

Extraction and Analysis on Emotional Elements in the Design of Leather Bag

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Abstract:

The slogan “the end of the material age, the coming of the feeling age” by Japanese product designer--Hiroshi Hirajima at the end of the 20th century officially announced the arrival of “the age of man”. [1] Starting from the demand concept of “people-oriented”, this paper studies the emotional needs of consumers for bags. Methods: the three-level theory of emotional design proposed by Norman is used to analyze the emotional factors affecting the bags. Based on the extraction and analysis of emotional elements of leather bag, the design principles of bag are put forward to enrich the ways of bag design.

Keywords:

Emotional Needs, Emotional Elements, Bag Design, Emotional Design

1. Introduction

In the industrial society where large machines were under mass production in the industrial period, people paid attention to practical value but ignored the aesthetic significance as standardized production was required for products. Therefore, functionalism prevailed in the field of product design for a time. With the recovery of the global economy in the 1960s, the abundance of the material society stimulated people’s consumer demand. Realizing the diversity of demand, designers met diversified consumer demands through research and analysis. [2] China’s industrial design sprouted in the period of reform and opening-up, during which China’s collective economy turned to market economy and China’s products changed from a single and unchanging design system of planned economy to a market economy of free choice. In addition, product design began to show a trend of diversified forms, multi-level styles and diversified types.

2. Emotional Design

2.1. Significance of Emotionalization

The history of design has always emphasized the design concept of “form follows function”, “function follows form” or “design follows sales” in product design, while ignoring the importance of emotion. [3] The process of industrial revolution separates

man from nature while facilitating human life. In the 21st century, emotional design under the background of experiential economy has become an important research direction of product design research, exploring new values for product design and enhancing the core competitiveness of products.

Emotional design has become the trend of product design from three aspects. a: the product function has been developed and perfected due to the continuous iteration of products in the industrial era, that is, the product function is no longer the main selling point to attract consumers. When the object is endowed with emotion, it is separated from the category of its own goods, but becomes emotional and resonates with people emotionally, and the value of the product is sublimated. b: the development of information technology reduces the emotional interaction between people and breaks the balance mode of communication between people and the world. People live in the virtual world as independent individuals, lack of interactive emotion, and unable to get emotional comfort in the group through spiritual sustenance, so the products used daily become the symbol of emotion. [4] Emotional products increase the interaction between people and things and users get emotional experience in the process of using things. Therefore, the emotional products become a point of interest for discussions between people to promote emotional interaction between people. c: with the development of the times, the pace of life continues to grow, the design tends to be fast-food style and the speed of product update and iteration leads to the decline of the utilization rate of products, resulting in environmental pollution and waste of resources. The design caters to people's emotional needs for things, so that people can have a more lasting user loyalty to products and they will cherish products, extend the service cycle of products, and achieve the role of environmental protection.

2.2. Emotional Orientation of Emotional Design

The inner world of human beings is the reflection of the external material world, that is, the external world determines the inner world of human beings. Therefore, consciousness is philosophically regarded as the internal reflection of objective material in human mind. In this way, we can think that the essence of emotion is the dynamic reflection of human beings towards external objective things. [5] Emotional design is a design that is to stimulate positive emotion and show with design as a means through the emotion element. The stimulus of objective experience and the stimulus of subjective experience form the value construction of consumers on the spiritual level of the product. In short, the purpose of emotional design is to make the product meaningful to consumers. However, this meaning is usually judged by consumers' subjective positive emotions.

The instinct level pays attention to the appearance of the product, and forms an immediate, direct and qualitative impression of the product through sensory, cognitive and physiological stimulation. In the instinct level, consumers' interest and likability can be aroused through the external form, and consumers' love and fascination can be aroused through the design of color, shape, structure and material. The tea set design of YNNE Studio stimulates people's curiosity through visual and auditory stimulation. The cactus pot (Figure 1) is a design that breaks the traditional structure by pouring tea water into the bottom of the pot upside down, while the bird pot (Figure 2) will make a crisp sound when the tea is poured out, increasing the auditory experience and promoting the sense of fun. The behavior level is a kind of feedback to the product and the feeling of experience, which mobilizes people's emotional awareness from four aspects: functionality, understandability, practicality (usability), and comfort

(physical feeling), solves the practical problems in the process of using the product through design, and conceives the rationality of the product, so as to stimulate people's interest or familiarity, and mobilize the emotional connection between people and objects. In the long-term use, people can feel the ingenious design idea of the product, be surprised by the rationality of the product meeting the expected value, get the emotion respected by the designer from the product, and fall in love with the product with simple and reasonable operation. Compared with Android system, IOS system can process complex programming directly in the background, which can reduce the burden of users. With easy-to-understand simple and fluent system mode, IOS system brings people with excellent comfort and good experience, making it an important selling point of Apple mobile. The reflection level is the way of externalizing the subject's emotion, highlighting the user's personality, spiritual value and spiritual emotion, expressing emotion through the cultural connotation, spiritual reflection and utility meaning of the product, triggering the deep thinking of the object, and enhancing the sense of self-confidence and cultural identity and pride through the design with spiritual and cultural connotation. When the cup designed in mutualism of blankness and fullness is full of tea, the reflection of the edge of the cup will be reflected in the water, which forms the Zen image of "an illusion" (Figure 3). [6]

No matter whether the tangible elements such as product form, structure and material, or the intangible elements such as experience, and spiritual and cultural connotation are emotional elements that induce emotion, emotional elements are skillfully integrated into material carriers, and the design of users' positive emotions is led out in tangible form. The psychological demand elements of consumers can be grasped by transforming emotion into material stimulation point.



Figure 1. Cactus Pot.



Figure 2. Bird Pot.



Figure 3. Cup in Mutualism of Blankness and Fullness.

3. Emotional Design of Bag

3.1. Emotional Design is a Necessary Choice for Leather Bag Design

Norman said, "Design is a tool that connects the emotions of designers and users." Creating, embellishing and enriching modern lifestyles is exactly what people demand in the era of perceptual economy at the time when basic functions are satisfied. [7] Maslow's hierarchy of needs theory points out that the satisfaction of material needs will promote people's pursuit of spiritual needs, which confirms that spiritual needs will become the main theme of product design. Bag can no longer only perform the storage function, but also stimulates the generation of emotion, acts as the spiritual carrier of consumers and gives bags more extensive significance. People can make up for the lack of emotional level through this kind of bags. Meanwhile, excellent

emotional bag design will arouse consumers' purchase enthusiasm and increase consumers' loyalty.

Grasping consumers' preferences and establishing emotional resonance between consumers and bags can enhance the added value of bag, provide new ideas and design concepts and elements for bag design, endow products with new attributes, and enhance the impression of bags among consumers. For enterprise bag design, we need to change the design concept, enhance the market share and enhance the competitiveness. With the export of Chinese culture and the popularization of cultural influence all over the world, cultural soft power has become a favorable means and way of economic development. The design of bags based on excellent cultural heritage and ideological and spiritual connotation is an effective way to establish cultural confidence, enhance corporate image, shape brand concept and create market value. Under the action of consumers, enterprises will gain sales promotion, generate profits, lay the economic foundation and consolidate the strength, which is conducive to the promotion of corporate image, so as to promote the development of enterprises.

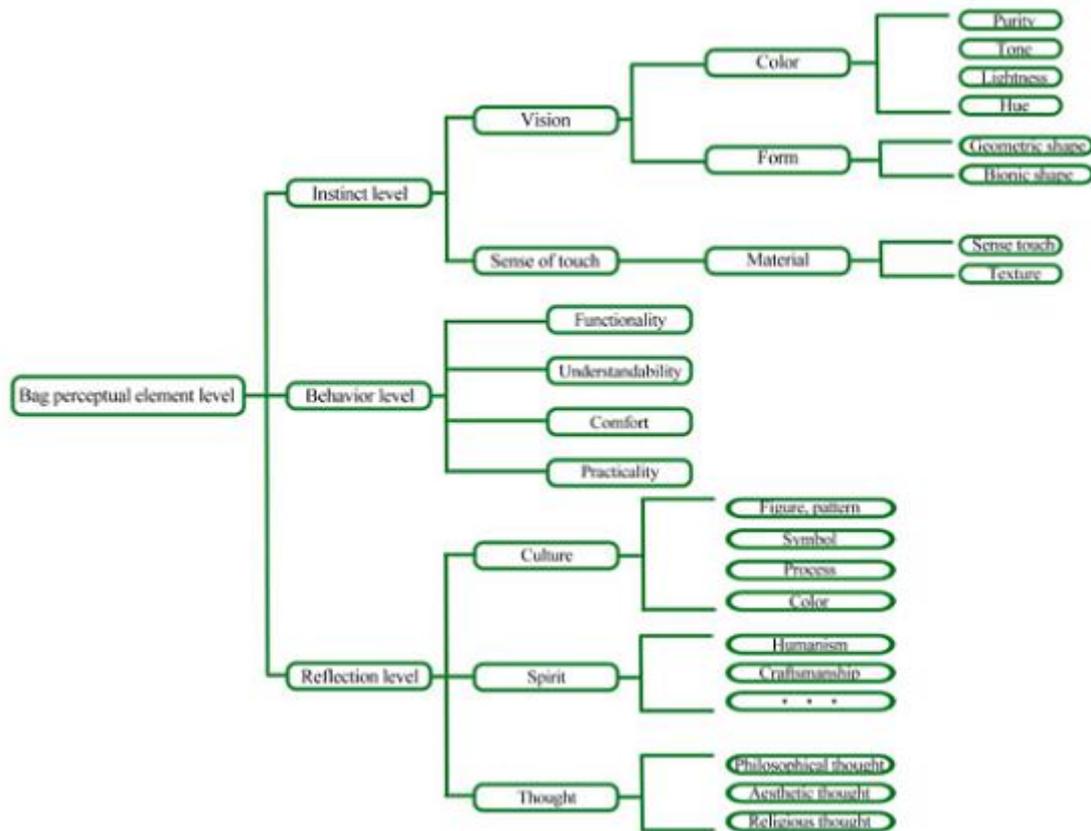


Figure 4. Emotional Element Hierarchy.

Emotion is invisible, coming from people's psychological feelings. The repeated appearance of the same emotion under the impression of a product proves that people have emotion for the product, which can promote the viscosity between people and products. In order to establish a relatively stable relationship between people and products, it is necessary to analyze the reasons for people's dependence on products and find the rules constructed by the combination of different levels of emotional elements. Emotional design is to transform emotional symbols that can be used for products. To meet the emotional needs of consumers for bag, the extraction and analysis of emotion is the solid foundation of emotional design of bags. Only on the basis of clarifying the elements and functions of emotional elements of bags can we grasp the emotional design of bag, clarify the

design direction, effectively integrate the emotional elements of bag at different levels, and provide the scope for the follow-up research.

3.2. Hierarchical Analysis on Emotional Elements of Bags

Emotion is the subjective consciousness of human being, which has uncertainty. The generation of emotions is diverse with blurred boundaries and changes with time, scene and consumer group. People can generate different emotions for the same product, or different levels of emotion for the same product. Therefore, designers cannot clearly design the feelings of consumers. Dividing the emotional elements of bag design through the instinct, behavior, and reflection levels in emotional design is a necessary method for emotional design of bag design to meet the universal emotional needs of consumers. (Figure 4)

3.2.1. Application of Instinct Level in Bag Design

Visual and touchable experience is not only a means for consumers to establish the first impression of leather products through visual touch, but also the intuitive feeling of human subjective consciousness. Through visual perception, people can experience and judge in the brain, which creates conditions for mobilizing consumers' curiosity to further know about the products.

Human vision involves the color and shape of bag. The color tendency of bag can be divided into color essential attribute and color connotation attribute (see the reflection level for details). The essential attribute of color is the subjective color preference of consumers. The product can be understood from the three attributes including purity, lightness and hue. The rational use of the three color attributes can induce consumers' visual stimulation and lead to psychological mapping such as cold and warm feeling, weight feeling and distance feeling.

Tactile sensation produces different feelings through skin perception of external stimuli, and the brain feedback sensation produces corresponding linkage emotions. By touching different materials and feeling different textures, people can feel different tactile experiences such as soft, hard, warm, cold, rough, smooth, etc.

“Candy Bag” (Figure 4) introduced by Fendi is simple without complicated decoration, which attracts consumers' purchasing desire through color and material. “Candy Bag” made of smooth PVC material in bright color makes the whole bag look like a crystal clear fruit candy with vitality, thus making people feel light and cool. Designed by breaking through the traditional materials, the bold and novel “Candy Bag” has become one of the best-selling series of Fendi and fully mobilizes the emotional experience of the consumer instinct level by making full use of the visual sense experience

3.2.2. Use of Behavior Levels in Leather Design

The behavior level of the product is the experience emotion generated in the process of using the product, which improves the practical value of the product through functionality, understandability, practicability (usability) and comfort (physical feeling), so as to meet the needs of consumers in the process of using bags. As the user has a high utilization rate of leather products, the high frequency utilization rate needs designers to solve the actual needs of users based on the use situation of leather products. The internal structure of leather products should be reasonably constructed according to the daily necessities for travel. Considering the load-bearing capacity of

consumers, the product weight range should be set up, and the portable comfort of hand and shoulder belt should be paid attention to, that is, the product should be easy and light to carry.

LN-CC (Late Night Chameleon Cafe), a well-known British fashion cafe cooperated with BAMIN, a bag brand, to design bags in 2014. As shown in Figure 5, the biggest design point of the bag is that all the components can be disassembled to improve the occasions to use the bag. As the usage mode can be changed, the bag can be assembled and disassembled conveniently, and the color can be matched randomly. This design method breaking the inherent mode of bag design and increasing consumer interaction enables consumers to establish a higher level of emotional bond with bag.

3.2.3. Application of Reflection Levels in Leather Design

The connotative color attribute of leather is different from the color essence attribute of instinctive level. The connotative color attribute transforms the meaning of color symbols through the brain, which has certain deep meaning and directivity behind the color.

Design is not only to meet the needs of users, but also can undertake the mission of cultural and spiritual carrier, reflect social phenomena, arouse people's thinking and perception, explore the deep value of products, and sublimate the added value of products. Although leather goods are practical products, their practicality is not opposed to the role of the material carrier that bears culture and spirit. The extraction and conversion of culture, spirit, and ideas through design methods and application to leather goods design can arouse emotional resonance among people with the same cultural cognition or the same spiritual perception.

The design of the brand bag (Figure 6) adheres to the concept of sustainable design to design environmentally friendly bag. The material of this brand is 100% recycled PET material, namely, canvas waste. None of the canvas bags redesigned by collecting materials are the same, and each canvas bag retains the traces of canvas wear, so as to meet the personalized needs of today's consumers and transmit the concept of environmental protection design. Taking the essence of the reflection level as the selling point of the product improves the added value of the product, which is worth learning and thinking.



Figure 5. Fendi "Candy Bag"



Figure 6. BAMIN.



Figure 7. FREITAG Canvas Bag

4. Emotional Design Strategy of Bags

Emotional design is a means, and emotional elements are the composition of the design. The integration of design and market is undoubtedly affected and restricted by many realistic factors. Design must be based on reality and meet market requirements. The following principles should be considered when designing bags:

4.1. Balance

Bag design is the result of the interweaving design of emotional elements at the instinct level, behavior level, and reflection level. The use among the elements should be harmonious and unobtrusive, and the emotional elements should not be piled up for just design.

Bag design is designed by designers based on the needs of consumers, so it is very important to balance the relationship between designers' subjective emotions and consumers' objective emotions. Too subjective design cannot meet the needs of consumers, and too objective will make the design rigid without aesthetic feeling.

4.2. Simplicity

Emotional design needs to be highly conveyable, and the emotional symbols of the design need to be clear in semantics, and concise and easy to understand, so that consumers can quickly understand the relevant design concepts. Only such emotional transmission can effectively convey emotions and be recognized by consumers.

4.3. Limitations

Different from other products, bags have strong product scenario restrictions. As products can cause positive emotional production in the right situation, the bags should be designed accordingly according to different use scenarios, and the proportion of emotional elements should be adjusted at three levels. The circulation of bags in the market must be affected by the realistic factors, so the maximum product value can be created under the limited conditions with the economic budget considered.

4.4. Scope

Bags should have a certain range of use, including design orientation, suitable crowd and design style. The emotional design of bag should be based on a certain range of consumers, including delimiting the design object, designing targeted products, and controlling the research scope in the design, research and user research.

4.5. Reality

The purpose of bags is to put the bags on the market. The design should not be divorced from the reality, the market and the level of science and technology, and the material, structure and process properties should be fully considered to meet the universality of the public aesthetic.

5. Conclusions

Emotional design-oriented bag design is feasible. Through the division of emotional elements, designers can select design elements pertinently to better serve the emotional design of bag.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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