

An Analysis of the Artistic Marketing Strategies of the Aranya Community in Qinhuangdao, China

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Abstract. In recent years, consumer scenarios have been continuously evolving and iterating. Along with the changes in historical and cultural contexts, people's consumption behaviors and psychology have also been constantly transformed. This article comprehensively analyzes the historical changes and developments in consumer society and explores the challenges of urban consumption spaces in the post-pandemic era. The successful creation of the aranya community, and its activation pathway, will be the primary focus of this article. By combining with other typical brand cases, delve into changes in consumer psychology and behaviors, seeking to understand the emotional expectations consumers place on post-pandemic-era consumption spaces. Architectural spaces and consumption scenes are not merely physical structures but also places consumers rely on to release their spiritual and emotional needs. This article will explore and summarize the aranya brand's construction methods, as well as the significance of creating atmospheric experiential feelings for consumers. It will analyze the cultural dissemination of art education in situational consumer spaces and underline the necessity of constructing situational experiential feelings in consumption spaces. This will enable designers and space creators to conduct more in-depth research on the design and cultural dissemination of consumption spaces, providing a more solid theoretical foundation for future urban consumption space development.

Keywords: Consumption spaces; aranya community; consumption behaviors and psychology.

1. Introduction

The concept of "atmospheric experiential sensation" has frequently been mentioned in previous consumer space designs but has never become a central keyword in the innovation process of consumer space design as it is today. Looking back at history, people enjoy abundant material lives, and advanced products constantly serve them in daily lives, which also fuels their elevated expectations for atmospheric experiential sensation in consumer spaces. People are willing to pay for exceptional experiences, signifying our society's pursuit of higher levels of spiritual satisfaction. Behind the success of companies like Costco and Sam's, it's not just precise marketing strategies but also successful examples of design based on consumer psychology and behavior. Both Costco and Sam's have shaped the ambiance and experiential sensation of consumer spaces through a warehousing-style consumption format, greatly igniting the market consumption power generated by "consumer experiential sensations." The successful construction and operation of the aranya Community in China once again confirm that in the current stage of social development in China, when the design and construction of consumer scenes fully cater to consumers' experiential sensations, it can create a perfect loop of cultural community branding, art dissemination, driving consumption, stimulating rural revitalization, and reshaping consumers' traditional impressions of Qinhuangdao as a seaside tourist city. In the experience economy, the design of consumer spaces is not just functional in providing a place for product sales and consumer purchasing behaviors; societal expectations have pushed consumer space design toward providing consumers with contextual comfort in consumption scenes, meeting consumers' expectations for consumption experiential sensations. Almost all businesses have adopted "customer-centricity" as their core business strategy and policy. However, the understanding and implementation direction of this policy also determine whether a business has an absolute competitive edge on the development path.

2. The Spatial Design Strategy of Simultaneous Cultivation and Artistry

In the article "Constructing Cultural Tourism Community Models from a Place Perspective - A Case Study of the aranya Cultural and Tourism Community," Shuping Chen mentioned, "Based on different types of cultural resources, community development forms, and resident participation, cultural tourism communities can be broadly categorized into three development models: artistic intervention for rural revitalization, historical contexts support for cultural tourism development, and the construction of emerging communities based on local culture" [1]. Aranya, as a representative of new community construction based on local culture, accurately extracted the prevalent feeling of "loneliness" in people's lives in the absence of local cultural-historical support and used it as the design artistry method. "Simultaneous Cultivation and Artistry" injected this into a new community. The resulting buildings, exhibition spaces, cultural facilities, and community staff provide residents and external visitors with completely new cognitive and cultural information as shown in Figure 1. For example, the Longly Library's design spirit is "a lonely stone grown by the seaside." However, aranya's "loneliness" is not what people pursue and long for; it is a precise grasp of people's spiritual feelings in contemporary society, creating a situational space where people can calmly embrace, tolerate, and enjoy solitude. In "Aranya: Creating a Lifestyle that Matches the Values of the Target Audience - Interview with Zebu Zhang, General Manager of aranya Marketing Department," the author Xianpu Qian once said, "aranya's series of buildings constitute aranya's spiritual products. On the one hand, these buildings satisfy consumers' emotional needs, and on the other hand, a multitude of activities take place in these spiritual structures" [2]. A community highlighted by the sense of "loneliness" naturally becomes a place where people enjoy solitude and self-focus. In this process, art is the essential core for Aranya to promote its core spirit. Visitors to aranya may not fully understand what art is, but they are deeply attracted to its unique community personality. The interpretation of art varies from ancient times to the present, and Toshio Takeuchi of Japan defines art as "emerging from functional technology to become 'the art of beauty,' bringing spiritual pleasure to people" [3]. External visitors and residents who purchase property here are deeply drawn to aranya's artistic community scenario, and their life needs, spiritual preferences, and behaviors are also shaping the future development of the cultural tourism community.



Fig 1. The Lonely Library [4].

3. The paradigm policy of "Mutual Promotion of Sales and Art"

3.1. Sales Changed by Art

In the article "Research on Area Activation Path and Strategy based on Internet Celebrity Building Construction" Hao Zhang and Qichen Wang believe that the success of aranya's brand shaping can't be separated from precise targeting of the consumer, matching material and spiritual needs, the creation of space that aligns with the demands, effective media communication and promotion, a well-rounded facility system, and efficient operational management services [5]. This area, once desolate and uninhabited by the seaside before development, has become a legend in the real estate market, with a recommendation purchase rate for aranya's repeat customers exceeding 95%. Aranya's

founder and CEO, Yin Ma, once mentioned that in five years of operation, they transitioned from selling houses to selling services, then from selling services to selling a lifestyle, and finally from selling a lifestyle to selling values. Therefore, aranya is not a traditional real estate project; it has always been considered a brand of a great lifestyle [6]. Aranya's brand community truly embodies the "Mutual Promotion of Sales and Art." The initial commercial design of Anaya was not just about constructing houses for traditional real estate sales. Through art, aranya has created and imbued spiritual meaning for those who live here and for external visitors. Ziqi Wang, in the article "Art Marketing: The Generation of Concepts and the Expansion of Categories," mentions that art marketing has shifted from traditional marketing concepts towards consumer engagement, transitioning from the study of the consumption process to audience experience [7].

3.2. Art Expression in Commerce

The level of consumer participation in the Aranya Art Community perfectly exemplifies the success of aranya's brand community art marketing. In a 2022 interview, Yin Ma stated that the community hosted over 1,500 events last year can be seen in Figure 2, with roughly half of them being led by the aranya community, while the rest were organized by community residents themselves. This place is gradually turning into a cultural enclave around Beijing, attracting more young people, especially those in the artistic community. "People's behavior in not-alone settings is all a form of performance," a statement originating from the work of American sociologist Erving Goffman (1922-1982). Goffman introduced this idea in his 1959 book, "The Presentation of Self in Everyday Life" [8].

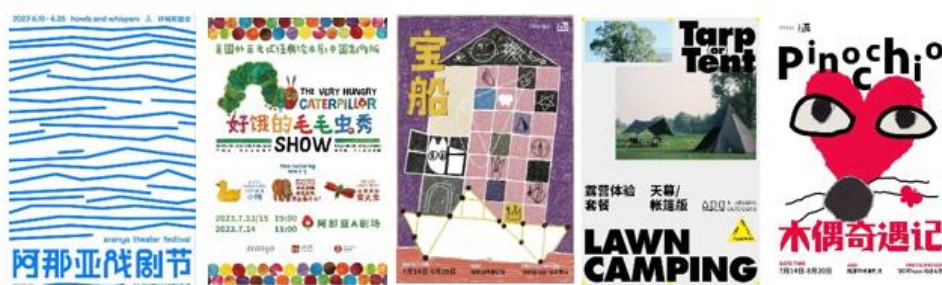


Fig 2. The events in the Aranya community [9].

Applied to the context of consumer space design, the process of consuming within a space, to some extent, be seen as constructing a unique form of "theatrical performance." In commercial spaces, people's behaviors can be considered as "performances," such as the dialogues and actions between customers and staff, which can be likened to dialogues between actors on a stage. People's attire can be seen as costumes, the layout and design of the consumer space can be compared to the set, and the tools and products used during the consumption process can be likened to props. The elements present in a commercial space—salespeople, products, and consumers—can correspond to the actors, props, and audience in the theatrical performance space pattern. If one treats commercial brand design as constructing a theatrical performance, applying its elements of stage art to commercial consumer spaces can easily form an artistic expression paradigm within the operation of commercial spaces.

As Pinhui Qian mentioned in "A New Research upon the Value System of Design Art in Experience Economy," "Design art combines diverse factors such as material and spirit, technology and art, nature and society, science and culture. It is not only an artistic act but also a substantial cultural creative activity." [10] The construction of the Qinhuangdao Aranya Cultural Community is a typical case of using art to design cultural activities to fully integrate them into commercial spaces. Everyone who enters the Aranya community is a player experiencing this game and enjoying the artistic ambiance and cultural activities. All the community staff act as NPCs (non-player characters) who organize and perform this situational game. What they say and do are pre-set, and they maintain the community's operation without interfering with the players' life story narratives. Players assume

their roles and interact with NPCs, triggering life storylines in aranya according to their expectations on this grand community stage.

4. The policy of Balancing Experiential Design and Commercial Development through "Integration of Environment and Art"

Hao Zhang and Qichen Wang also pointed out, "The construction of famous in social media architecture and its role in area revitalization is not only a product of the highly developed internet information era but also a specific manifestation of the current urbanization process, which involves transitioning from incremental construction to stock renewal" [11]. However, the term "famous in social media" simultaneously characterizes that they much more tend to be famous in a short time. It is worth mentioning that "internet fame" indeed carries economic ripple effects, having the potential to boost surrounding businesses such as restaurants and hotels, as well as create employment opportunities. It can also contribute to rural revitalization and drive regional development. In the classic work "Strategic Brand Management," Kevin Lane Keller expresses the viewpoint that art, when used to convey brand concepts through marketing, can also bring its inherent value in communication, potentially creating influential events [12].

Aranya, as a successful example of an art community, has utilized an innovative community creation approach that has propelled it to the status of an internet sensation. However, when comparing famous social media architecture with historical classic architecture, these buildings may attract large crowds for a short period, become popular online, and then see a rapid decline in attention or visitor numbers. On the other hand, classic buildings are not necessarily designed to become "internet sensations" for photo opportunities, but they can bear witness to history over decades, centuries, or even across generations. People continue to appreciate their functionality and aesthetics, making them city landmarks and, in some cases, symbols of a country's culture. Buildings and communities can only become classics when they possess enduring vitality, continuously self-grow and evolve, and truly settle into history.

For aranya, the "integration of environment and art" in experiential design can propel it to become a new generation of "internet sensation" while preserving its artistic spirit. At the same time, it can avoid the pitfalls of excessive commercialization, preventing the loss of its core artistic characteristics. Continuously optimizing the situational experiential sensation for consumers will drive it toward classic status.

5. Conclusion

In the market, the successful operation of a brand relies not only on active promotion and marketing but also on the quality of the product itself. Without a strong product foundation, even the most exceptional marketing process cannot lead the brand to long-term success. The successful establishment of the aranya Art and Culture Community brand in Qinhuangdao, China, is based on an understanding of the real psychological states of modern consumers. Under the belief that art can change lives, it has optimized social activities through art, creating a synergy between marketing and art, and fostering a community ecosystem where art and environment are harmoniously integrated. Precisely targeting a wide consumer's psychology has propelled the positive growth of the aranya brand ecosystem. Aranya, leaning on art, leads consumers to reach their inner proposal within the beautiful community consumption space. I believe this is one of the main reasons why an increasing number of domestic and foreign tourists aspire to visit aranya and enjoy its unique offerings. The successful branding of the aranya community also provides a perfect case paradigm for art marketing, real estate development, and brand creation in China. To create more art brands for the world, every aspect of this endeavor requires us to engage in deeper exploration and practical research through marketing case studies.

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