: (0, 77, 77, 33)

HEX: #D00000
RGB: (208, 0, 0)
CMYK: (0, 100, 100, 18)

HEX: #FF4949
RGB: (255, 73, 73)
CMYK: (0, 71, 71, 0)

HEX: #FFD6D6
RGB: (255, 214, 214)
CMYK: (0, 16, 16, 0)

Figure 39

Secondary colors

6.4 Typography

To ensure easily understandable and clean design through multiple platforms I defined a typographical scheme that consists of one primary font and one secondary font. For my primary typeface I chose a Sniglet designed by Haley Fiege in an extra bold variable which is the original font that is not used by many brands, therefore it increases overall brand recognition (Fiege, 2007). This font is used for headlines, quotes or other text that needs to be highlighted. As I said before, I chose this typeface because of its distinctive balloon-like appearance. After writing texts using this font I moved them around a little bit to give the text an amusing, nearly floating feel.

Figure 40

Sniglet Extra Bold

As my secondary typeface I chose Apfel Grotezk designed by Luigi Gorlero in regular and mittel variables. Apfel Grotezk is a round and airy sans serif family, inspired by neo-grotesque and geometric typefaces (Gorlero, 2023). This font is used for all body texts. I choose this design because it reminds me of the typography used in vintage American diners and it is easily readable and clear.

Figure 41

Apfel Grotezk Regular

Figure 42

Apfel Grotezk Mittel

6.5 Illustrations

I decided to build Heart Attack's visual identity on illustrated characters that capture the essence of the restaurant. I wanted to give the brand a personality that people can relate to and immediately connect with. Mainly because of Heart Attack's aim to generate sales through delivery services I needed an element that would substitute the personal approach you get in restaurants.

To begin, I started my designing process with various sketches where I was exploring different ways of how the characters may look, when I was satisfied with the sketch I started the process of vectorizing it where I was finalizing the characters looks so they look exactly how I imagined and made sure they evoke positive feelings.
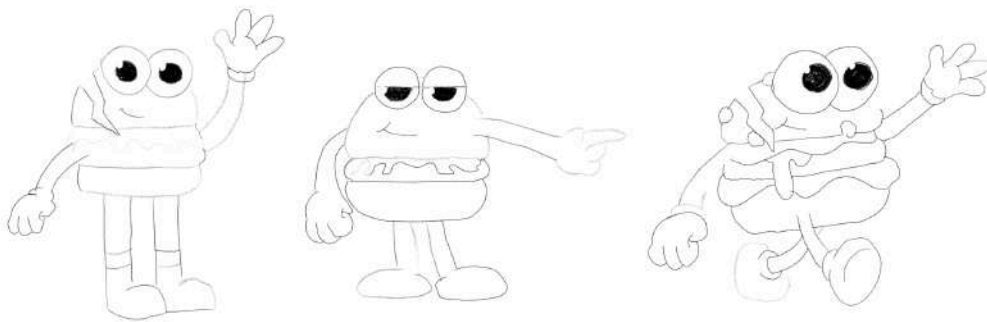
Figure 43

Sketches of characters
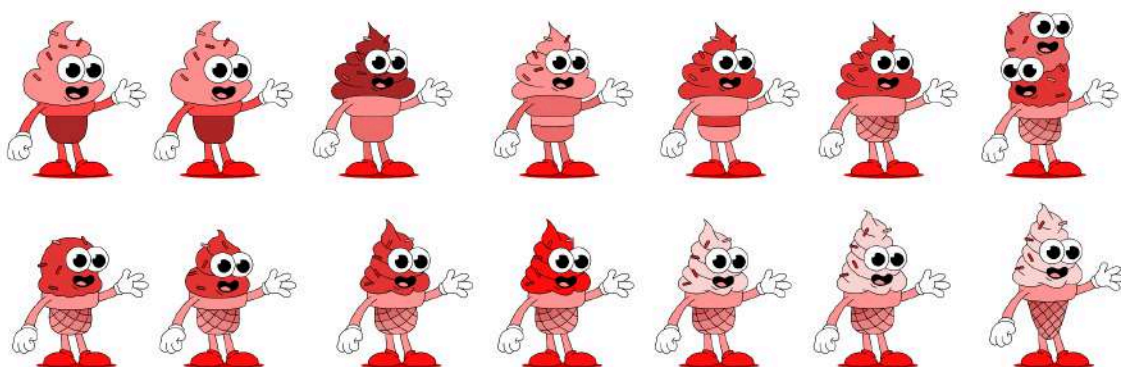
Figure 44

Vectorizing process

Furthermore, I created a total of three characters; hamburger, fries and ice cream with different hand gestures, leg placement and expressions, therefore the characters are fully customizable and each of these can be combined as needed.
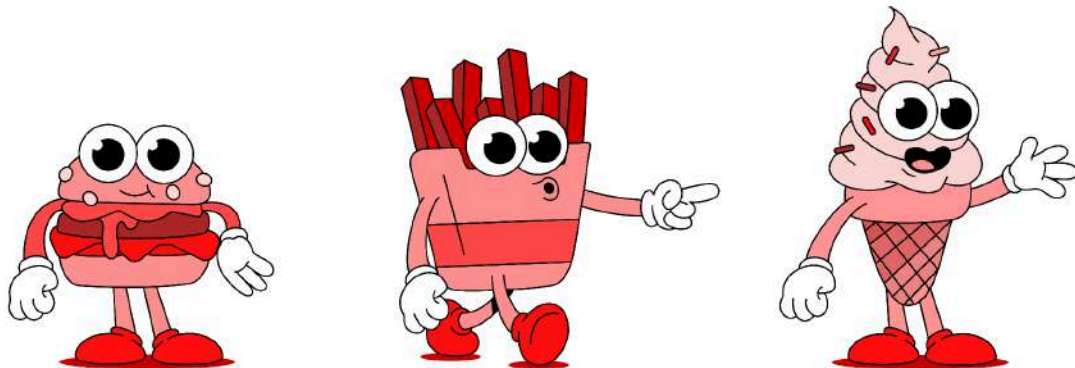
Figure 45

Heart Attack's characters

These characters are more than just decorative elements, they are also functional. For example, they are eye-catching and easily noticeable, they can point at buttons and influence people to click on them or they can impact where people are looking by just making the characters look in a certain direction. In addition, they are the main element of packaging because they are substituting the human element in the delivery process, therefore, Heart Attack is able to bring the brand to customer's homes. To conclude, characters are shown across the whole visual identity and are the main branding element which makes Heart Attack stand out and be easily memorable.

Lastly, I designed a few smaller illustrations that are playful, but are not as strong as the characters, just to add more depth into the visual identity.
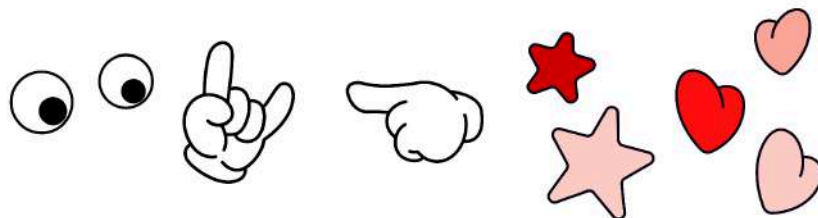
Figure 46

Secondary illustrations

7. Printed materials

An essential part of the food industry, printed materials serve to both inform and engage consumers. They help to communicate the establishment's unique story and values by forging a real connection between the brand and its target audience. As a result, the brand's visual identity is used consistently throughout all printed products, including business cards, packaging, brochures, and menus. A united visual identity guarantees that every piece of material reflects the brand's message and look and people connect it easily to the brand.

7.1 Menu

Menu is designed as a horizontal placemat, since the menu is not too extensive I was able to place everything on one side of the placemat making it easy for customers to orientate in it. The menu as the whole identity is complemented by the characters and balloon like font.
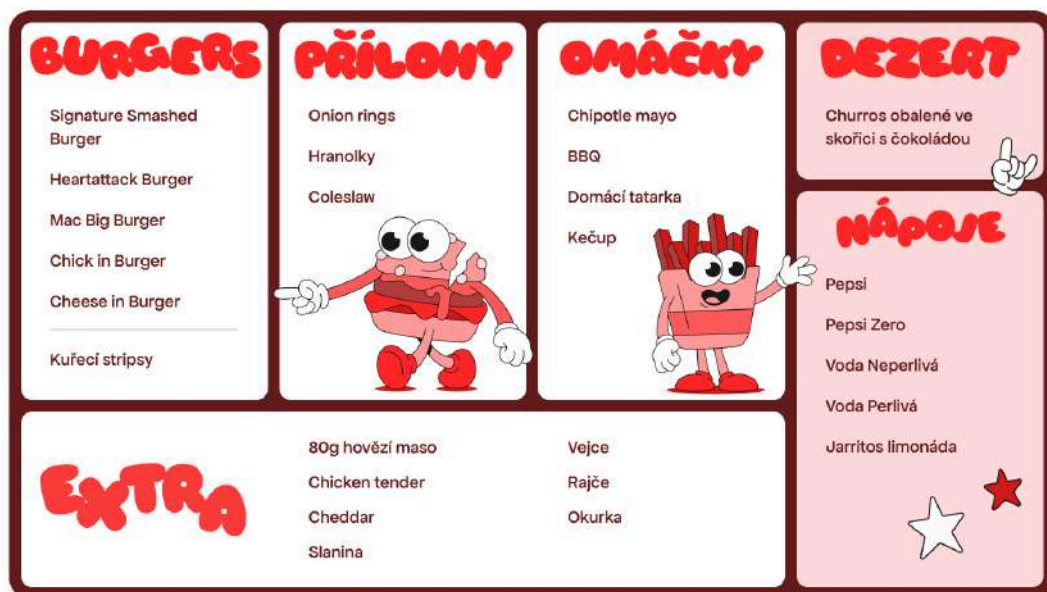
Figure 47

Menu

7.2 Business card

Brand's bright and playful style is embodied in the Heart Attack Burger business card. On the front of the cards there is a logo on a brown background. On the other side, there is space for contact information with a name written in Sniglet font and scattered so it feels like it is balloons complimented by a burger character, which adds attractiveness and makes the business card more memorable.

Figure 48

Business card

7.3 Loyalty card

Heart Attack Burger loyalty card is made to honor loyal customers. Incorporating more characters together creates a sense of community. Each of the ten red-outlined burger symbols on the other side represents a stamp spot. A symbol is stamped for every burger purchased, after nine spots are filled the consumer receives a free burger. Therefore, the design is both practical and aesthetically pleasing, supporting the brand's playful, customer-focused attitude and encouraging returning customers.

Figure 49

Loyalty card

7.4 Packaging

For packaging it was essential to create burger wrap and take away paper bags. More people are ordering meals online than ever before, therefore it was important to incorporate visual identity on take away packaging so those who receive their food may also experience the atmosphere I'm attempting to establish through branding.

For the paper bag I designed characters with the humorous phrase "Vezmi si nás s sebou," which means "Take us with you". This is meant to entertain customers and get them to take a photo of it and post it on social media in order to increase Heart Attack's exposure. On the other side, I wanted to encourage customers to write reviews since, in the case of a new restaurant, every rating counts.

Figure 50

Front of paper bag

Figure 51

Back of paper bag

The burger wrap is made of aluminium to ensure the temperature of the burger is kept, however the branding is enhanced with a burger symbol sticker.

Figure 52

Burger wrap

Lastly, I designed take away cups so the branding has complete access to all of the packaging materials, making it cohesive and unforgettable.

Figure 53

Take away cups

7.5 Posters

As a part of printed materials, posters are printed in two sizes: A4 for announcement posters that can be posted in a bistro window or A5 for flyers that are given to people on a street. When making posters I use imagery to show people what exactly they can taste when the customers come to the restaurant. To not make it extra spacious I use cut-outs as well.

Posters might be used to announce sales, events, give-aways or they can be used by brands that just want to have a physical presence. It is perfect to target people who might be just crossing by the bistro, therefore, they might live close by and there is a higher probability they will return for a certain event.

Figure 54

Posters

I wanted to elevate flyers that are handed out to people by giving them a loyalty card that they can cut out and it can immediately hook them to buy Heart Attacks's burgers.

Figure 55

Flyer

7.6 Building design

Heart Attack is located next to a major route on the Prague border, therefore I wanted to make sure that as many people as possible that are driving by notice the restaurant. It was decided to paint the characters and logo on the wall outside of the restaurant and to place a sign with LED lights above the door. Various stickers of smaller illustrations were also attached to the glass doors and windows.

Firstly I had to determine the sizes of the characters and letters, providing this information to the painter and designing where the stickers are going to be placed. After printing, stickers were applied to the glass windows and door as the painter finished the wall painting.
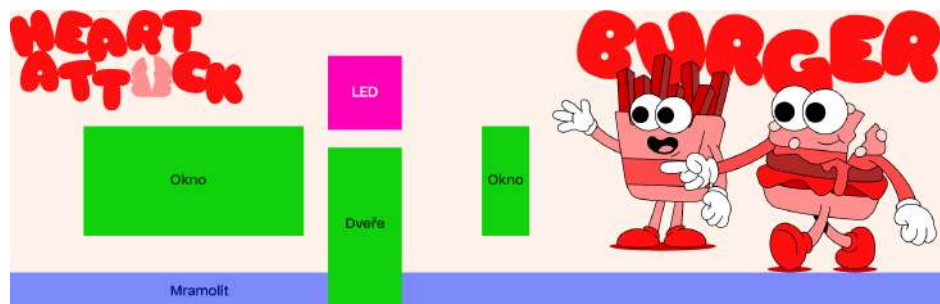
Figure 56

Wall layout
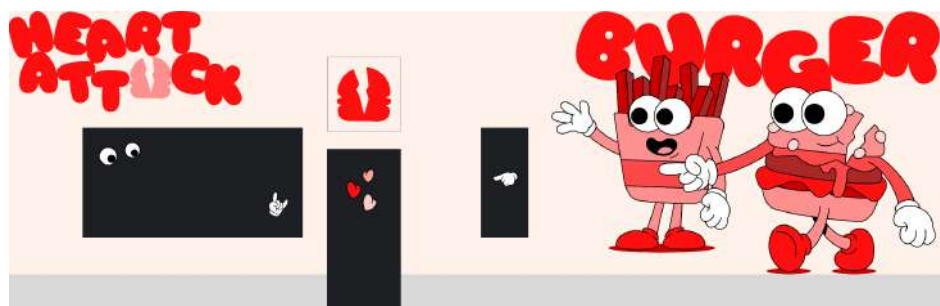
Figure 57

Wall layout with stickers

Figure 58

Left side of the wall

Figure 59

Right side of the wall

Also, it was crucial to design a sticker that meets all legal requirements of determining opening hours, mentioning supervisor, company's information and contacts.

Figure 60

Opening hours

7.7 Merchandise

Merchandise is an essential part of printed materials of every brand because it strengthens brand recognition, builds emotional connection with customers and creates additional revenue streams for the business. To showcase how different merchandise would look, I decided to design t-shirts, socks, mugs and paper notebooks.

T-shirts are featuring Heart Attack's symbol and main burger character to maintain a playful tone. They would also be used as employees' attire.

Figure 61

Heart Attack's t-shirts

Furthermore, socks can be used as a gift in give-aways or for loyal customers.

Figure 62

Heart Attack's branded socks

Moreover, selling mugs can not just generate an extra stream of income but it is a great merchandise piece because people use it every day, therefore the brand is staying in customers' minds.

Figure 63

Heart Attack's branded mugs

Lastly, I designed a notebook because Heart Attack targets families with children, therefore I wanted to include a notebook that could be shared within the young customers and each one could draw something in it each time they visit the restaurant.

Figure 64

Heart Attack's paper notebook

8. Digital presence

It is important to stay consistent with all the visual elements even throughout digital presence. It is a must that a restaurant has a well-arranged website that mainly features the menu but also influences people to order meals. Social media presence is also essential when building a "love brand" because it is an effective way to communicate with customers and stay in close touch with them. Lastly I will design potential advertising banners across various platforms that can help restaurant's orders.

8.1 Website

I created a single-page website with several animations, including text written in Sniglet typeface rising up as a balloon, animated eyes looking at the computer's cursor, scrolling motion, and more. I uploaded a photo to each meal, which gets people hungry just glancing at the website. Furthermore, call-to-action buttons are built in a way that encourages consumers to press them.
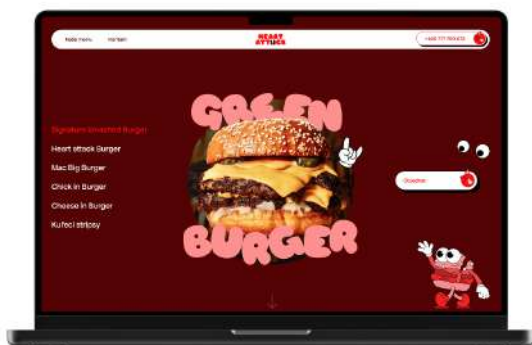
Figure 65

Homepage
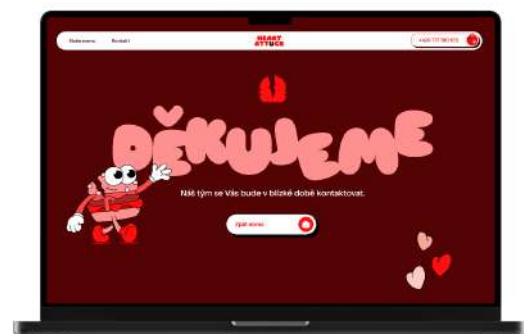
Figure 66

Thank you page

Figure 67

Button before pressing
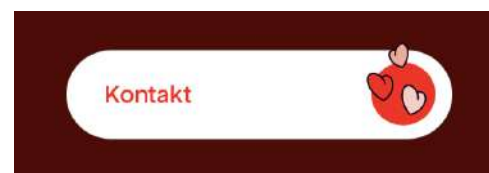
Figure 68

Button after pressing

When creating a website, I was also thinking about its responsivity. It is important to design a website that is responsive, especially for a restaurant's website when people who are searching for a place to eat are usually on their phone. Mobile phones are also missing the cursor, as a result, it was important to add other interactive features than the buttons, such as sliders or even little jokes that influence people to keep scrolling and eventually order.

Figure 69	Figure 70
Mobile homepage	*Mobile menu*

8.2 Social media

For social media I created a few templates using auto-layout in Figma, therefore anyone can use it just by filling up the text brackets for which I determined the text's size, spacing, color and layout. In addition, there are templates for new post announcements, text stories or even when using the interactive functions to stay close to the customers and make them feel like they are part of the community.
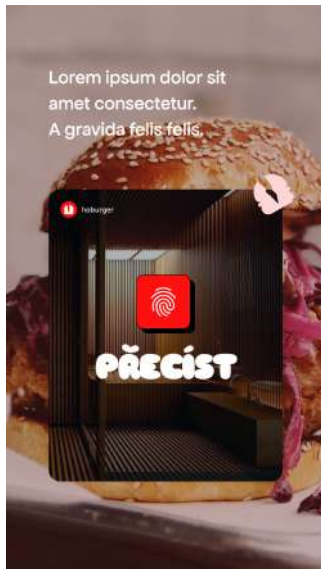
Figure 71

New post template

Figure 72

Poll template
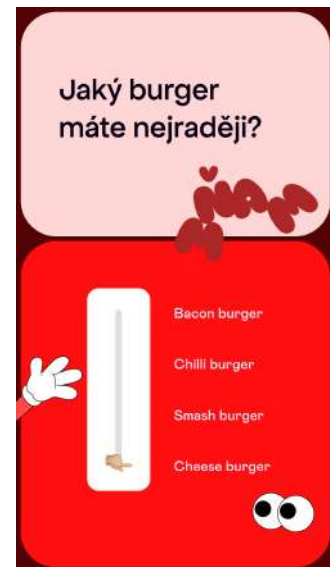
Figure 73

Poll slider template

8.3 Advertising

Digital advertising is mostly based on PPC advertising (Pay-per-click) and we can notice them on every platform there is. However, I will focus on Meta, Google and Sklik ads since these are the most popular and the most effective ones. Each of these platforms have individual size guides for advertising, as a result, I will create a couple of advertisements and edit layout so they fit all requirements given by certain platforms. Each of these platforms have several sizes you can use, however, for this thesis I focused on the most recommended ones by each platform.

Firstly, Google Ads appear in Google search results, on Youtube and across the Google Display Network. It is great for targeting people who are actively searching for burger restaurants and for targeting based on people's location. Secondly, I wanted to focus on Sklik Ads as well because it operates on Seznam which is a czech browser that many people in the Czech republic use. Therefore, it is great for the local reach and also useful when targeting older audiences which may be familiar only with Seznam. I created a few ads in the most recommended size of 300x250 pixels which is the same for both platforms.
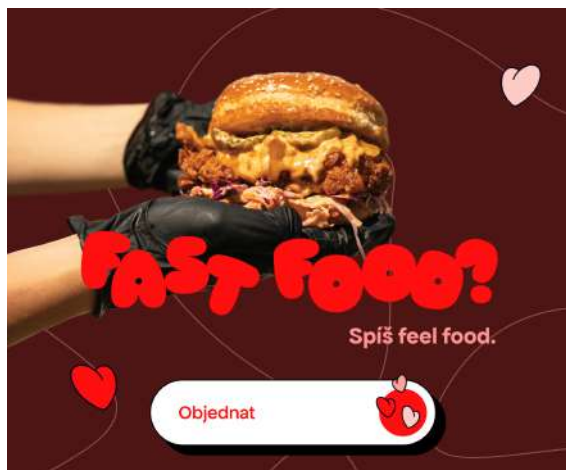
Figure 74

Google Ad/Sklik variation 1
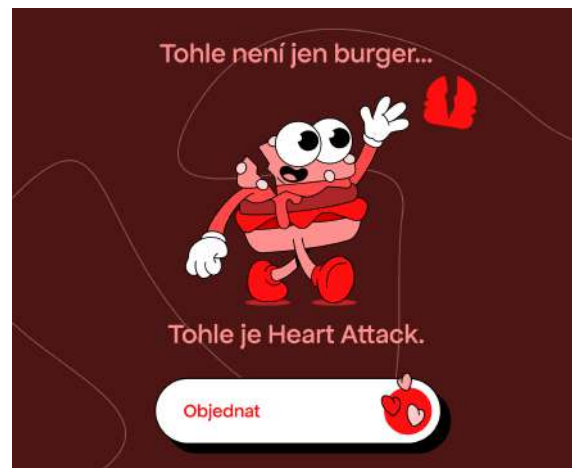
Figure 75

Google Ad/Sklik variation 2

Figure 76

Google Ad/Sklik variation 3

Figure 77

Google Ad/Sklik variation 4

Lastly, Meta Ads are shown in feeds, stories and reels across Facebook and Instagram. They are great for visually creative campaigns that catch users attention, it is cheaper than Google Ads and they have advanced interest and behavior targeting based on user's data. For this advertising I changed the size to 1080x1920 pixels for ads on stories and 1080x1080 pixels for ads on feed.

Figure 78

Meta Ad variation 1

Figure 79

Meta Ad variation 2

Figure 80

Meta Ad variation 3

Figure 81

Meta Ad variation 4

9. Conclusion

Throughout this thesis I investigated the history of graphic design, everything that comes with corporate identity, gastronomy sector and history of character design and its influence on visual identity. I focused on themes that I feel are important to research on before starting to design visual identity. I learnt a lot of important information which I then applied in the practical part of this bachelor thesis.

In the practical part I focused on designing visual identity for Heart Attack Burgers restaurant using knowledge I gained. I explored various creative paths but decided to go in a more playful way and apply character design to differentiate from competitors.

In conclusion, I believe I reached my aim to create a true "love brand". Heart Attack's visual identity is not just eye-catching, memorable and attractive, it's also very likable and people love, trust and advocate for it. Thanks to its visual identity Heart Attack became more than just a restaurant, it became a community that brings people together, which I believe is design essentially about.

List of images

Figure 1: Aujoulat N. (2003). *Frieze of the Small Horses*. photograph.
https://www.bradshawfoundation.com/lascaux/

Figure 2: Warner Bros. (1938). Daffy Duck & Egghead. animation.
https://www.youtube.com/watch?v=JrIkaqJjZ20

Figure 3: Lucas George (1977). Star Wars. movie.
https://www.looper.com/164303/the-entire-c-3po-and-r2-d2-story-finally-explained/

Figure 4: Core Design (1994). Tomb Raider. videogame.

Figure 5: Tetsuya Nomura (1997). Final Fantasy VII. videogame.

Figure 6: Hoxton Burger's logo. Hoxton Burgers. logo.
Available at: https://www.hoxton.cz/

Figure 7: Showcase of illustrations. Hoxton Burgers. illustrations.
Available at: https://www.hoxton.cz/

Figure 8: Part of menu. Hoxton Burgers. printed material.
Available at: https://www.hoxton.cz/

Figure 9: Dish's logo. Dish Belgická. logo.
Available at: https://www.dishbelgicka.cz/

Figure 10: Showcase of elements. Dish Belgická. screenshot.
Available at: https://www.dishbelgicka.cz/

Figure 11: FATFUCK's logo. FATFUCK smash burgers. logo.

Available at: https://ftfck.cz/

Figure 12: Part of menu. FATFUCK smash burgers. printed material.

Available at: https://ftfck.cz/

Figure 13: Hat Creek's logo. Hat Creek Burger Company. logo.

Available at: https://hatcreekburgers.com/

Figure 14: Showcase of illustration. Hat Creek Burger Company. digital illustration.

Available at: https://hatcreekburgers.com/

Figure 15: Blend's logo. Blend Hamburger. logo.

Available at: https://www.blendhamburger.com/

Figure 16: Blend's packaging. Blend Hamburger. photography.

Available at: https://www.instagram.com/blend/

Figure 17: Showcase of merchandise. Blend Hamburger. photography.

Available at: https://www.instagram.com/blend/

Figure 18: Slim's logo. Slim's Quality Burgers. logo.

Available at: https://www.slimsqualityburger.com/

Figure 19: Slim's packaging. Slim's Quality Burgers. photography.

Available at: https://www.slimsqualityburger.com/

Figure 20: Instagram post. Slim's Quality Burgers. photography.

Available at: https://www.instagram.com/slimsqualityburger/

Figure 21: Logo variations. Brabcová, A. (2025). logos.

Figure 22: Business card. Brabcová, A. (2025). mockup.

Figure 23: Burger wrap. Brabcová, A. (2025). mockup.

Figure 24: Take out bag. Brabcová, A. (2025). mockup.

Figure 25: Logo variations. Brabcová, A. (2025). logos.

Bibliography

Academy, E. (2023). *Graphic design: Introduction*. Grammar of Graphics in practice. https://data.europa.eu/apps/data-visualisation-guide/graphic-design-introduction

Andersen, G. (2024, February 4). *The evolution of character design in video games: From pixels to photo-realism*. MoldStud. https://moldstud.com/articles/p-the-evolution-of-character-design-in-video-games-from-pixels-to-photo-realism

Baltusyte, E. (2022, August 29). *Designed for success: 4 elements of a corporate identity package*. Templafy. https://www.templafy.com/designing-for-success-4-elements-of-corporate-identity/

Batu, A., & Batu, H.S. (2024). ÇATALHÖYÜK GASTRONOMY CULTURE THE FIRST KNOWN CULINARY PRACTICES IN ANATOLIA (TÜRKİYE) AND WORLD HISTORY. *Çatalhöyük Uluslararası Turizm ve Sosyal Araştırmalar Dergisi*.

Bigwave, M. (2024, March 21). *A guide to print marketing*. Bigwave Marketing. https://bigwave.co.uk/blog/a-guide-to-print-marketing/

Büchner, C. (2025, February 6). *How the right brand character can transform your market position*. DesignGuru. https://www.godesignguru.com/blog/brand-character-design-driving-recognition

Connolly, M. (2025, February 23). *Character design: Realising characters, concept to Creation*. Educational Voice. https://educationalvoice.co.uk/character-design-from-concept-art-to-bringing-characters-to-life/

Creatopy, T. (2024, July 4). *What is typography in graphic design - creatopy*. Creatopy Blog. https://www.creatopy.com/blog/what-is-typography-in-graphic-design/

Ciulu, A. (2022, February 1). *The importance of brand characters as part of Brand Identity*. Sublimio. https://www.sublimio.com/brand-characters-for-brand-identity/

Eddy. (2024, August 14). *The evolution of graphic design: A journey through decades*. RMCAD. https://www.rmcad.edu/blog/the-evolution-of-graphic-design-a-journey-through-decades/

Ellsworth, S. (2023, March 13). *The origin of Graphic Design and its evolution*. Picsart Blog. https://picsart.com/blog/history-of-graphic-design/

Fiege, H. (2007, February 26). *Sniglet*. Google Fonts. https://fonts.google.com/specimen/Sniglet

Gorlero, L. (2023, October 6). *Apfel Grotezk family · CLT*. Collletttivo. https://www.collletttivo.it/typefaces/apfel-grotezk

Hurley, A.W. (1999). Fast Food: Roadside Restaurants in the Automobile Age.

Mane, R. (2024, April 18). *A concise history of graphic design*. A Concise History of Graphic Design. https://www.manypixels.co/blog/graphic-design/history

Noriadigital. (2024, January 31). *Corporate identity: A full overview with 18 Key Elements L Asia Media studio*. Asia Media Studio. https://asiamediastudio.com/blog/branding/elements-corporate-identity-package/

Owoseni, A. (2022). *What is digital transformation? Investigating the metaphorical meaning of digital transformation and why it matters*. De Montfort University.

Romanchuk, O., Nykyha, O., Koval, R., & Holod, A. (2023). THE HISTORY OF THE GAULT & MILLAU FRENCH GASTRONOMY GUIDE. *THE SCIENTIFIC ISSUES OF TERNOPIL VOLODYMYR HNATIUK NATIONAL PEDAGOGICAL UNIVERSITY. SERIES: GEOGRAPHY*.

Ross, B. (2025, February 6). *Guide to Digital Marketing for food and Beverage Brands*. Emulent. https://emulent.com/blog/digital-marketing-for-food-and-beverage-brands/

Shelton, A. (2024, June 11). *The most iconic animated characters of All time*. The Most Iconic Animated Characters of All Time. https://www.squideo.com/the-coolest-animated-characters-of-all-time-icons-that-stole-our-hearts

Sharma, M. (2024, June 30). *Restaurant Flyers & Collateral: Design that drives sales*. Restroworks Blog. https://www.restroworks.com/blog/restaurant-marketing-collateral/

Švejda, D. (2023, August 23). *Barvy v Grafickém Designu!*. FreshEyes. https://fresheyes.cz/barvy-v-grafickem-designu

TripAdvisor. (2025). *Prague Burgers*. https://www.tripadvisor.com/Restaurants-g274707-zfd10907-Prague_Bohemia-Hamburger.html

Wikipedia, contributors (Ed.). (2024, May 8). *Design*. Wikipedia. https://cs.wikipedia.org/wiki/Design

Wikipedia, contributors. (2025, March 2). *Types of restaurant*. https://en.wikipedia.org/wiki/Types_of_restaurant

Yang, S. (2024). The Art of Planning—Paula Scher and Post-modernism Graphic Design. *Journal of Humanities, Arts and Social Science*.