



Aalto University
School of Arts, Design
and Architecture

Considering product and brand perception & user mindset

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“Design strategists will help any design team create the why and the how that will lead to a more meaningful what.”
– Abby Godee

“The only important thing about design is how it relates to people.”

– Victor Papanek

How should we think of marketing

- Marketing is the term given to those activities which occur at the interface between the organisation and its customers. Cf. marketplace
- The aim of marketing as a discipline is to ensure that customers will conduct exchanges with the marketer's organisation rather than other "stallholders". To do this effectively, marketers must provide those customers with what they want to buy, at prices which represent value for money.
- Marketing, above all else, uses the customer (who is often also the consumer) and his/her needs as the starting point for all decisions

(Blythe 2012, 4)

Find out

1) PRODUCT

- What is the product?
- What is the product used for?
- Who uses the product?
- Who buys the product?
- In what situations is the product used/consumed?

Find out 2

2) BRAND

- How is the brand communicated?
(visual style, colour, logo, package)
- What is the difference between product brand and company brand?
- Can you find brand fan sites or groups in social media?

Find out 3

3) COMPETITION

- Who are the main competitors offering a similar product in the same product category?
- Who could you think as competitors offering a different product for a similar need?

Marketing terms to know

- **SEGMENTATION** grouping consumers in terms of their needs
- **TARGETING** choosing the segment to target
- **POSITIONING** the place a product occupies in a given market, as perceived by relevant group of customers (target segment of the market)

Brand Management

- **brand management** is the analysis and planning on how a brand is **perceived** in the market. **Developing a good relationship** with the **target market** is essential for brand management. **Tangible elements** of brand management include the product itself; its look, price, and packaging, etc. The **intangible elements** are the experiences that the consumers share with the brand, and also **the relationships** they have with the brand. A brand manager would oversee all aspects of the **consumer's brand association** as well as relationships with members of the supply chain. –Nielsen

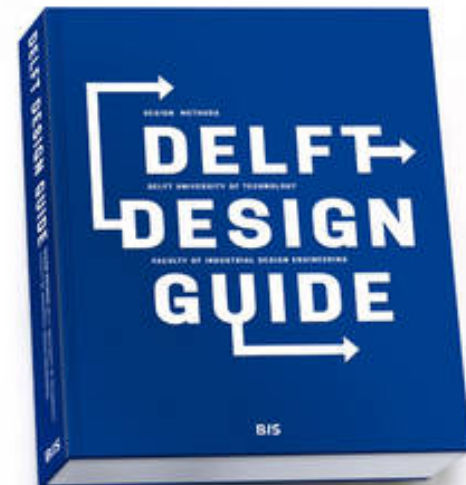
Intention of Design

*“To design a product is to conceive its use and to find a suitable form that fulfils the intended function and the **desired values.**”*

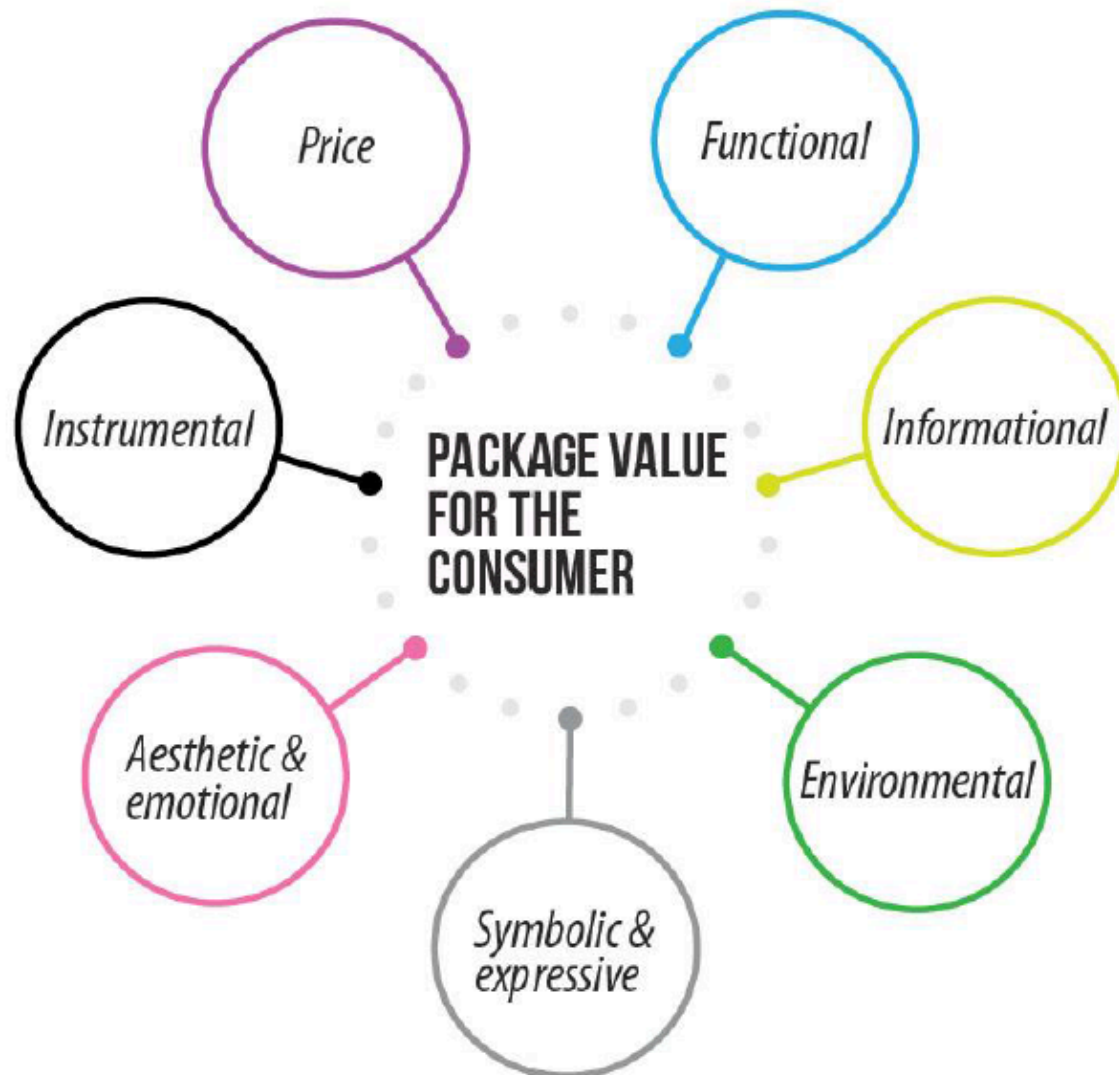
The starting point is

*“reasoning **from values**, via needs, functions and properties **to the final form.**”*

–Delft Design Guide



Value Dimensions of a Design



Good Design

- A good design attracts consumers to a product, communicates to them, and **adds value to the product** by increasing the quality of the usage experiences associated with it. (Bloch, 1995)



<http://smartdesignworldwide.com/>

The Role of Design in Value-creation

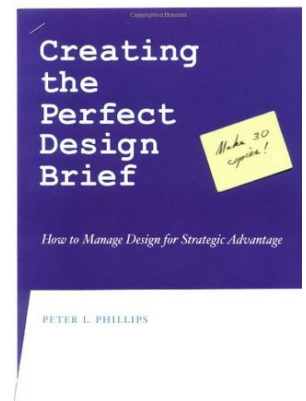
- “Design is an investment in innovative thinking, positioning, branding and communication that **creates value for businesses** in terms of competitive advantage, customer trust and loyalty, and market share...”
- AIGA, the professional association for design

The Role of Design in Business

- Design is more than aesthetics and problem-solving. It has a business role that needs to be recognized.
- Design addresses business objectives, opportunities and challenges.
- Design operates both on strategic and tactical level.
- "Design is a **critical strategic asset** that is most effective when employed early in corporate plans, not as a decorative finality."
- -AIGA, the professional association for design

Peter L. Phillips (2004) *Creating the Perfect Design Brief: How to Manage Design for Strategic Advantage*. DMI & Allworth Press, New York.

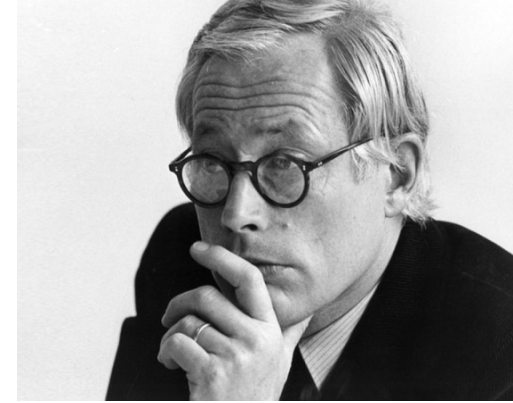
Markus Joutsela 2015



Benefits Achieved through Design

- Brand strengthening
- Access to new markets
- Creation of new markets
- Expandability, repeatability
- Innovation
- Learning
- Increased process efficiency
- Shortened time to market
- Differentiation
- User satisfaction
- Aesthetics
- Desirability
- Usability
- Eco-friendliness
- Life cycle optimisation
- Structural optimisation
- Production process optimisation
- More efficient logistics
- Faster/easier installation/deployment
- Increased efficiency of internal communications
- Increased efficiency of external communications
- Increased occupational well-being
- Increased occupational health and safety

According to Dieter Rams...



Good design is...



innovative



**makes a product
useful**



aesthetic



**makes a product
understandable**



unobtrusive



honest



long-lasting



thorough

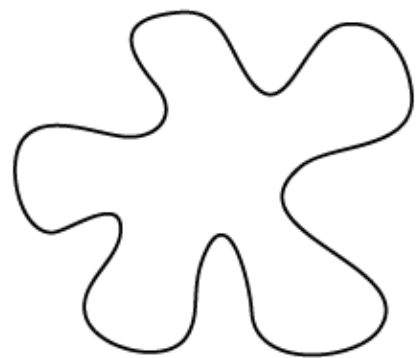
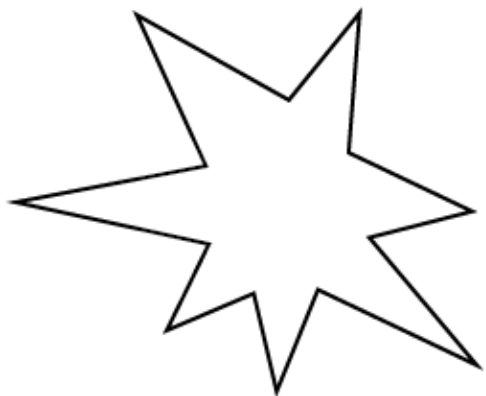


**environmentally
friendly**

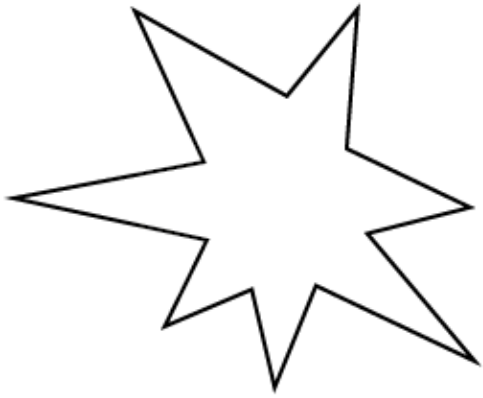


**as little design
as possible**

BREAK



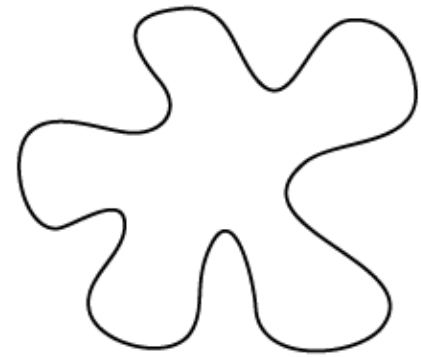
Bouba-Kiki effect – works accross cultures



Takete

or

Kiki

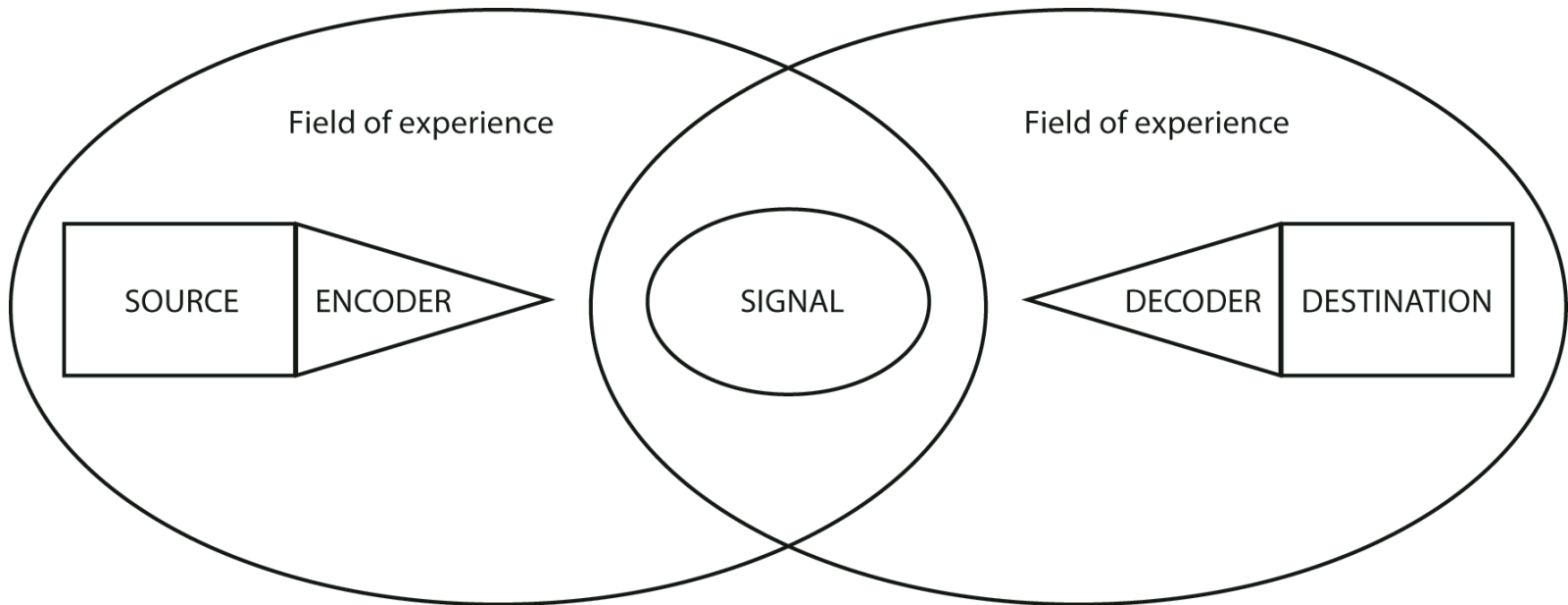


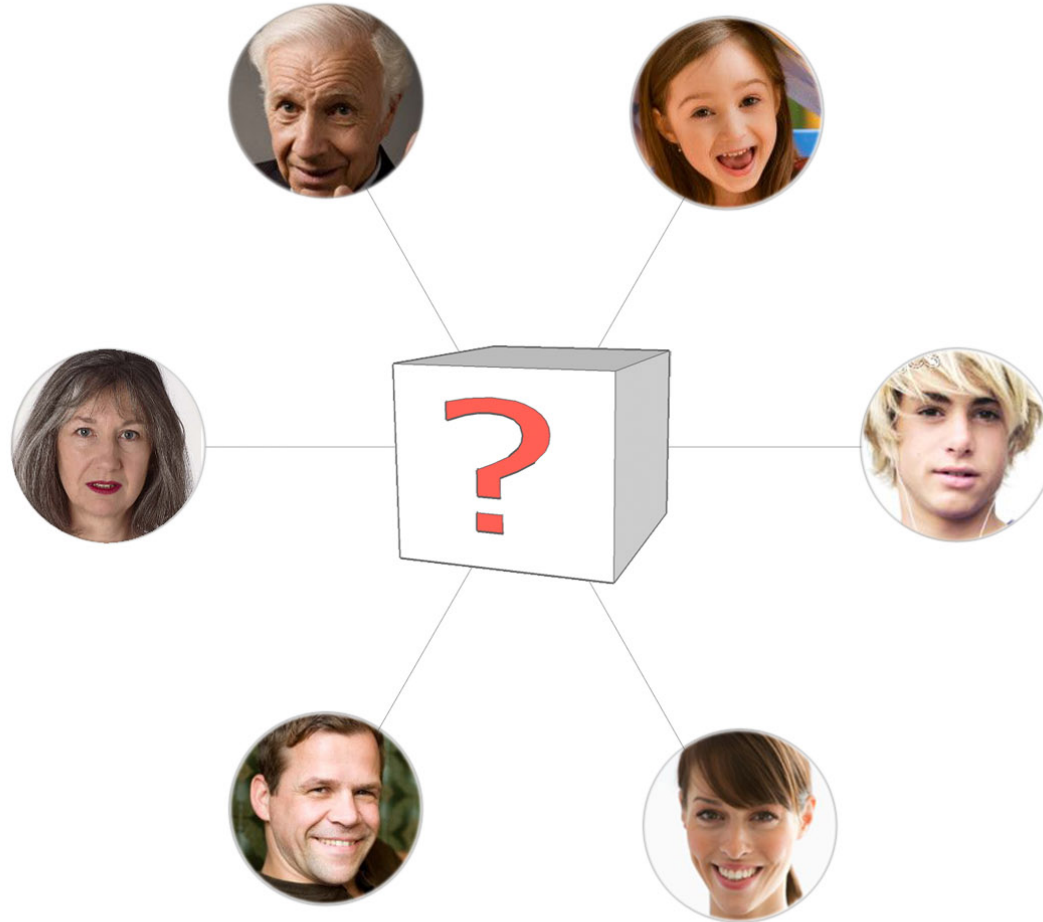
Maluma

or

Bouba

Schramm's model of communication (1954)





Who is your audience?

- Audience determines the feasible design approach
- When the underlying background factors are taken into account people are very similar, and behave the same way in certain situations. Humans are pack animals.
= basis of segmenting.
- People can be segmented by demographic, geographic and psychographic factors.
- Also media use and consumption habits can be used as a criteria for segmentation.



Stereotypic generalisations



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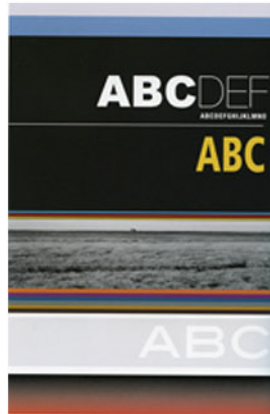
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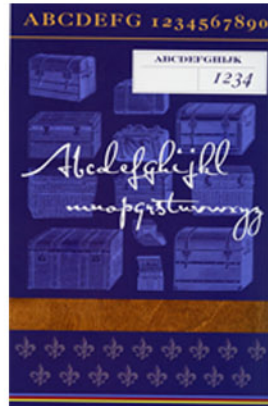
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Visualising Gender Norms in Design



Experimental designs
for research



Visualising Gender Norms in Design



Visual Elements and Gestalt



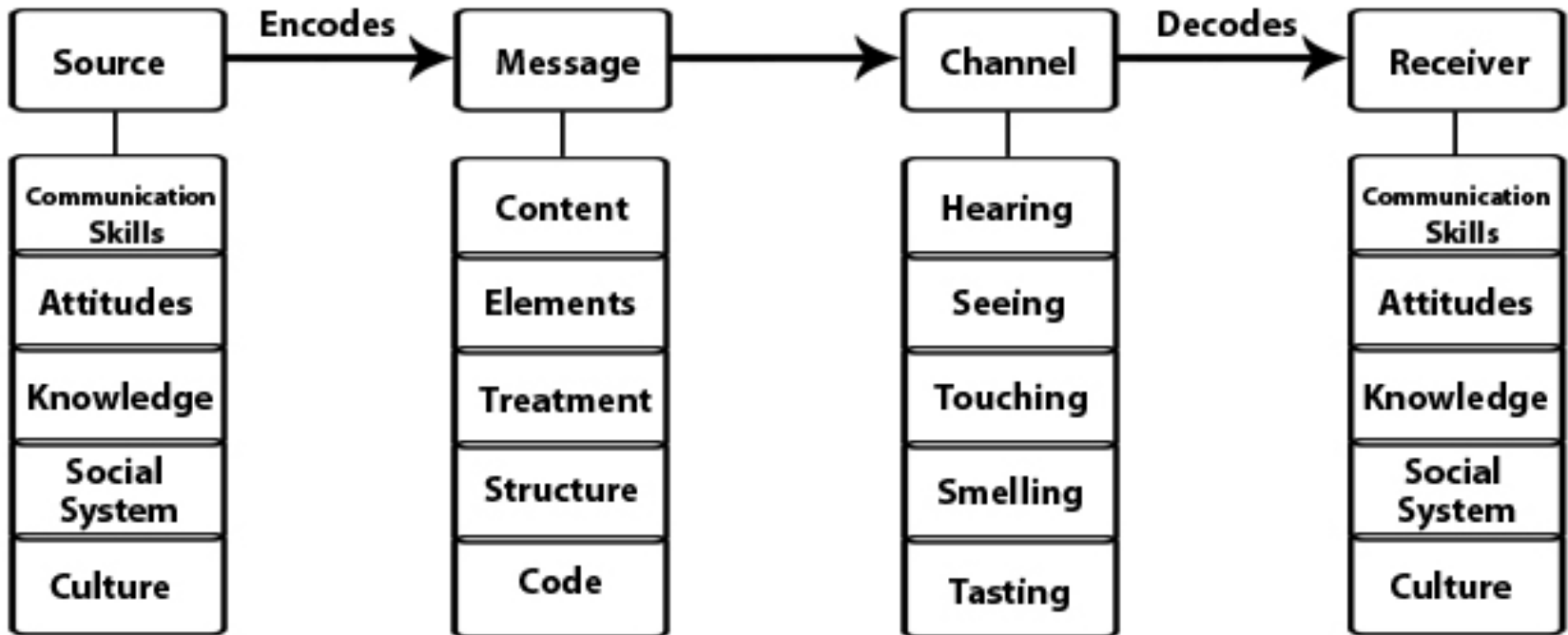
- Visual elements create the gestalt. Elements are a part a whole that suggests what kind of product or service this is
- The shape, size, or placing of the visual elements is never arbitrary.
- Brand strategy and guidelines often direct the design
- Old strong brands have often their history and tradition visible also in their renewed products.

Why is visual design important?

- People face more information than they are capable of handling.
- Visual design is an information shortcut.
- Design can convey feelings and emotions.
- Design is a tool for distinguishing products and services from competition.
- Design is interpreted a message about the quality and qualities of the product or service.
- Consumers taste changes constantly, resulting in products and designs to get outdated



Berlo's SMCR Model of Communication (1960)



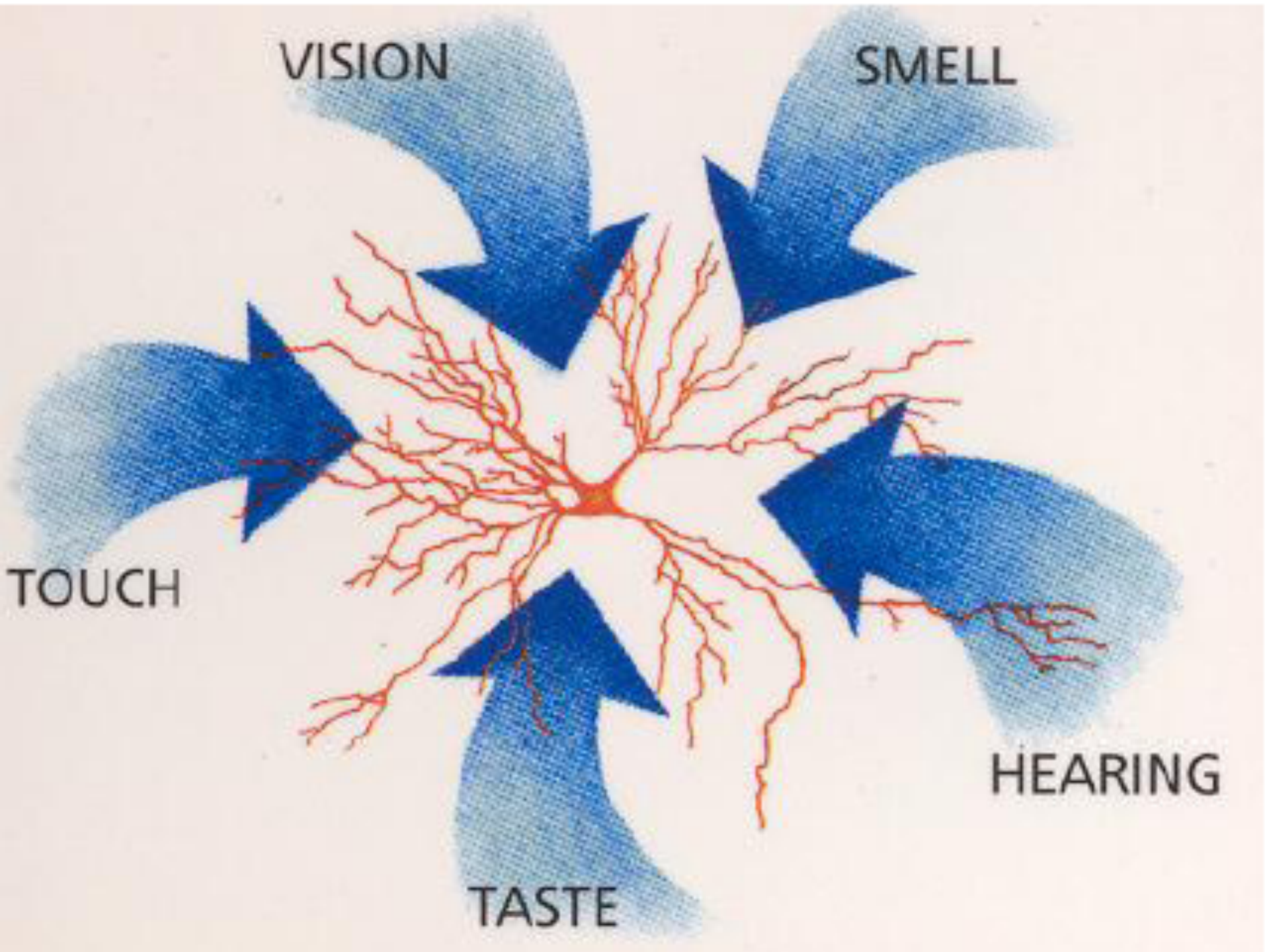
VISION

SMELL

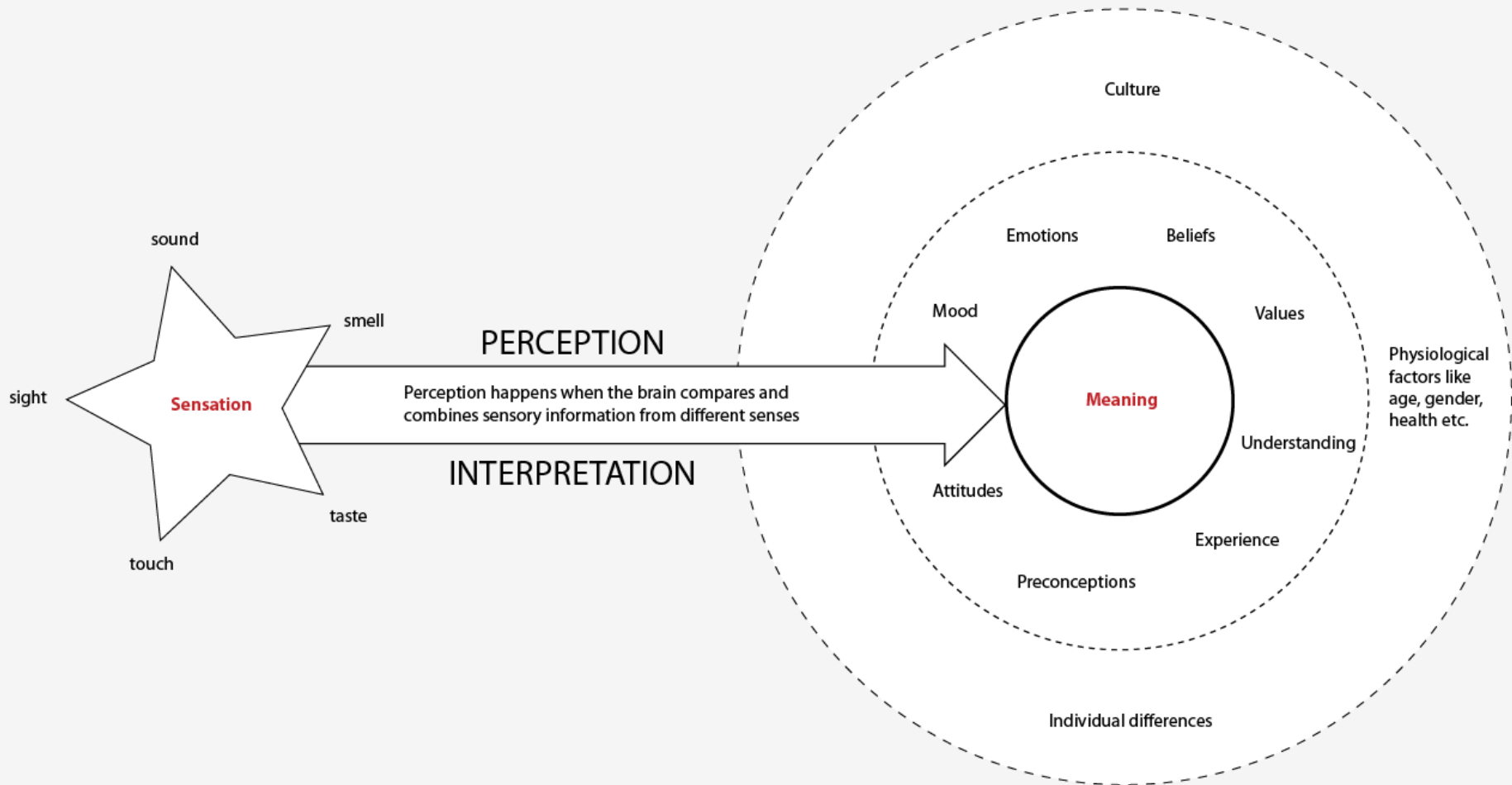
TOUCH

HEARING

TASTE



Human perception schema



5 senses

Cagan & Vogel (2002):

- 1) **Visual**, relates to shape, color and texture of the product.
- 2) **Tactile**, the physical interaction with the product by touch.
- 3) **Auditory**, appropriate sounds in the product
- 4) **Olfactory**, product smell, which needs to be agreeable
- 5) **Gustatory**, the right taste, if the product is meant to be eaten

These sensory elements can be utilized in the design process to enhance the product experience.

<https://www.youtube.com/watch?v=vVKabsudi1I>

Vision

- First sense that is setting expectations for the other senses
- Recognizes from an distance,
- Visuality dominates other senses
- People are “trained” to look and recognize many small differences
- Attention colors: People are physiologically ”forced” to notice particular colors
- What you see affects other senses







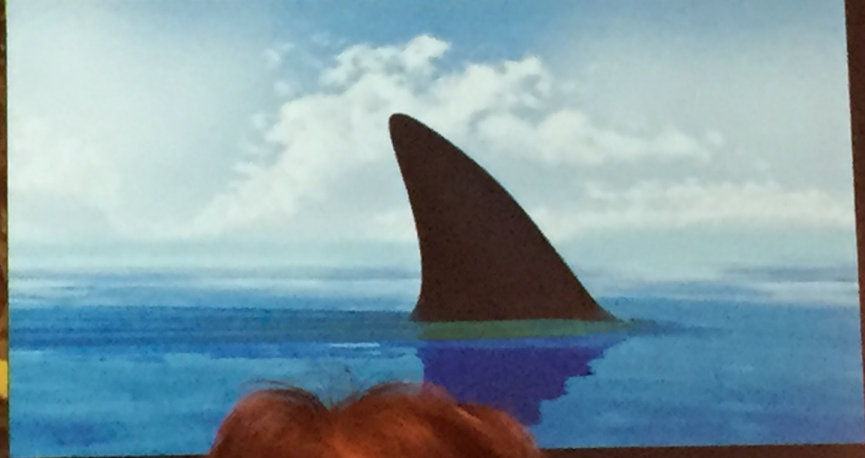
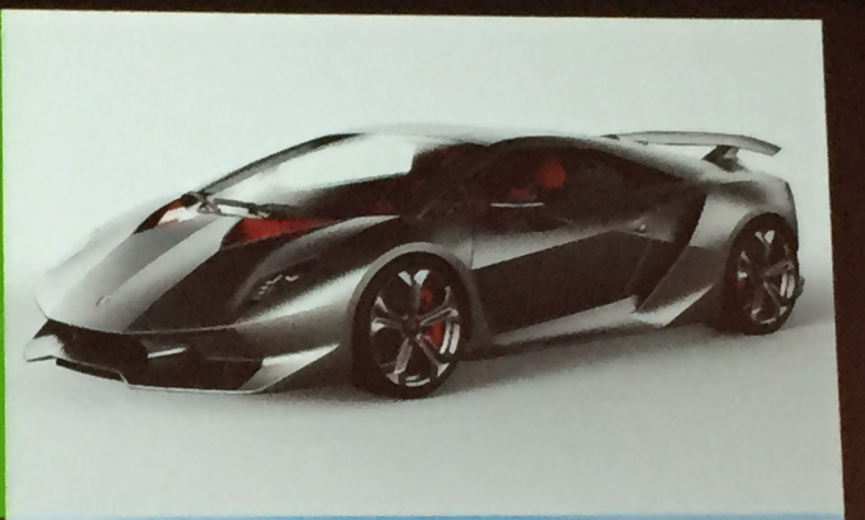
Touch

- Haptics are a part of everyday life but people don't talk about it and people seem to lack a vocabulary to describe this. (Shifferstein & Hekkert, 2008)
- Touch confirms appropriateness, evaluation, (bodily) tacit knowledge
- Tactility is important part of product experience
- Not only involving assesment of shape, surface texture and ergonomics
- Involves actually many senses and sensory systems.

Haptic properties after Dagman (2010):

1. *sensing surface texture*
2. *Compliance (elasticity & viscosity)*
3. *Temperature*
4. *Weight*
5. *Curvature, angle & Orientation*
6. *Shape*
7. *Size*

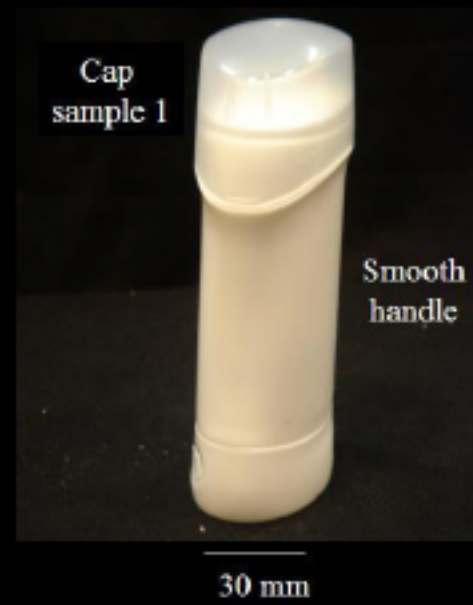
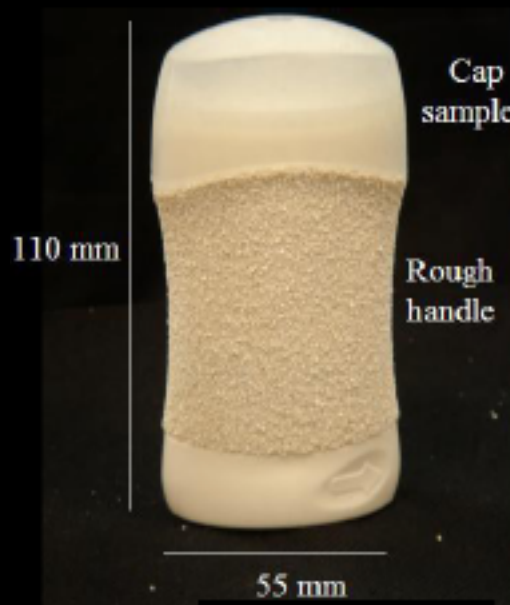






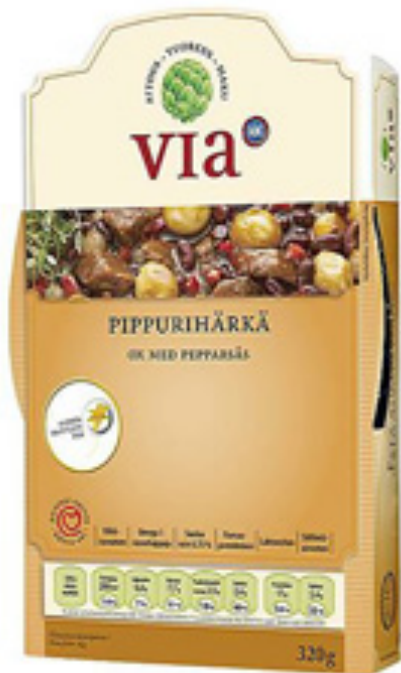


Zampini, Mawhinney, & Spence (2006)



Sound

- Even subtle auditory cues are very informative
- In packaging can indicate the sound of the product (i.e. noisy packaging for noisy products)
- Can be a indicator of opening or a closing mechanism
- Product & packaging interaction usually has a sound
- Also added sounds are possible





Smell

- The most memorable stimuli
- Very connected to emotions
- Often overlooked as a form of communication
- Biggest physical impact on the brain
- Can be a powerful tool for sensory branding
- Has proven to affect consumer behavior
- As part of the olfactory system it is connected to tasting
- There are a huge amount of different scents, but people are untrained to recognize them or talk about them → lack of training and vocabulary
- Can be printed on packaging





Theory of sensory experience

- According to Charles Spence, our brains use a number of heuristic processes, or cognitive shortcuts, in order to reduce the amount of information we have to process from all different senses at any one time.
- Super-additivity: brain combines individual sensory signals to build a perception that is far stronger than the sum of its parts. (Sensory synergy)
- Multisensory suppression: can happen when sensory cues contradicting
Sensory dissonance is weakening the overall perception.
- Sensory dominance means that one sense outweigh others at the time of perception, for instance seeing a color can affect how we taste.

Exploring multisensory dissonance



Packaging:

Ruizcompany, Spain



Schifferstein's Multi Sensory Design (MSD)

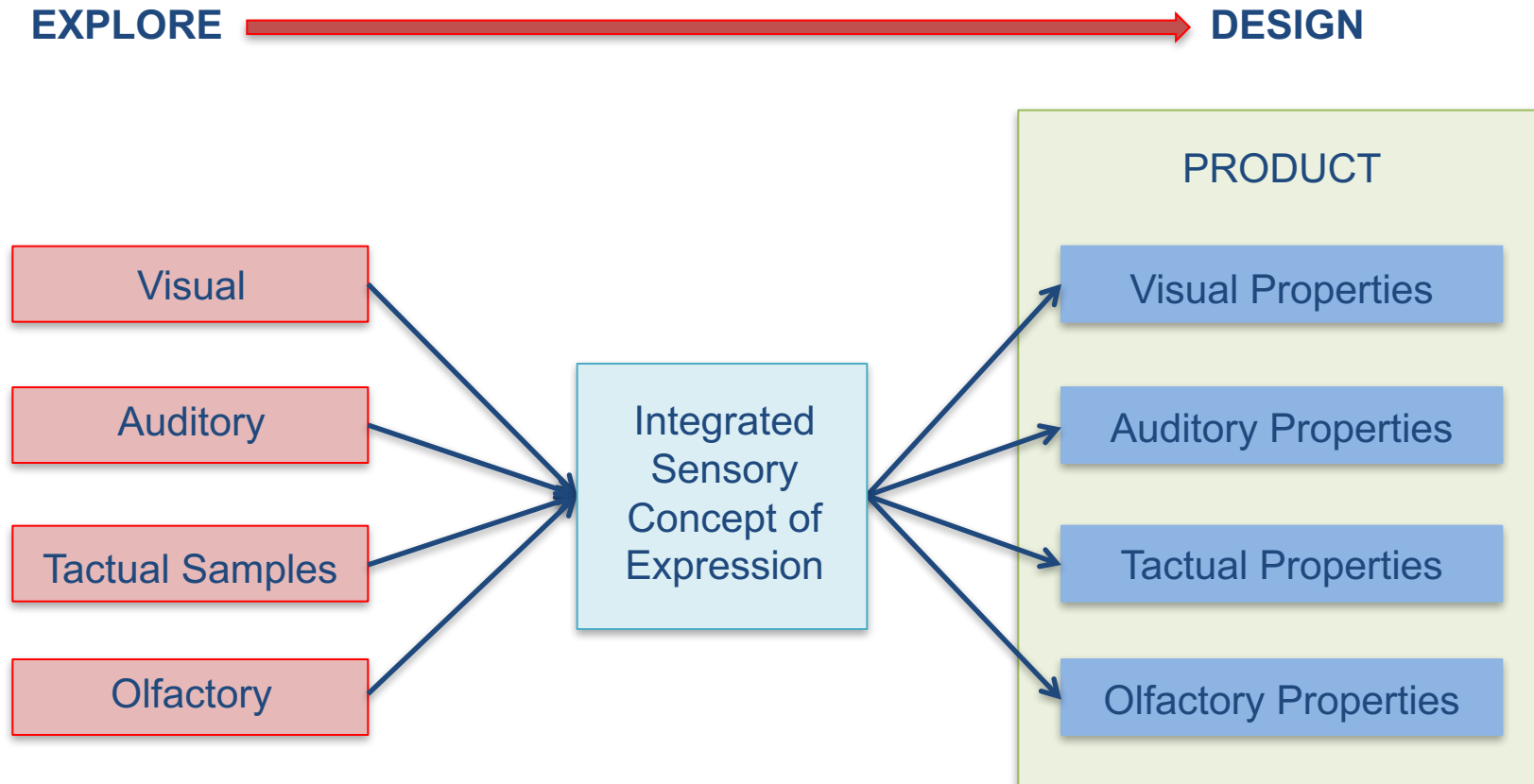
Designing *for* an experience = designing the expression

“Designers who intentionally try to create specific experiences for people, such as delight, trust or the feeling of being cared for, are more likely to succeed if they are aware of the messages conveyed by the different sensory channels and of their contribution to the overall experience..”

– **Hendrik N.J. Schifferstein**

The main challenge in Multi Sensory Design projects is to come up with an integrated design, in which all sensory impressions support the expression of the product.

Schifferstein's Framework for MSD Approach (2011)

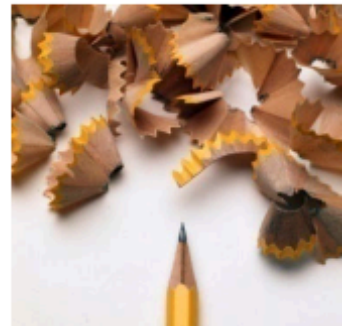


Schifferstein's MSD in 8 Steps

- 1. What is the expression you aim for?**
- 2. Conceptual exploration**
- 3. Sensory exploration**
4. Sensory Analysis
5. Mind map
- 6. User-interaction scenario**
7. Model making
8. Multisensory presentation

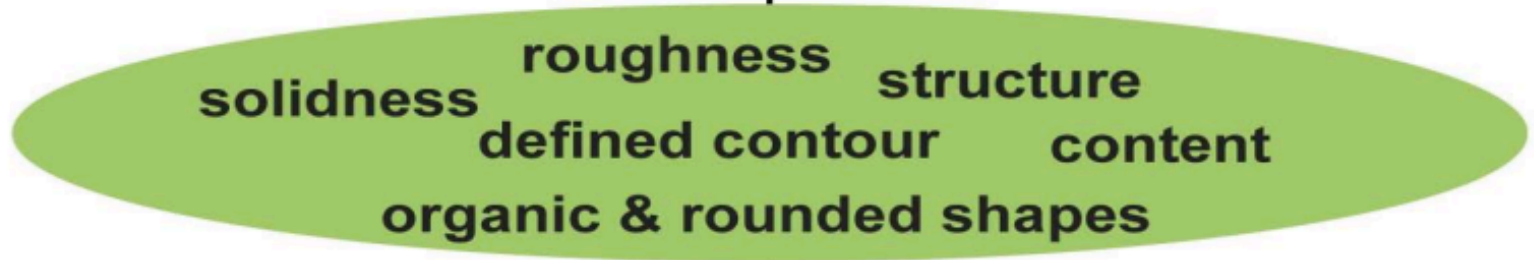


How does 'naturalness' feel, smell, look, sound, taste?



TOUCH

VISION



tenderness

dryness

unpredictable
geometry

visual
patterns

rich content

background
& foreground
sounds

hidden smells
& aftersmells

freshness

AUDITION

OLFACTION

TOUCH

VISION

surprise

enables exploration
aliveness

origin

unpredictability

narration of incidents

curiosity stimulation

phases of the life cycle
(birth - maturity - decline)
evolvment
transformation
multiple dimensions
familiarity

changing within time
(visual signs of
evolvment & change
aromas fading in time)

randomness

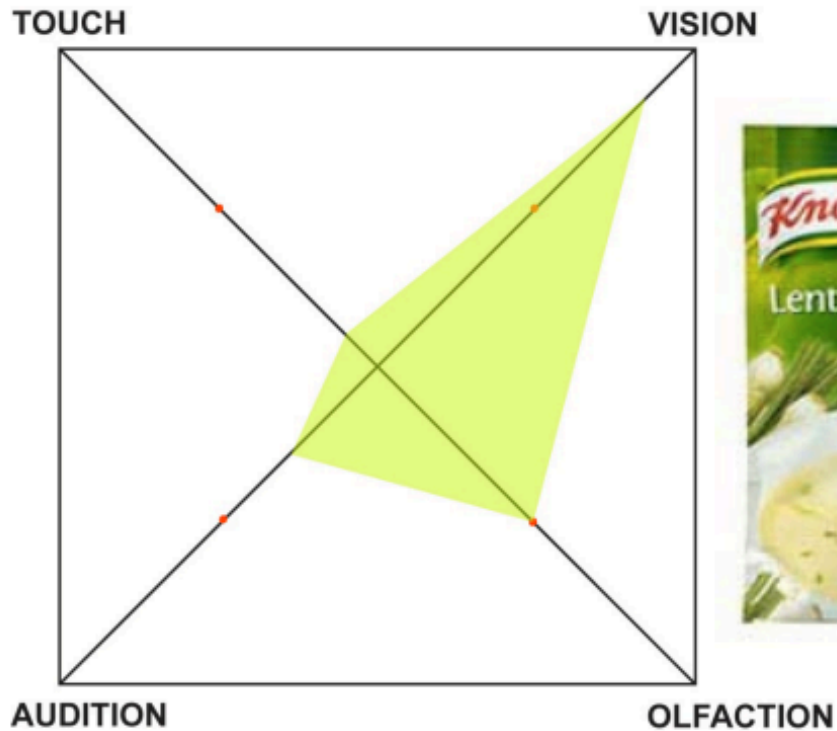
harmonization
with the
environment

stimulation revitalization & energy
relaxation

AUDITION

OLFACTION

Knorr's current soup package



Vision

Appealing/Impressing
Appetitive
Freshness

Touch

Artificial/ Plastic
Sharpness
Hurtful
Unconnected with the product

Audition

no relation to the product
Crinkled sound

Olfaction

No smell when closed
Sudden during opening & use
Product's smell remains on the package



During Purchase

1.



Through vision, the consumer is attracted to the product on the shelf. After this the product is being selected for purchase.



When the consumer holds the package in its hands, it feels the different textures of the materials.

During Purchase

2.



Audition is stimulated when the package is being torn in order to be removed from the shelf.

It is also stimulated by the crispy sounds coming from the packages' materials. When the package is placed in the basket, the consumer can hear the sound of the product inside.



The consumer feels the different textures of the materials, when obtaining the package.

During Purchase

3.



The consumer experiences a 'natural' smell coming from the with aroma impregnated outer material of the package.

At Home (storing it)

4.



All the senses are stimulated while the consumer removes the package out of the shopping bag and stores it.

At Home (opening it)

5.



Touch, audition and olfaction are simultaneously stimulated as the consumer holds the package and tears to open it. Apart from the package's smell, the consumer experiences the olfactory properties of the product inside.

At Home (using it)

6.



The sense of smell is stimulated more as the the package's content is poured into the boiling water.